

ORGANIZATION FORMAT OF GANITA SUTRAS

Step – 80 Ganita Upsutra-13 :

TEXT

गुणितसमुच्चयः समुच्चयगुणितः
(*GunitaSamuccaya Samuccayagunitah*)

UPSUTRA - XIII

गुणितसमुच्चयः समुच्चयगुणित

01	02	03	04	05	06	07	08	09	10
ग्	उ	ण्	इ	त्	अ	स्	अ	म्	उ
11	12	13	14	15	16	17	18	19	20
च्	च्	अ	य्	अ	:	स्	अ	म्	उ
21	22	23	24	25	26	27	28	29	30
च्	च्	अ	य्	अ	ग्	उ	ण्	इ	त्
31	32								
अ	:								
Total Letters			Vowels		Nasels			Consonents	
	32		14		2			16	

Arithmetic Working Rule

Product samuchya Samuchya Product

1. It being 13th Upsutra, as such artifice 13 gets attached with it.
2. There are 13th geometry of 6-space and parallel to it there are 13 versions of hyper cube 6.
3. Of it 13th geometry and parallel to it 13th version of hyper cube 6 get attracted for organization feature.
4. The 13th geometry and parallel to it 13th version of hyper cube 6 being hyper cube devoid of its all the 12 transcendental boundary component.

5. With it hyper cube 6 devoid of all the boundary components becomes the source of organization features here at this phase and stage of the Text of Ganita Sutras (including Ganita Upsutras).
6. Here it would be relevant to note that 6-space has been the source reservoir of features of Ganita Sutra-1 and that way the first letter of the text of Ganita Sutra -1 being the sixth vowel.
7. Starting with 6-space and reaching at 6-space as domain fold (of hyper cube 6) that way would emerge the range of the organization format of Ganita Sutras (including Ganita Upsutras). Here it also would be relevant to note that dimension fold of hyper cube 6 is of the features of 4-space.
8. As within 4-space, solids / bodies of 3-space have 1 degree of freedom of motion, as such 12 edged static cube shall be manifesting 13th edge within 4-space. This way, at dimensional level as well the organization features attract values of artifice 13.
9. One may have a pause here and permit the transcending mind to glimpse the features of transition from first letter to second letter of the text of Ganita Sutra-1 and parallel to it, at the final phase and stage of the organization format there being transition and transformation from the set up of 13th geometry of 6-space to 13th edge of hyper cube (dynamic cube within 4-space).
10. Here one may further have a pause and permit the transcending mind to simultaneously chase the re-organization features of artifices 6 and 4, particularly as that :
 - i. $4 = 2 + 2 = 2 \times 2 = (-2) \times (-2)$
 - ii. $6 = 1+2+3 = 1 \times 2 \times 3 = 2 \times 3 = (-2) \times (-3)$
11. Simultaneously one may comprehend and imbibe the features of 0 as $0 = 0 + 0 = 0 \times 0 = (-0) \times (-0)$.
12. Here it would be relevant to note that the transcendence phenomenon within 6-space is parallel to trio (6, 4, 2) / (6-space, 4-space, 2-space).

13. And further the transcendence within 4-space is of the features of trio (4, 2, 0) / (4-space, 2-space, 0-space).

14. One may have a pause here and permit the transcending mind to think, meditate, transcend, glimpse and be face to face with the parallel transcendence phenomenon within 6-space as domain fold and within 4-space as dimension fold.

15. One shall further permit the transcending mind to sequentially chase the composition of text of Ganita Upsutra-13.

16. It is a text of Two words composition namely

- i. गुणितसमुच्चयः *GunitaSamuccaya*
- ii. समुच्चयगुणितः *Samuccayagunitah*

17. Both these words are of 16 letters range each.

18. Further both these words are accepting a pair of identical sub words, namely (i) Gunita गुणितः and (ii) Samuccaya समुच्चयः.

19. One may have a pause here and permit the transcending mind to be face to face with the organization feature of the text as that, in a way, both the words namely गुणितसमुच्चयः *GunitaSamuccaya*, समुच्चयगुणितः *Samuccayagunitah*, are of the features of reflection images of each other, as much as that the pair of sub words namely '(i) Gunita गुणितः and (ii) Samuccaya समुच्चयः' are swapping their places.

20. One may have a pause here and permit the transcending mind to be face to face with the reflection phenomenon through a mirror. The arrow with distinct head and tail as object, on reflection through mirror shall be permitting image with head and arrow swapping their places.

21. Now object and image are accepted structurally synthesized as an organization of the format of such object and image as is for arrow with distinct head and tail, then the organization format would be as of four steps, (i) tail of an arrow, (ii) head of an arrow (iii) head of an arrow (iv) tail of an arrow.

22. It is this, heads coming nearer and tails staying away at the ends in reference to heads at the middle, as depiction and expression for the object image synthesize which is manifesting as an organization format for the text of Ganita Uputra-13.
23. One may have a pause here and permit the transcending mind to comprehend and imbibe the organization features inherently imbedded in the organization format of Ganita Sutras is that of 'reflection operation' in addition to basic arithmetic operations particularly the addition and multiplication.
24. Now one may have letter wise sequential chase of the text of Ganita Upsutra-13.
25. First letter of the text is the third letter of the first row of varga consonants. As such it permits association of artifice 3.
26. Second letter of the text is the third vowel and it also this way permits association of artifice of 3.
27. The third letter of the text is the fifth letter of the third row of the varga consonants.
28. The pair of artifices 3, 3 parallel to the first pair of letters of the text under simple addition and multiplication operation shall be leading to values 6 and 9 respectively. However, as per the dimensional synthesize value of pair of dimensions of solid order, it shall be leading to artifice value '5' parallel to solid order transcendental space (5-space).
29. Here it would be relevant to note that artifice 6 and 5 are coordinated as $2 \times 3 = 6$ and $2 + 3 = 5$.
30. Further artifices 9 and 5 are coordinated as that numeral 5 is the middle numeral of the range of 9 numerals, parallel to the range of 9 vowels .
31. Still further 4-space accepts 9 geometries of which 5 are non negative geometries.

32. In this background, the third letter of the text being the fifth letter of the third row of varga consonants, it shall be parallel to fifth solid dimension of 5 dimensional frame.
33. In the light of these features of individual letters, the formulation 'गुप्' shall be accepting as source reservoir permits itself to be accepted as source reservoir of features / properties of transcendental domain (5-space).
34. Here one may further have a pause and permit the transcend mind to chase formulation of first three letters each being of value 3 and as such trio (3, 3, 3) which as per the dimensional synthesise mathematics shall be leading us to artifice value '6' / 6-space.
35. With it one may have a smooth transition and transformation to the fourth letter of the text, namely, the first vowel, which shall be accepting artifice value '1' as well as it being the source reservoir of Vishnu lok (6-space).
36. A step ahead is the first letter of the fourth row of varga consonants.
37. The script form of this letter is of the format of a bended line / bended interval / synthetic interval synthesising a pair of internals / a pair of axes dimensional axes of spatial dimensional order of 4-space.
38. The letter 'इ' is the second vowel. It as such permit association of artifice 2 / 2-space / square.
39. The formulation 'इत्' structurally of format features as 2-space transiting and transforming into a two dimensional space.
40. One may have a pause here and permit the transcending mind to chase the transition and transformation of 2-space into a two dimensional frame and to comprehend and imbibe how the features and properties of 2-space would stand withered away and the dimensional frame would be devoid of the same. It is like lines being devoid of an area.

41. In simple English rendering the meaning of the formulation 'इत्' would mean 'to remove'.
42. The first vowel as 1-space with vertical line format would be a path / setting of steps / points and the letter visergania विसर्जनीयः 'ः' like a connected pair of points / circles / spheres / rain drops is the manifestation of flow in the space.
43. With it the formulation 'gunita' : which is of a composition of a range of 7 letter is of three sub formulations (i) गुप् (ii) इत् (iii) अः
44. These three formulations together being of 7 letters format is of the format features of 7 geometries range of 3-space.
45. The sequential chase of three formulations organization sequentially of values (i) features / properties (of 6-space) within transcendental boundary (ii) removal of the features, and (iii) setting them into for a flow format. Here it would be relevant to note that while the formulation 'गुणित' is of 7 letters range and parallel to it there is 7 geometries range of 3-space but the formulation 'गुणितः' is of six letters range parallel to the range of six components of spatial boundary of 3-space / six surface plates of cube.
46. The second word formulation 'समुच्चयः' is a composition of 'ten' letters range.
47. Sequential letter wise chase of this range of ten alphabet letters shall be leading us to :
48. First letter namely 'स्' is of script form of three dimensional frame of half dimensions and as such accept association of artifice 3 / 3-space.
49. The second letter 'अ' is the first vowel and accepts association of artifice '1' / 1-space.
50. The artifices 3 and 1 / 3-space and 1-space are interconnected and coordinated as domain fold and dimension fold.

51. Here it would be relevant to note that the dimension fold provides format and features for measure of the measuring rod.
52. First vowel / artifice 1 / 1 – space / line as such shall be the format of a degree of freedom of motion / motion path / flow path / time line as well.
53. The transition and transformation from first letter to second letter and as a synthesized values would amount to a transition and transformation from static cube to a dynamic cube.
54. It is this transition and transformation from static cube to dynamic cube which shall be taking us from 3-space to 4-space.
55. This way the static cube with its transition and transformation into dynamic state would amount to acquiring the features and values of hyper cube 4/ 4-space.
56. It would be relevant to note that 13 edged cube as hyper cube 4 swaps 4-space (domain).
57. And with it dynamic cube becomes hyper cube 4.
58. It is this equality of acquired features of dynamic cube which makes it equal to hyper cube 4 / 4-space body.
59. With it, the simple English rendering for the meaning of formulation ‘सम’ comes to be ‘equal’.
60. The formulation ‘सु’ is a composition of pair of letters namely ‘स्’ the last varga consonant and ‘उ’ the third vowel.
61. One may have a pause here and permit the transcending mind to be face to face with the features and values of third vowel as artifice 3, as 3-space as solid dimensional order.
62. One may have a pause here and permit the transcending mind to be face to face with the structural set up of hyper cube 4 as representative regular

body of 4-space being a four fold manifestation layer (2, 3, 4, 5) (2-space, 3-space, 4-space, 5-space).

63. Here it would be relevant to note that origin seat of 4-space / origin fold of hyper cube 4 is of features and values of a solid dimensional order.

64. Further it also be relevant to note that the transcendental values (5-space) values flow into creator space (4-space) through the origin of 4-space which is a seat of 5-space.

65. In other words the solid order flows into and get super imposed upon the spatial order of creators space from within the origin of creators space.

66. The formulation 'ॠ' as such the manifestation of the solid order transcendental values within creators space.

67. It in a way amounts to lifting upward of creators space (to the boundary of transcendental domain).

68. One may have a pause here and permit the transcending mind to be face to face with the transcendental phenomenon of Lord Brahm, creator the supreme going transcendental and multiplying as ten Brahmas.

69. One may have a pause here and permit the transcending mind to be face to face with the transition and transformation phenomenon of 'क' Brahma as 'क' Shiv.

70. One may have a pause here and permit the transcending mind to chase transition along first row from first letter 'क' to second letter 'ख'.

71. Likewise one shall chase transition from first letter to second letter of the first column of varga consonants.

72. One may have a pause here and permit the transcending mind to be face to face with the features of second letter of the first column, of namely 'च्'.

- 73.The formulation ‘उ’ may literally mean ‘high’.
- 74.The formulation ‘च् च्’ is of the features of dimensional pairing synthesis values.
- 75.It would be blissful to chase the formulations ‘उच्, च्च, च्, अय्, य, अः’.
- 76.The formulation ‘अय्’ is of the format of the reflection pair. It would be parallel to (+1), (-1) pairing.
- 77.The formulation ‘अ’ is of the format of 1-space / line setting format of points and the formulation ‘अः’ is a flow path of connected particles / sphere.
- 78.One may have a pause and chase ten letters range formulation ‘समुच्चयः’.
- 79.The formulations ‘सम’, ‘उच्च’, ‘अय्, अः’ would help sequentially arrange the features of the formulation ‘समुच्चयः’ as equals height reversal flow path.
- 80.The formulation गुणित ‘Gunita’ as sequential feature format of ‘features removed’ and ‘set along flow path’ together with the formulation समुच्चय Sannucaya being of sequential feature format of ‘equals heights reversal flow path’ shall be helping us reach at the conclusive stage of the features of organization format of Ganita Sutras.
- 81.The formulation ‘गुणितसमुच्चयः’, as such shall be of sequential features format of ‘features removal set for equals heights reversal flow path’.
- 82.On the other hand the formulation ‘समुच्चयगुणितः’, that way shall be of sequential features format of ‘equals heights reversal setting features removal set along flow path’.
- 83.One shall have a pause and permit the transcending mind to be simultaneously through as integrated format of two phases and stages:
- i. of sequential features format of ‘features removal set for equals heights reversal flow path’

- ii. 'equals heights reversal setting features removal set along flow path'.
84. It would be blissful to comprehend and imbibe the values of integrated sequential format of the features of organization format of Ganita Upsutra-13 as the final phase and stage of organization format being:
'features removal set for equals heights reversal flow path manifesting as equals heights reversal setting features removal setting along flow path'
85. The sequential phases and stages of above organization format comes to be
- i. Features removal set for
 - ii. Equal heights reversal flow path manifesting
 - iii. As equals heights reversal setting for
 - iv. Removal of setting along flow path
86. The features of 'setting for flow' and reversal of setting for flow are parallel to the orientation of a line / (+1) space, (-1) pairing.
87. The final attainment is parallel to flow path of sun light of Sun to Earth range and reverse therefrom being of Earth to Sun range.
88. The flow path is of the features of raindrops; the points unfolding as structured points spheres.
89. Starting with 6th vowel and reaching uptill visergania is the structural range of Ganita Sutras (including Ganita Upsutras).
90. Parallel to it would be a chase of artifice 6 and a pair of artifices 3.

Dr. S.K. Kapoor
