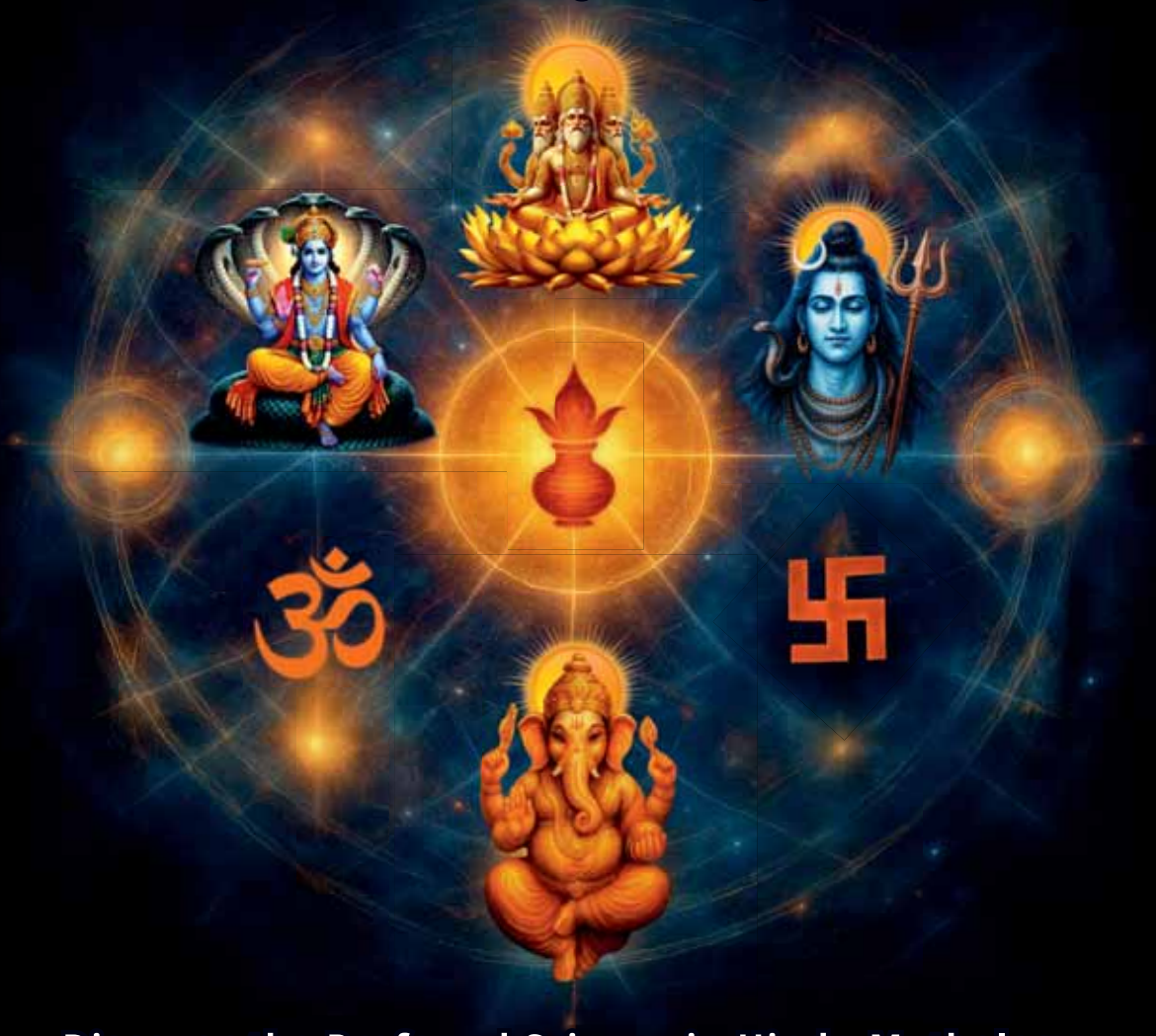


# SECRETS OF THE UNIVERSE

*revealed through*

## HINDU GODS, SYMBOLS, SIGNS & SOUNDS

Empower your understanding and unlock the hidden science within your religion & faith.



Discover the Profound Science in Hindu Mythology  
by

Baldevkrishan Sharma  
Researcher, Cosmo-Scientist, ARF

# SECRETS OF THE UNIVERSE

*revealed through*

## HINDU GODS, SYMBOLS, SIGNS & SOUNDS

Empower your understanding and unlock the hidden science within your religion & faith.



Discover the Profound Science in Hindu Mythology

by

**Baldevkrishan Sharma**

Researcher, Cosmo-Scientist, ARF



## The author's views and advice to the readers and parents.

This book offers a thoughtful, research-driven exploration of the science and philosophy behind ancient Hindu symbols, characterised through typical Gods, Goddesses, sacred signs, and sounds. Interpreted through a modern, rational lens, these symbolic forms are revealed not as fantasy but as a deep knowledge of the Universe in a simpler communicable form expressed through symbols and stories addressed to ordinary people.

Aimed primarily at today's analytical and questioning generation, the work bridges the gap between mythology and scientific understanding, encouraging more profound respect for Hinduism, its culture and heritage.

While mythological stories can be readily found online, the scientific and cosmic insights behind these symbolisms remain largely untold, unknown, and unexplored. Such deep, complex, cosmic knowledge was shared through holy persons like saints, sadhus, and gurus, who spoke the language of ordinary people by presenting stories and situations that could convince ordinary people without question. For the new generation today, reason and evidence are essential for belief.

This book responds to that need, offering clarity, logic, and a renewed sense of meaning behind ancient wisdom.

Readers are invited to engage, question, and explore further. I welcome your feedback and suggestions at [info@arf-research.com](mailto:info@arf-research.com)

**Baldevkrishan Sharma**  
Author, Researcher & Cosmo-Scientist

## I dedicate this research work to...

I humbly dedicate this work to the great saints and sages who gifted the Hindu community with profound spiritual knowledge through sacred scriptures and symbolic representations—Gods, Goddesses, Signs, and Sounds—crafted to make the understanding of the cosmos more accessible and relatable.

This research presentation is also dedicated to parents and elders, who serve as guiding lights for the younger generation. May it empower them to share the scientific wisdom behind these symbols with their children and grandchildren, nurturing curiosity, clarity, and a deeper connection to our rich spiritual heritage.

**Baldevkrishan Sharma**  
Author, Researcher & Cosmo-Scientist

## Acknowledgements

To my esteemed readers,

I extend my heartfelt gratitude to each of you for joining me on this intellectual and spiritual journey. I sincerely appreciate your curiosity, passion, and commitment to exploring the cosmic science behind the symbolic representations of Hindu Gods and Goddesses.

It is an honour to contribute to this shared quest for understanding. I hope this work inspires new insights, meaningful discussions, and future collaborations. I warmly invite your thoughts and suggestions as fellow seekers of knowledge.

I sincerely thank my assistant, Nikhil N. Belnekar, for his valuable support in compiling this book.

My most profound appreciation goes to my family and friends for their unwavering encouragement throughout this endeavour. Their belief in me has been a constant source of strength.

I also thank my printer for their exceptional craftsmanship and professionalism. Their dedication ensured this book was produced with the care and quality it deserves.

**Baldevkrishan Sharma**

Author, Researcher & Cosmo-Scientist

## Author's declaration

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or otherwise, including photocopying, recording or any information storage and retrieval system without permission in writing from the author.

© applied for, Baldev Sharma Marshalls Foundation.

**Baldevkrishan Sharma**

Author, Researcher & Cosmo-Scientist

**Edition 1<sup>st</sup>, 2025**

**Title : Secrets of the Universe revealed through Hindu Gods, Symbols, Signs & Sounds**

**Author & Editor : Baldevkrishan Sharma**

**Published by :**

**Baldev Sharma Marshalls Foundation (BSMF)**

Shivsagar, Shivaji Park,

Mumbai - 400016.

BSMF Website : [www.bsmarshallsfoundation.org](http://www.bsmarshallsfoundation.org)

**Printed by :**

**Sundaram Art Printing Press**

12, Wadala Udyog Bhavan,

Naigaum Cross Road,

Wadala, Mumbai - 400031

©September 2025, Baldev Sharma Marshalls Foundation

All rights reserved

**ISBN : 978-81-963469-4-2**

No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical including photocopying, recording, or any information storage and retrieval system without permission, in writing, from the author.

For permission requests or inquiries, contact on my email  
[chairman@marshallsindia.com](mailto:chairman@marshallsindia.com)

**Website : [www.arf-research.com](http://www.arf-research.com)**

**Email : [info@arf-research.com](mailto:info@arf-research.com)**



## Synopsis

The symbolic representations found in Hindu mythology—such as Lord GANESHA with an elephant calf's head on an obese child's body, riding a mouse; deities like VISHNU and BRAHMA with four arms and four heads; Goddess DURGA riding a tiger with ten arms holding various weapons; and GAYATRI depicted with five heads—often appear unusual or even puzzling to modern, logic-driven minds, especially to the younger generation.

While deeply rooted in spiritual symbolism, these vivid images are sometimes misinterpreted or mocked, leading to confusion or even disbelief among children and youth. In a world where reasoning, observation, and practicality shape understanding, such symbols may be dismissed as irrational or mythical, weakening the connection to cultural faith and tradition.

This book offers a well-researched and insightful exploration into the science, cosmology, astronomy and philosophical meanings behind these ancient symbols. The author delves into the hidden logic and more profound truths encoded in these mythological forms, providing interpretations that resonate with modern sensibilities.

By uncovering the science behind symbolism, the book aims to bridge tradition and rationality, empowering young readers to appreciate their cultural heritage with renewed clarity and conviction, not as a fantasy but as a sophisticated language of thoughts and their interpretations.

The book offers a scientific pathway to strengthen faith and restore respect through a deeper understanding of these Symbols, not blind belief. Thus, it preserves the richness of spiritual wisdom through knowledge, science, clarity, and renewed insight.



## The Hindu religion and its connection with the Universe, explained simply.

As we gaze at the skies, the vastness of the Universe becomes perceptible, yet its true nature remains beyond complete human comprehension. Much like modern gadgets—whether a television, cellphone, or music system—the Universe, too, can be understood as a system with two fundamental components: **hardware and software**.

The Universe's hardware comprises inorganic matter—metals, gases, and minerals—that build its physical structure, much like a gadget's external casing and electronic circuits. Its software, however, is unique. In gadgets, software consists of semiconductor components such as diodes, triodes, transistors, and integrated circuits (ICs). In the Universe, the software is represented by living biocellular entities. **Life forms, especially humans, act as highly advanced biochips—programmable with purpose-driven networking integrated into the super-system to maintain the Universe's intelligent and autonomous functioning.**

Highly sensitive and complex humans require regular maintenance—healthcare and an inbuilt self-healing system—just as sophisticated machines need periodic servicing, rebooting, and shutting down.

Every human is intrinsically connected to **Nature's cosmic network**, akin to a mobile phone's connection via a SIM card. **Language, family values, and religion serve as user manuals**, guiding moral conduct and behaviour. At the same time, education equips individuals with the ability to polish their built-in talent and skills for efficient functioning within this universe system.

Because the intricate, sophisticated nature-based technologies operating the Universe—from atoms to molecules to the solar systems and beyond—are far too complex for an ordinary person to understand, **religion simplifies them through symbolic stories, metaphors, traditions, and rituals in a language that ordinary people can follow easily.**

Tales like those of GANESHA and SHIVA may not explain scientific principles, but they effectively communicate "**what to do for what to happen**"—similar to how to use gadgets, such as a mobile phone, without knowing or understanding the hardcore technology responsible for their operational functioning.

For example, making a phone call involves complex telecommunication processes: voice signals are converted into radio waves, transmitted via cell towers, processed through networks, and reconverted as sound at the receiver's end. Yet, the ordinary user only needs to know which button to press to put the call through. Religion performs a similar function—it doesn't teach the cosmic mechanics but offers actionable guidance for life to function better with less tension.

Religious symbols—gods with multiple heads, animal-human hybrids—use **anthropomorphism<sup>1</sup> and visual language in symbolic form to make deep knowledge accessible to ordinary people.**

Saints, Sages, Preachers and Prophets throughout history have interpreted these symbols, translating cosmic wisdom into human understanding, expressed in stories, parables rolled in humour, poetry, songs and wisdom-laced paraphrases.

Ultimately, religion serves as an interface between human beings and the vast, intricate Universe—a simplified path and a means of living in harmony with it.

**Baldevkrishan Sharma**  
*Author, Researcher & Cosmo-Scientist*

---

<sup>1</sup> Anthropomorphism: the attribution of human characteristics or behavior to a god, animal, or object.

## About the author and his present research work:



### **Cosmo-scientist, Baldevkrishan Sharma**

*Author and Chairman,  
Astrogenesis Research Foundation*

Baldevkrishan Sharma is a Rashtrapati Awardee, recipient of a Cash Prize for his patented invention, the STD Control Device, in January 1974 from the hands of the then-Industries Minister Dr C. Subramaniam. The nodal agency that recommended the Awards was the National Research Development Corporation of India and the Inventions Promotion Board, New Delhi.

During his pre-graduation period at the Royal Institute of Science, now known as Bhabha University, Fort, Mumbai, he was in Junior B.Sc., with Physics as the principal subject and Mathematics as the subsidiary subject. During his junior B.Sc. year, he participated in a Science Fair Exhibition and won 1st Prize in December 1969. Next year, in December 1970, he participated again in a Science Fair exhibition with his new invention, the automatic gas control and safety device, and won the top prize.

In his final year, Baldevkrishan started receiving industry offers. He completed his B.Sc Hons from Bombay University and accepted an offer from an industry in Madras (now Chennai) as a Development Officer. While perfecting his STD control gadget, he was also tasked with developing an Automatic Gun Firing System (AGFS) for the Vijayanta tank, an Indian version of the Centurion tank, which was designed and approved by DRDO. Since the Industry did not accept this petty Order of 100 units, the DRDO Officers encouraged him to manufacture and supply the AGFS.

This offer from DRDO started Baldevkrishan's entrepreneurial journey. He returned to Bombay and began building an infrastructure for manufacturing AGFS. Incidentally, the venture failed because delivery timelines could not be met. He again took up a job in a prominent Industry Group in Thane as a Development Officer in early 1972. In 1975, he ventured out and started his

Company, Marshalls Wallpaper Co. He never looked back. He opened an industry to manufacture wallpapers in 1983 in a small 1,200-square-foot unit in Andheri, Mumbai. He expanded it in 1985 to an independent factory of 15,000 square feet in Navi Mumbai, under the name Gratex Decorative Industries Pvt. Ltd. This company later went public as Gratex Industries Ltd. The two companies have progressed exceedingly well with 18 Marshalls Showrooms across MMR and other prominent cities in India, thus hosting a popular and reputable Marshalls brand.

In 2020, Baldevkrishan retired from Marshalls and is now the Chairman Emeritus of the Marshalls Group of Companies. He is involved in several philanthropic activities and helps the underprivileged through his BS Marshalls Foundation.

In 2021, he started CiiA (*Creative Ideas & Innovations In Action*) and hosted the first Awards in February 2022. CiiA is a platform to encourage young student Innovators by offering Cash Prizes, Trophies, and certificates to the Winners and participants. In February 2026, the 5th edition of CiiA will be hosted. CiiA is his humble way of giving back to society, an inspired return for which he was encouraged, motivated, and benefited during his college years.

Baldevkrishan is a scientist who has been working on various scientific subjects. These subjects have been his passion and the outcome of his research, since 1997, for the past 28 years. Baldevkrishan published his first book, WHO ARE WE? WHAT FOR??. The first part, 'Section A' is his brief biography. The second section, i.e. 'Section B' is his brief research presentation, where he shares the laws of the Universe and its Cosmic connection with humans.

His second Book, published on June 25, 2024, is titled **“Unmasking the Hidden Fate of Carbon Emissions and the Great Discovery of its Recycling Process.”** It highlights the carbon-oxygen recycling process and how the Natural System fortifies Oxygen, which provides energy and strength to humans and other large-bodied living beings. The book has a solution to mitigate road and other accidents. The author would like to collaborate with the Ministry for Transport to experiment with the solution to reduce accidents as a pilot project. The book also presents a factual reason for Global Warming and a solution to large forest fires, which occur regularly worldwide.



His third book was published on 5th February 2025. It is titled **“Natural Universe Expansion (NUE): A Revolutionary Theory That Challenges Hubble's Law and Presents a New Model of 'The Living Organic Universe' and Its Dynamics.”**

The book **“Secrets of the Universe, revealed through Hindu Gods, Goddesses, Symbols, Signs, and Sounds”**, is a must-read for every Hindu who wants to go beyond mythology and discover the profound relevance of their Gods, Goddesses, Symbols, Signs and Sounds, to empower their understanding and unlock the hidden science of Universe, deeply embedded within their religion and faith.

Baldevkrishan is a passionate, out-of-the-box thinker and researcher. He is scripting one of his most ambitious books on cosmology under the title, **The Celestial Motions and Space Mechanics**, which is under scripting. He also plans a series of scientific books on various subjects to provide extensive scientific knowledge to intellectuals, thinkers and science enthusiasts.

## Objective of presenting this Book and A Foreword by the Author:

I happened to see a movie, *The Kerala Story*, released in India in 2023, amidst a huge uproar of large-scale conversions of Hindu girls by brainwashing them with questions like: How can there be gods with an elephant head? Questioning the relevance of goddesses depicted in Hinduism with several hands and heads carrying weapons and other symbolic signs and figures, as a fictional storytelling religion, whereas their religion was more realistic and charity-driven. It appeared that they presented their religion, which brings miraculous changes in life, by giving reasonable examples based on common sense, promoting the young and virgin minds to get swayed away and cross over to other religions.

This was a trigger point for me to ponder and think about because I have been working on the science of cosmology, astrophysics, astronomy, and other related sciences. I also had a chance to read about metaphysics. I also read about our Hindu scriptures, the Vedas, the Puranas, the Upanishads, and other Hindu sacred texts. I could relate to Hinduism, a religion about space, astronomy, the solar system, the Milky Way galaxy, and cosmology.

Hinduism refers to the Universe as a family, including the creation of life on Earth and its connection with the Universe. The knowledge of Jyotish Shashtra (*Astrology*), which is pre-historically known, is an astronomical chart with Nakshatras (*constellations*) showing the Navgrahas (*planets or deemed planets*) influencing humans, other living bodies, including vegetation and the weather on the Earth.

I have not seen any other widely practised religion which talks about all these scientifically laced philosophies in such a detailed manner. Thus, with an earnest urge to explain to the Hindu society the scientific relevance of Hinduism, explained to ordinary persons and folklore, a sophisticated complex science of the Universe cosmology, and how human and life on Earth and Universe are made of same composite matter is explained by a single paraphrase, “*Yath Pinde thath Brahamande*”, it means: “*As is a human so is the Universe*”.

To explain this deep-rooted complex knowledge to the ordinary people of this

world, symbolic references are made by creating characters such as GANESHA, SHIVA, VISHNU, BRAHMA, and various Goddesses like KALI, DURGA, GAYATRI, SARAWATI, LAXMI, PARVATI and others. The sacred knowledge is imparted to people as a religion to be religiously followed, without much questioning, to represent certain aspects of astro-science and management of life through traditional practices.

Thus, I started connecting the symbols with cosmology and found a great deal of relevance in it. The book is written in simple English with the least scientific terminology, for educated parents to read and learn about the richness of Hinduism and explain it to their children, who, unfortunately, in the name of secularism, are deprived of it in their schooling.

I have not dealt here with how to perform puja or other rituals followed in traditional Hindu culture, but have restricted myself to only interpreting their connection with the cosmology of the Universe, so that our present and coming generations are not misled and able to counter it, when someone speaks of Hinduism in a fictional context to mock it.

I dedicate this knowledge book primarily to the Hindu parents and all the people of this beautiful world. It is a way of sharing the greatness of Hindu culture and its traditions, packaged on a scientific platter.

**Baldevkrishan Sharma**

*Author, Researcher & Cosmo-Scientist*

A picture is worth 1,000 words, and more... so are the Graphics, Symbols, Signs, and Sounds.



*Fig. 1. The significance of universal Signs & Symbols is that it's free from the limitations of a language. i.e., persons see the sign and interpret it in their own language to understand what it implies and stands for. One doesn't need a particular language to understand or interpret them. A graphic sign says it all.*

Paintings, Graphics, and Symbols are artworks engraved on stone, tablets, sculptures, and caves, etched on temple walls, and inscribed on monuments. Across the world, almost every ancient civilisation, whether Indian, Chinese, Persian, Egyptian, Roman, Greek, or Mayan, showcases Signs and Symbols through various art forms. Ancient scriptures like the Vedas, Puranas, Upanishads and various other manuscripts and archaeological findings around the Earth are also replete with symbols expressed through carvings, paintings and other graphical representations.

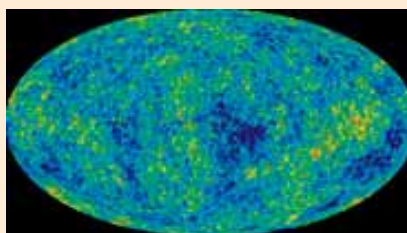
But what is the significance of various Symbols, especially the Hindu religious symbols we see around us and consider spiritualistic and sacred? The message conveyed through a Symbol or a Sign is depicted in a manner that can be universally interpreted, according to one's knowledge and understanding of the subject, without the barrier of any language, script, or other form of local communication.



In this book, the author explains the significance of some Hindu Symbols and interprets them to reveal some mysteries locked within them and their connection with the Universe.

The study of Secrets of the Universe could be a parallel approach to understanding the Science of the Universe, which provides hints and clues about the knowledge of the Solar System and that of the Universe. Example: There is a mention about 84,00,000 species on Earth, which is very close to the 87,00,000 species given in National Geographic<sup>2</sup>. The Earth is spherical, and the Universe is like an egg shape\*, as given in the VISHNU PURANA and the BHAGAVATA PURANA. ARYABHATA in 476-550 CE (about 1500 years ago) calculated the Earth's equatorial circumference as 39,968.058 km, which is very close to the actual equatorial circumference of 40,074 km.

*\*Fig. 2: The Universe's shape per the NASA website (WMAP data of the Cosmic Microwave Background. Credit: NASA. Hindu Scriptures describe the Universe as a "cosmic egg" (Brahmanda).*



Avyakta Upanishad, created around 800 to 500 BCE, outlines stages of cosmic evolution, from the unmanifest (avyakta) to the manifest world, highlighting a progression that mirrors expansion. However, Hubble discovered the expanding Universe in 1929.

In this Research Study, the Scientist author endeavours to connect the symbolic significance of mythological and spiritual figures with the functioning of the Universe.

Explaining the science and interpretations behind Hindu Gods, Goddesses, Signs, and sounds to the young generation will convince them and encourage them to continue their trust and faith in the rich tradition of Hinduism and its culture.

---

<sup>2</sup> <https://www.nationalgeographic.com/newsletters/animals/article/how-many-species-have-not-found-december-26>



## TABLE OF CONTENTS

### CHAPTER-1: Secrets Of The Universe, Revealed Through Hindu Gods, Goddesses, Symbols, Signs and Sounds

Sr.	Particulars	Pg No.
1	CHAPTER-1: Abstract	1
2	INTRODUCTION:	2
3	A Brief pre-introductory note:	3
4	Did the Universe begin with a BIG BANG?	5
5	BRAHMA's Wives.	8
6	The Law of Pairing Opposites:	9
7	The Hindu TRINITY:	10

### CHAPTER-2: Shree GANESHA

Sr.	Particulars	Pg No.
1	CHAPTER-2: Abstract	11
2	The GANESHA mythology.	12
3	SHIVA and SHAKTI:	13
4	SHREE GANESHA	14
5	GANESHA's head is drawn from the elephant's calf:	15



6	Detailed description of GANESHA	15
7	Explanation and Interpretation of the graphics of GANESHA.	19
8	GANESHA wears a 'durva' garland:	20
9	GANESHA is presented as a young, obese boy with a prominent potbelly:	20
10	GANESHA has four arms, each representing a sacred feature:	21
11	The front left-hand holds a bowl containing GANESHA's favourite food, the 'modaks'.	22
12	The rear left-hand holds a lotus flower	22
13	The front right hand bestows blessings;	23
14	GANESHA's graphical interpretation of sitting position:	24
15	GANESHA's visible head and face in the graphic.	26
16	Why Elephant-calf's head for GANESHA?	26
17	GANESHA's head is the brain of the Earth-Moon system.	31
18	GANESHA's Parents and Siblings:	33
19	PARVATI, GANESHA's mother:	34
20	The birth of PARVATI:	35
21	SHIVA's first wife, SATI and Her significance.	37
22	How was GANESHA born?	38



23	GANESHA's siblings:	39
24	Summarising the Chapter on GANESHA.	40
25	CONCLUSION:	41
26	FAQs on GANESHA	42

CHAPTER-3: SHIVA		
Sr.	Particulars	Pg No.
1	CHAPTER-3: Abstract	60
2	Describing SHIVA:	61
3	SHIVA's physical portrayal:	62
4	The portrayal of SHIVA in the Hindu Mythology and its Universe connection.	64
5	Interpreting the SHIVA Model:	65
6	Comparison of a human brain and the Earth - Moon System:	68
7	Presenting the SHIVLOK-Earth connection:	69
8	SHIVA's neck is depicted deep blue.	69
9	SHIVA wears rudraksh beads:	72
10	SHIVA's Seating:	75
11	SHIVA's musical instrument, damru, tied to the Trishul:	76





12	What is the SHIVLOK, and what is the role of KARTHIKEYAN and GANESHA in it?	77
13	A brief on SHIVA as NATRAJA:	79
14	SHIVA's weapon:	80
15	A human is an element of the Earth-Moon brain system.	80
16	SHIVLING and its presence in Space.	82
17	Direction of rotation of the SHIVA Celestial body:	84
18	SHIVA as NATRAJA: The cosmic tandav dancer	85
19	Why is SHIVA shown as a male being?	89
20	Why is SHIVA called Ardh Nareshwar ( <i>half man, half woman</i> )	90
21	What is the difference between external-internal male - female and gender male-female?	92
22	SHIV-PARVATI:	94
23	SHIVLING Puja:	94
24	FAQs On Chapter SHIVA	96

#### CHAPTER-4: LORD VISHNU

Sr.	Particulars	Pg No.
1	CHAPTER-4: Abstract	99
2	Introduction:	100



3	The Symbolic VISHNU:	100
4	VISHNU's Wife, LAXMI:	104
5	Other symbolic accessories associated with VISHNU.	106
6	The Conch and its symbolic significance:	109
7	The significance of the Garland, Crown & ornaments worn by VISHNU	110
8	VISHNU's vehicle, GARUDA:	111
9	The VISHNU-BRAHMA relationship:	112
10	Summarising the interpretation of the VISHNU graphic.	113

## CHAPTER-5: BRAHMA

Sr.	Particulars	Pg No.
1	CHAPTER-5: Abstract	115
2	BRAHMA	116
3	BRAHMA: Its graphical presentation, description, and Interpretation.	117
4	BRAHMA has four heads, each wearing a Crown.	118
5	BRAHMA is shown with a white beard:	121
6	Why is BRAHMA shown as a fair-coloured entity?	122
7	BRAHMA is wearing a long garland of flowers:	122



8	In the rear Right hand, BRAHMA is holding a Lotus Flower.	123
9	The Left arm's front hand is shown holding a kamandal	124
10	The hand of the rear left arm hold Veda scriptures.	124
11	Summary of the symbolic significance of the four arms of BRAHMA:	125
12	The Symbol on the Forehead of BRAHMA.	126
13	Why is BRAHMA presented as a fair-skinned entity, unlike VISHNU & SHIVA, who are presented as dark entities?	126
14	Why is BRAHMA presented as a male entity?	126
15	The wives of BRAHMA.	127
16	Significance of SARASWATI as the spouse of BRAHMA.	128
17	Decoding Swan, the symbolic vehicle of SARASWATI.	129
18	GAYATRI, the second wife of BRAHMA:	130
19	Interpreting GAYATRI's graphic:	131
20	Why is BRAHMA presented with several wives?	132
21	BRAHMA created our Universe. Then why VISHNU and SHIVA?	134
22	THE LAW OF PAIRING OPPOSITES.	134
23	Is the Law of PAIRING OPPOSITES applicable to genders?	136



24	Understand the Law of Pairing Opposites by examples.	137
25	Examples of the Law of Pairing Opposites ( <i>continued</i> )	138
26	Example of Pairing Opposites in Magnetism, Electrical forces, and Celestial bodies.	139
27	BRAHMA, The Creator of Living Bodies and Pairing Opposites:	141
28	Is the male-female physical body designed for procreation of humans only or for that of other living beings also?	142
29	BRAHMA created VISHNU, but how did LAXMI get created?	143
30	To summarise and conclude the Law of Pairing Opposites:	144
31	Significance of BRAHMA, VISHNU & SHIVA:	145
32	Did BRAHMA create SHIVA?	145
33	Why are the GODs presented with multiple hands and heads?	147
34	An example is a woman in multiple roles.	148
35	Conclusion:	152
36	Pictures and interpretations of GAYATRI, SARASWATI, DURGA, RAVANA:	152



## CHAPTER-6: INTERPRETING THE HINDU SIGNS & SOUNDS

Sr.	Particulars	Pg No.
1	CHAPTER-6: Abstract	155
2	The prominent Hindu Signs & Sounds:	156
3	SWASTIKA	156
4	Navagraha Puja	160
5	AUM, the sacred symbol:	163
6	Interpretation of the Symbol of AUM concerning the Universe.	165
7	The Symbol TRISHUL.	167
8	The symbolic philosophical interpretation of TRISHUL.	168
9	TRISHUL and Damru represent a human element	169
10	The Super-Duper Human-being: HANUMAN	170
11	If most of the characteristics of a monkey do not match with HANUMAN, why is HANUMAN presented with a monkey face?	172
12	VIRAT ROOP	173
13	Summarising the VIRAT Roop ( <i>the larger picture</i> ):	174
14	HIRANYA KASHYAP - PRAHLAD and NARSIMHA AVATAR.	175
15	The Conclusion of the legend and its moral.	177



16	HIRANYAKASHIPU and its relation with the Universe:	177
17	Shree RAM.	178
18	Shree KRISHNA.	179
19	VISHNU, SHIVA, RAMA, KRISHNA, PARVATI and their role in dynamically balancing the Universe:	181
20	FAQs on Chapter 6.	182

## CHAPTER-7: The Human-Universe Connection

Sr.	Particulars	Pg No.
1	What's the Human-Universe connection?	187
2	Role of a human in the Universe.	188
3	Finale	189
4	The vocabulary of human-animals-universe communication.	191







# Secrets Of The Universe, Revealed Through Hindu Gods, Goddesses, Symbols, Signs and Sounds

## CHAPTER – 1

### CHAPTER-1: Abstract

The chapter introduces a unique interdisciplinary study that bridges Hindu mythology and symbolism with modern scientific understanding of the Universe. The author presents how Hindu deities, their spouses, and religious Symbols—drawn from Hinduism, Buddhism, Jainism, and Sikhism—encode profound cosmic truths.

The chapter outlines how figures like BRAHMA, VISHNU, and SHIVA are not merely mythological beings but personifications of universal forces: creation, preservation, and destruction. Each deity's characteristics, consorts, and iconography are interpreted as symbolic representations of natural laws and cosmic mechanisms.

The Law of Pairing Opposites, akin to Newton's third law, is introduced as a key principle explaining universal balance, reflected in the complementary roles of divine pairs like VISHNU–LAXMI and SHIVA–PARVATI. The Hindu TRINITY or TRIDEV—BRAHMA, VISHNU, and SHIVA—forms the Universe's self-regulating Operating System (OS), governing its dynamic functioning of the Universe.

The author critiques the limitations of traditional scientific models, such as the Big Bang and proposes an alternative framework: the Living Organic Universe (*LOU*), grounded in the Natural Universe Expansion (*NUE*) theory. BRAHMA is described as a cosmic liaison with the parent Universe, VISHNU as the internal governor, and SHIVA as the regulator and recycler of the Universe system.





## 1C. INTRODUCTION:

### 1C-1-a. Introduction:

**1C-1-a-i.** This book primarily focuses on Hinduism and the links between Cosmic activities and religious symbols.

**1C-1-a-ii.** The author analyses how deities (*Gods, Goddesses, and symbols*) and mythological figures from Hinduism, Buddhism, and other traditions relate to Cosmology, Astronomy, and Astrophysics.

**1C-1-a-iii.** Key Hindu figures—BRAHMA (*the Creator*), VISHNU (*the Preserver*), and SHIVA (*the Destroyer*)—are seen as Cosmic forces symbolised by human-like figures. In some situations, a fusion of human and animal figures is used, like GANESHA, NARASIMHA and others. In contrast, animals are presented as deities in others to ease the understanding of the Universe's functioning. Their respective spouses of deities are presented to illustrate certain natural forces active in the Universe. It also represents certain traditions, family values, and societal impact.

**1C-1-a-iv. The Law of Pairing Opposites**, similar to Newton's third law, explains the balance of opposing forces in both the Universe and living humans. (*For details, on the Law of Pairing Opposites, its applications, impact, and examples see Chapter 5, para 5C-7-c*).

**1C-1-a-v.** The Research Study aims to bridge ancient mythological interpretations with modern scientific theories about the Universe by decoding religious symbols.





## **1C-1-b. A Brief pre-introductory note:**

**1C-1-b-i.** Before initiating to write on this subject with an intent to unfold the mysteries of the Universe and its connection with humans through interpretation of Hindu Symbols, the author, as a Research Cosmologist & Physicist, having extensively studied academic subject in great detail, i.e. Astrophysics, Astronomy, Cosmology, as much as the Metaphysical, Mythological base behind various Stories, Legends, Gods, Deities, Demons, etc.

The author has also published a well-researched book on “Natural Universe Expansion (*NUE*)” and, based on the *NUE* Law, presented a new model of the “Living Organic Universe (*LOU*)”. The book is available for FREE reading on the website: [www.arf-research.com](http://www.arf-research.com)

**1C-1-b-ii.** The symbols are drawn from scriptures and writings of multiple religions, including Hinduism, Buddhism, Jainism, and Sikhism.

**1C-1-b-iii.** However, various individuals, saints, religious gurus and their organisations, researchers on different subjects, and other inquisitive persons post a lot of information online, presenting their respective versions and interpretations based on their knowledge and experience.

**1C-1-b-iv.** However, the author wishes to clarify herein that there is an audience for every school of thought, and I do not wish to say that any of the thoughts are right or wrong. The author respects everyone’s point of view. They may be right, according to their faith, beliefs, research, information, knowledge, experience, and understanding of the subject.

**1C-1-b-v.** The author has often seen presentations incorporating religious thoughts, spirituality, myths, or elements of fiction and personal opinion, even in videos. The author respects their right to their point of view and prefers to let the audience decide whether to subscribe to it.



**1C-1-b-vi.** The symbols found in the scriptures could be loaded with information on the Universe's creation and its functioning by its creators. Therefore, instead of taking them literally, connecting them to the Universe is important for finding the Human-Cosmic connection and its purpose.

**1C-1-b-vii.** The author has analysed these symbols and their connection with mainstream Astronomy, Cosmology, and Universe science. In other words, from the activities and observations of the Celestial Bodies, Stars, Galaxies, Clusters, Constellations, Comets, and others in the Universe, we are attempting to interface and connect with these Symbols and vice versa; from these symbols, we try to understand the Universe and its activities.

**1C-1-b-viii.** We are gathering clues, tips, and leads from these Symbols to delve deeper into the subject and discover certain aspects of the Universe and related activities shrouded in mysteries, myths, beliefs, tales, parables, and mythology.

**1C-1-b-ix.** We have italicised Hindi or Sanskrit words wherever they are used and explained the English equivalent in the footnotes or under an asterisk or in brackets.

**1C-1-b-x.** The Gods and deities are shown in capital letters out of respect and regard. Still, their adjectives & prefixes, like Lord, God, etc., are dropped for brevity to avoid repetition and thus presented directly by their name in this text. e.g., Lord Vishnu is mentioned only as "VISHNU", Shree Ganesh as "GANESHA", Goddess Parvati as "PARVATI", etc.

**1C-1-b-xi.** This subject is both enigmatic<sup>1</sup> and esoteric<sup>2</sup>. Therefore, it may interest a very discrete and select audience of intellectuals, researchers,

---

<sup>1</sup> Enigmatic: difficult to interpret or understand; mysterious

<sup>2</sup> Esoteric: intended for or likely to be understood by only a small number of people with a specialized knowledge or interest.

Cosmologists, Astronomers, mystery investigators, adventurers, crusaders, myth-busters, and others.

## 1C-1-c. Did the Universe begin with a BIG BANG?

**1C-1-c-i. The non-self-sustenance of an active system:** We know that no System is self-sustaining and perpetual on its own, because of entropy, otherwise, it would violate the Laws of thermodynamics. Hence, however efficient the System may be, some energy and utility needs are inducted or induced into the Universe from sources outside the Universe.

An example of a coupled **motor-dynamo** system explains this phenomenon. The coupled reverse feed system cannot be self-driven perpetually because it would violate the second law of Thermodynamics. See Fig. 1C-1.

Fig. 1C-1: This dynamo-motor model cannot perpetually drive the motor since it would violate the second law of Thermodynamics. The second law of thermodynamics states that as energy is transferred or transformed, more and more is wasted. A machine cannot be 100 per cent efficient because the output of a machine is always less than the input.



**NB:** *The Living Organic Universe (LOU) is the new model introduced by the author in the book Natural Universe Expansion (NUE): A Revolutionary Theory Presenting a New Model of Universe-dynamics and its Impact. This model challenges the Big Bang Theory, Steady State Theory, Quasi Steady State Theory and the rate of the universe's expansion as defined by Hubble's Law. For details and a FREE reading, visit the website [www.arf-research.com](http://www.arf-research.com).*





**1C-1-c-ii. The role of BRAHMA:** In the Vedic Hindu Scriptures, the Universe is believed to have been created by BRAHMA. *HIS position is between the parent Universe to which HE belongs and that HE is deputed to establish a Universe to which we belong\*.*

*\*(therefore, BRAHMA is shown in a white beard to reveal seniority in age, knowledge and experience, is presented with four heads representing the four directions of the space, each head is with a crown to symbolically indicate authority, powers and the management of the Universe system through his administrative skills, capability, creativity and resources)*



**Fig. 1C-2: Graphic of BRAHMA, supporting white beard, four heads with a crown on each, having four hands and seated on a lotus flower.**

### **1C-1-c-iii. BRAHMA's functions**

BRAHMA liaises with entities outside the Universe to procure the energy, other needs, utilities, consumables and other essentials required for the smooth functioning of the Universe. It also includes the waste matter generated within the Universe through exploding Supernovas and other debris for its disposal outside the Universe. This is a subtle interpretation of the roles and the purpose that BRAHMA serves. We shall deal with it in greater detail in Chapter 5, the Chapter dedicated to BRAHMA.

### 1C-1-c-iv. BRAHMA created VISHNU:

**BRAHMA**, the project in charge of creating the Universe, first created VISHNU (*a position of an equivalent designation to a Home Minister in a Parliamentary Political System*). VISHNU is responsible for the governance of all matters concerning the internal workings and the smooth and seamless functioning of the Universe System. We shall deal with it separately in Chapter 4, the Chapter dedicated to VISHNU.



Fig. 1C-3: Graphic of VISHNU

### 1C-1-c-v. VISHNU's role:

VISHNU's role is akin to the MASTER as provided in the LOU Model in CHAPTER-7, para 7-h-viii of the book titled **Natural Universe Expansion (NUE)**<sup>3</sup> [*The book is available for free reading on the website [www.arf-research.com](http://www.arf-research.com)*]. VISHNU is responsible for managing the motions and activities happening in the Universe and fulfilling all its internal needs to keep it alive, active, thriving, and vibrant.

### 1C-1-c-vi. How did SHIVA get created?

To satisfy the Law of Natural Pairing Opposites (*see para 1C-1-e.*)<sup>4</sup>, SHIVA got self created as VISHNU's equal but an opponent or an opposing force in characteristics, behaviour, and responsible for procreation, (*the position of an equivalent to that of a Minister for Justice, Social welfare, transport, Security, intelligence gathering & Defence*).

---

<sup>3</sup> NUE: Natural Universe Expansion (NUE): A Revolutionary Theory presenting a New Model of the Universe-dynamics and its impact

<sup>4</sup> Law of Natural Opposites is detailed in Chapter 5C-7



### 1C-1-c-vii. SHIVA's deemed responsibility:

SHIVA is responsible for maintaining and sustaining the Universe without losing its characteristics and the purpose for which it was created.

### 1C-1-c-viii. SHIVA the destroyer:

Simultaneously, SHIVA manages and controls all the obstructive, destructive, interrupters, forces, occurring viruses in the functioning of the universe system that could affect its smooth functioning and eliminates such demonic bodies by destroying them (*akin to the immune system of a human or a living body*). We shall deal with it in detail in Chapters 3 and 4, which are dedicated to SHIVA.



Fig. 1C-4: Graphic of SHIVA

### 1C-1-d. BRAHMA's Wives.

#### 1C-1-d-i. How many and who are the wives of BRAHMA?

BRAHMA, the creator of the Universe, has four wives to support him (*related to the four heads*) in building the Universe. These are SAVITRI, SARASWATI, SHRADHA and GAYATRI.

#### 1C-1-d-ii. Who are the wives of VISHNU & SHIVA?

Subscribing to the Law of Pairing Opposites (*see para 1C-1-e.*), for VISHNU, LAXMI got self-manifested as HIS wife as a supporter and a partner, who is equally empowered in status, but is the opposite in thoughts and characteristics. Similarly, for SHIVA, PARVATI got self-manifested, as a supporter-partner, empowered as an equal but opposite in nature.





### 1C-1-d-iii. The role of the spouses, SARASWATI, LAXMI & PARVATI:

These spouses (*wives*) are a natural self-correcting system for taking the right decisions by their husbands, BRAHMA, VISHNU and SHIVA.



Fig. 1C-5: BRAHMA, VISHNU & SHIVA



Fig. 1C-6: LAXMI, PARVATI & SARASWATI

### 1C-1-e. The Law of Pairing Opposites:

**1C-1-e-i.** The Universe's Law of Pairing Opposites states that every individual body or group, association, society, or population creates its opposites or antibodies. However, these natural bodies and antibodies work together to create a vibrant and dynamic system that behaves like an auto-correcting system, correcting mistakes in its decision making, functioning and overall performance.

**Note-1:** The explanation of this law, its applications and examples are given in detail in Chapter 5, para 5C-7.

**Note-2:** It is under this Natural Law that while BRAHMA created VISHNU, SHIVA got self-manifested or say, self-procreated. Similarly, for VISHNU, LAXMI, as a wife, got self-procreated and for SHIVA, PARVATI, as a wife, got self-procreated.



## 1C-1-f. The Hindu TRINITY:

### 1C-1-f-i. The Hindu TRINIT:

The Hindu TRINITY comprises the three self-correcting and self-regulating entities through their respective spouses, viz; BRAHMA, VISHNU & SHIVA, together; the three are broadly responsible for creating, expanding, maintaining, and preserving the Universe, i.e., the overall smooth conduct of the affairs of the Universe and its operational management, evolving and updating the technology that holds the Universe together smoothly and seamlessly, destroying the unneeded and obstructing entities, whether animate or the inanimate ones.

### 1C-1-f-ii. The Operating System (OS) of the Universe:

The collective and in-sync working together of the three Entities results in the Universe sustaining, evolving, thriving, and expanding (*through Vishnu*), *terminating obsolete or non-functional entities or disruptive entities, by their destruction (through SHIVA), and recycling them or creating new beings, forms, or entities (through BRAHMA)*. The THREE together, or the TRINITY or also known as TRIDEV, thus form the Operating System (OS) of the dynamic Universe.

### 1C-1-f-iii. Significance of TRINITY:

What do the TRINITY and various other Symbols signify regarding the Universe and its activities? In the following Chapters, we explore and decode their underlying interpretations, significance, and intended Universe-related indicators and messages.





# Shree GANESHA

## CHAPTER – 2

### CHAPTER-2: Abstract

This chapter presents a unique cosmological interpretation of the Hindu deity **GANESHA**, decoding his mythology and iconography as symbolic representations of the **Sun-Earth-Moon** system. The narrative begins by positioning GANESHA, the son of SHIVA and PARVATI, as a metaphorical embodiment of the Earth-Moon relationship. SHIVA is interpreted as a **dark matter celestial body** near the Polestar, while PARVATI symbolises a companion star. Their creation of a “celestial child” parallels the **formation of Earth** within the Solar System.



GANESHA's elephant head is explored in depth. It symbolises the Moon, and its size (*about 25% of GANESHA's body*) reflects the **Moon-Earth size ratio (1:4)**. The trunk represents the Moon drawing energy from Earth, while the contrasting fair skin points to the Moon's reflected luminosity. His broken left and intact right tusks symbolise **Earth's axial tilt and anti-clockwise rotation**.

Additional elements reinforce cosmic connections:

- **The mouse (*Mushak*)** is GANESHA's vehicle, which denotes the Earth.
- The **durva grass garland** symbolises terrestrial vegetation.
- His **four arms** and their objects represent cosmic protection (*battleaxe*), Earth's resources (*modaks*), resilience (*lotus*), and divine support (*blessing hand*).
- His seated posture and trunk direction mirror **Earth's and Moon's counter-clockwise motions**.



GANESHA represents the **Earth-Moon binary system**, with the Moon functioning as Earth's “brain.” SHIVA and PARVATI are further viewed as celestial guardians.





## 2C. Interpreting Symbols of Hindu Gods & Goddesses:

For interpreting the Symbols of Hindu Gods and Goddesses, herein, for the ease of understanding, we first narrate the mythological description of the Symbolic Deity, then interpret their physical description, followed by their corresponding connection with the Universe System.

### Shree GANESHA

Fig. 2C-1: Shree GANESHA Graphic (based on Artist's perception) GANESHA, with the head of an elephant calf, is shown wearing a crown with the halo of the Sun behind his head, the face is fair, unlike the skin of the elephant calf, seems sitting on the throne like a king with the feet and the trunk of the calf pointing towards the anticlockwise direction. Like a king, GANESHA also has weapons to protect himself, holding a lotus in one hand (a symbol of peace, purity, and enlightenment) and bestowing boons with his other hand.



#### 2C-1-a. The GANESHA mythology.

##### 2C-1-a-i. Other names of GANESHA:

In common folklore, GANESHA is referred to by various names, such as Ganapati, Shivanandan, and Vighnaharta, among others. He is depicted as SHIVA-PARVATI's youngest child.



## **2C-2-a. SHIVA and SHAKTI:**

### **2C-2-a-i. SHIVA and its location:**

Somewhere in the northern periphery of the Universe near the Polestar is a dark matter body around which stars revolve. These stars are the satellites (*companions*) of the Dark matter, who, in human parlance, could be called the wives of the dark matter.

### **2C-2-a-ii. SHAKTI, the companion Star as a spouse;**

One of these companion Stars, we call it SHAKTI, is the favourite of SHIVA, the Centric dark matter, presented as the SHIVLING or SHIVALOK (*SHIVA's world*).

### **2C-2-a-iii. Creation of a Celestial baby:**

SHAKTI (*Star*) is a favourite companion (*Star*) of the dark matter SHIVA. Over time, the spouse, SHAKTI, makes a small mould out of mud and clay (*an inactive body*), which is the body of a celestial baby.

### **2C-2-a-iv. Birth of Earth and its Solar System:**

As parents, SHIVA and SHAKTI search for a suitable space slot between the Universe's periphery (*SHIVA's abode*) and the centre of the MW Galaxy. Once the baby mould is placed in the space slot, SHIVA infuses life into the baby's Celestial body, and the prenatal period is initiated in the Earth and Solar systems.

### **2C-2-a-v. Spouse SHAKTI to Consort PARVATI:**

At this stage, the baby Solar System is very delicate and fragile; therefore, the mother, SHAKTI (*symbolically*), stays with the baby Solar System and finds its temporary abode in the mountains of the Himalayas, located on



Planet Earth. At this stage, SHAKTI is now known as PARVATI. As a caring mother, SHIVA often visits HIS consort, PARVATI.

### **2C-2-a-vi. GANESHA's postnatal period:**

Consequently, in the post-natal period, the Sun-Earth-Moon System is represented by the baby of SHIV-PARVATI, and the Sun-Earth-Moon as their child, is also called SHIVNANDAN or GANESHA.

### **2C-3-a. SHREE GANESHA**

#### **2C-3-a-i. The auspicious Lord GANESHA:**

GANESHA is said to be the youngest child of SHIV-PARVATI PARIVAR (*family*). GANESHA is considered pious and intelligent. Ganesha is partly the Earth's Deity, the owner or the lord of the Earth. Therefore, invoking GANESHA, the God or the Lord of the Earth, before any new beginning, such as a new Enterprise or activity, marriage, or Grah-Pravesh (*housewarming*), is considered auspicious.

#### **2C-3-a-ii. KARTHIKEYAN, the elder brother of GANESHA:**

GANESHA's elder brother is KARTHIKEYAN (*known as Kumaran, Murugan, Kandan, Velavan, Velloreavan, Saravanan, Shadanana, Shanmukan, Subramanya*). He is designated as the Commander-in-Chief of the Devtas' army. His main task is to fight and win against the demons (*Asuras*), disruptors, and troublemakers in space, thereby maintaining order and peace in the Universe, which allows its normal activities to function.



## **2C-3-b. GANESHA's head is drawn from the elephant's calf:**

### **2C-3-b-i. The GANESHA story:**

As the legend goes, one day, PARVATI posted young GANESHA as the sentry at the entrance of her house and went inside to bathe. In the meantime, SHIVA descended on Earth and arrived at PARVATI's house to meet her. But, GANESHA, as the sentry, prevented HIS entry. SHIVA got infuriated, and in anger, he chopped off GANESHA's head.

### **2C-3-b-ii. The GANESHA story of getting an elephant calf's head:**

Later, when PARVATI saw GANESHA's torso without his head, she was inconsolable with grief. Upon realising HIS mistake, SHIVA affixed the next available living being's head (*which incidentally was of an elephant calf*) and transplanted it on GANESHA's neck. Thereon, GANESHA is portrayed as having a human body with an elephant head.

## **2C-3-c. Detailed description of GANESHA**

### **2C-3-c-i. The GANESHA iconography has the following common features:**

GANESHA is always portrayed wearing a crown. He is usually depicted as seated on a '*Singhasan*' (*throne*), a King or Ruler's seat. He wears a golden crown studded with precious stones and adorned with gold ornaments on his body, elevating him to the status of a king or ruler.





### 2C-3-c-ii. GANESHA's Face:

GANESHA's face is that of an elephant calf, with his right tusk intact, while the left is shown as severed.



Fig. 2C-2: GANESHA and the Mouse

### 2C-3-c-iii. GANESHA's skin is fair:

Like his mother, PARVATI, who is very beautiful and fair-skinned as she hails from the Northern Himalayan Mountains, GANESHA is also depicted as a wheatish fair-skinned being, albeit in complete contrast with the grey skin of the elephants.

### 2C-3-c-iv. GANESHA's body description:

GANESHA is depicted as a young, obese boy about 8 years old, with a large, rotund tummy, a human body, and the head of an elephant calf.



### 2C-3-c-v. GANESHA's vehicle:

A mouse or *mushak*<sup>5</sup> is shown as GANESHA's vehicle (see picture 2C-2), which under no situation can ever hold the weight of an obese GANESHA. The *mushak* (mouse) is depicted as gazing up at him devotedly.



Fig. 2C-3-a: A Mouse is shown as GANESHA's vehicle

### 2C-3-c-vi. GANESHA's favourite food:

GANESHA's favourite food, *Modak*<sup>6</sup>, is given as *prasadam* after aarti (prayers).

### 2C-3-c-vii. GANESHA's trunk:

GANESHA's trunk is shown swinging from the right towards the left.

### 2C-3-c-viii. GANESHA's seating position:

GANESHA is shown seated cross-legged in the *lalitasana*<sup>7</sup> pose, with the right leg folded and resting on the left leg, which is pointed towards the left side.



Fig. 2C-3-b: GANESHA is shown with four

<sup>5</sup> Mushak is the Hindi word for mouse

<sup>6</sup> Modak is a sweetmeat made of coconut and jaggery enclosed in a fine wheat cast, in the shape of a spherical drop.

<sup>7</sup> a seated posture of ease or "royal position" that is often depicted in the religious art of Hinduism, Buddhism, Jainism, and Sikhism





### 2C-3-c-ix-A. GANESHA's rear right hand:

GANESHA's rear right hand carry the battleaxe (*close-combat weapon*)



Fig. 2C-3-c

### 2C-3-c-ix-B. GANESHA's front left hand:

The front left hand holds a bowl containing favourite modaks.



Fig. 2C-3-d

### 2C-3-c-ix-C. GANESHA's rear left hand:

The rear left hand holds a lotus flower.



Fig. 2C-3-e

### 2C-3-c-ix-D. GANESHA's front right hand:

The front right hand bestows blessings;

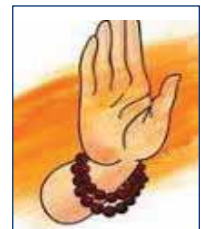


Fig. 2C-3-f

### 2C-3-c-ix-E. GANESHA's Garland:

Ganesha wears a garland made of durva, i.e., a garland made of grass and leaves.

Some flowers are also adorned with, like hibiscus (*gudhal*)



Fig. 2C-3-g

## 2C-3-d. Explanation and Interpretation of the graphics of GANESHA.

**Note:** For space scientists, astrophysicists, astronomers and cosmologists, the author's interpretation could provide vital clues to understand the Sun-Earth-Moon system in greater detail.

### 2C-3-d-i. Mouse (*mushak*), the vehicle of GANESHA:

It is to be understood that the mouse as GANESHA's vehicle is only symbolic, meaning it indicates something significant and unique to reveal a hidden secret. This is because a mouse can never hold the weight and size of an obese GANESHA. In Fig. 2C-3-j, a mouse is depicted at the feet and gazing up and devotedly looking at GANESHA.



Fig. 2C-3-h

**2C-3-d-ii.** Now, let's understand what a mouse, as a vehicle, could symbolically relate to and imply, as depicted in the GANESHA symbolism.

Fig. 2C-3-j: The mouse looking up towards GANESHA's face is symbolic, showing that the Earth gazes upwards at the Moon.





**2C-3-d-iii.** Where is the home of a mouse located? The natural habitat of a mouse is to stay underground and be active. Therefore, if the physical Earth has to be represented by a physically known and familiar living body, it could be the mouse. Hence, the mouse represents the Earth, and since the Earth is in motion, the mouse is shown as GANESHA's vehicle. Therefore, we infer that GANESHA owns the Earth System and travels on its vehicle, the Earth.

### **2C-3-e. GANESHA wears a 'durva'<sup>8</sup> garland:**

This garland is placed on the body of GANESHA and represents the grass, flowers, and vegetation growing on the surface of the Earth.



**Fig. 2C-3-k** Gudhal flower, durva and durva garland

### **2C-3-f. GANESHA is presented as a young, obese boy with a prominent potbelly:**

This unusual potbelly of an eight-year-old obese boy symbolically represents a spherical Earth-shaped body being compared to the potbelly of GANESHA.



**Fig. 2C-3-l:** Potbelly of GANESHA ⇒ showing a spherical Earth-like shape of a potbelly

---

<sup>8</sup> Durva: garland made from grass and leaves

## 2C-3-g. GANESHA has four arms, each representing a sacred feature:

The four arms are provided with objects, as mentioned in para 2C-3-c-ix from A to D. These objects or signs convey some hidden meanings, as follows:

### 2C-3-g-i. The rear right-hand carries the battleaxe<sup>9</sup>.

A battleaxe is a close-range self-defence weapon to fight an adversary in case of an emergency. Any person in a position of high authority could be a target of an unknown adversary; hence, carrying a weapon for self-defence is important for personal security.



Fig. 2C-3-m:  
Battleaxe.

**2C-3-g-ii.** Similarly, about the Earth System, the threats are where the adversaries could be excessive solar or cosmic radiations breaching Earth's magnetic field, there could be extraterrestrial rocks or meteors or asteroids and other micro celestial bodies in the solar system that can get closer or even crash into the Earth's atmosphere and possibly damage the terrestrial Earth System.

**2C-3-g-iii.** The battleaxe symbolises that the Earth and the Earth System are sufficiently equipped to deal with such threats and emergencies from extraterrestrial bodies.

**2C-3-g-iv.** To the general public, it also inspires them to be aware and be on an alert and be equipped with weapons to defend against unknown adversaries who could surprisingly pose a sudden threat to life.

---

<sup>9</sup> Battleaxe: a close-combat weapon





**2C-3-h. The front left-hand holds a bowl containing GANESHA's favourite food, the 'modaks'.**

**2C-3-h-i. The composition of modak prasad.**

Let's understand what modaks are made of. It is made by steaming rice flour dough stuffed with a filling of jaggery & coconut. It is shaped like a spherical drop with a tapering top. Modaks are offered as prasad after GANESHA's aarti.



Fig. 2C-3-n: modaks.

**2C-3-h-ii. The ingredients of modak prasad.**

The ingredients of Modak are as follows: jaggery provides energy and strength, and coconut represents the divine and is used in all Pujas. Coconut is also considered a habitat. Rice represents the food grown in areas where rain and plenty of water are available, and life flourishes.

**2C-3-h-iii. Shape of modak is comparable to Earth and GANESHA torso.**

A 'modak' shape resembles the globular, spherical Earth with a tapering neck. It physically resembles an incomplete body, i.e., one without a head, representing the Earth's body itself.



Fig. 2C-3-p

**2C-3-j. The rear left-hand holds a lotus flower**

**2C-3-j-i. The symbolism of a lotus flower:**

The lotus flower symbolises blossoming beauty; physically, it rises upwards to the surface from



Fig. 2C-3-q: lotus.

muddy and impure water in lakes and ponds It stands for victory and success through struggle, overcoming obstacles and undertaking smart work.

### **2C-3-j-ii. The significance of a lotus flower:**

The significance of a lotus flower for extraterrestrial connection represents the Earth's struggles with its simultaneous multiple motions<sup>10</sup> in a bent position at  $23.45^\circ$  orbiting around the Sun through space. It successfully overcomes a strenuous and gruelling journey and passes through hot and chilling cycles caused by the elliptical orbital path at perihelion and aphelion.

### **2C-3-k. The front right hand bestows blessings;**

#### **2C-3-k-i. The blessing and its significance:**

The Earth manoeuvres its Herculean journey, fighting numerous challenges en route from inimical forces in space, but continues its journey unabated. This happens with the blessings of the perfect System in place, which constantly monitors and supports the Earth's movement and its safe journey.



**Fig. 2C-3-r:**  
symbolic  
blessings.

Concerning GANESHA's interface with humans, he blesses them in conducting their daily chores and other day-to-day activities, which in turn gets translated by the Earth System in its manoeuvring through the strenuous journey.

---

<sup>10</sup>Multiple motions are: Rotation of the Earth around it's axis, Revolution of the Earth around the Sun and the motion of precession. All these motions are happening in the bent position of the Earth at  $23.45^\circ$ .



### 2C-3-k-ii. The GANESHA graphic for an average person has a message:

GANESHA blesses those who step out to fight against challenges and threats and continue to fight for a cause against all odds. They are blessed for victory and success. This situation can apply to students, parents, businesses, jobs, politics, challenges of old age, and more.

### 2C-3-l. GANESHA's graphical interpretation of sitting position:

#### 2C-3-l-i. The image of GANESHA's foot and trunk.

See Fig. 2C-4-a & b: GANESHA is seen sitting cross-legged with his right leg folded and resting on his left leg, pointing towards the left side. The trunk also points from right to left.

#### 2C-3-l-ii. Interpretation of the folded right leg:

The right foot (*a foot is a symbol of Earth's orbital motion*) is folded and bent towards the left, indicating the Earth's motion from right towards left, i.e., the Earth's anti-clockwise orbital motion around the Sun.



Fig. 2C-4-a & 2C-4-b are symbolic sitting positions with the right foot on the left side, indicating the anti-clockwise rotation of Earth (Potbelly of GANESHA is symbolically, the Earth)





### 2C-3-1-iii. Interpretation of the trunk pointing towards the left.

The trunk pointing towards the left has a dual interpretation. The head of GANESHA is represented by the Moon (*See para 2C-4-b*), which presents its anti-clockwise orbital motion around the Earth.

The second interpretation is that the trunk pointing towards the left side is at GANESHA's potbelly position, providing an anticlockwise rotation of the Earth around its axis.

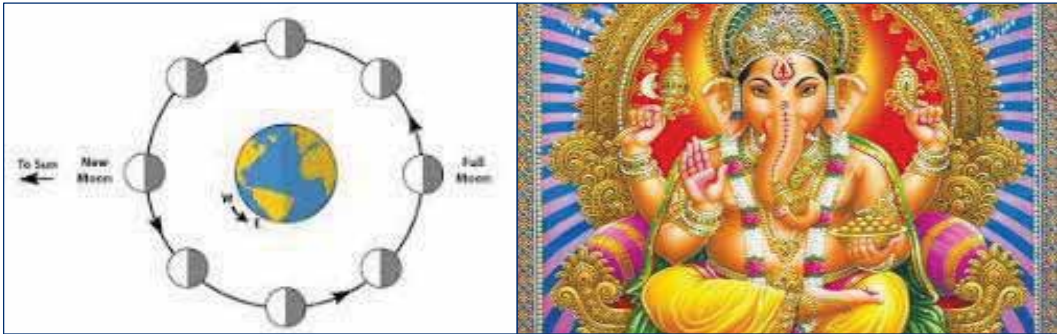


Fig. 2C-5-a & b: The Earth orbits the Sun anticlockwise (this is shown by the feet bent from GANESHA's right and pointing towards His left).

*The Moon orbits the Earth in an anticlockwise direction, indicated by the trunk pointing from GANESHA's right towards His left. The Earth also rotates anticlockwise around its axis.*

### 2C-3-1-iv. When doing GANESHA aarti:

GANESHA aarti thali (*plate*) with a lighted Deepak and other aarti matter & materials revolves around GANESHA in a clockwise direction by a devotee. Still, when viewed from GANESHA's side, the thali revolves anti-clockwise. In the video below, the rear chakra, representing the Sun (*Surya*), is also seen rotating behind GANESHA's head in an anticlockwise direction.



Fig. 2C-6: The revolving aarti thali facing GANESHA is done clockwise, but from GANESHA's side, it is moving anticlockwise.

## 2C-4. GANESHA's visible head and face in the graphic.

### 2C-4-a-i. The head is of an elephant's calf.

**2C-4-a-i-A.** GANESHA's face is not the usual colour of an Elephant's calf, i.e., dark grey, but that of a fair-skinned being.

**2C-4-a-i-B.** The neck is not seen, as it is usually covered with a large head, a garland, and the gamcha vastra (*dress*). The front of the neck is covered with the natural trunk of the elephant calf.

**2C-4-a-i-C.** The right tusk is intact, but the left tusk is severed.

### 2C-4-b. Why Elephant-calf's head for GANESHA?

#### 2C-4-b-i. GANESHA's head transplant:

One would argue that when the severed head of GANESHA was lying around, why did SHIVA's disciples have to go to the forest to hunt for a



suitable head and ultimately find an elephant calf to substitute for GANESHA? SHIVA then deployed his supernatural powers to transplant the calf's head to bring GANESHA to life.

#### **2C-4-b-ii. Are the two bodies not incompatible for a head transplant?**

The question is why SHIVA did not use His Powers to reunite GANESHA's severed head on his body? How can a Calf's neck match with the neck of an 8-year-old boy? A human body and a bulky elephant calf are different body systems; how can they be integrated?

#### **2C-4-b-iii. The GANESHA Symbolism:**

The logic doesn't work on a loosely webbed story that aims to convey specific information to the peasants and folklore audience of yesteryears (*past millennia*) through the GANESHA symbolism. Through this story, the creators of the GANESHA Symbol have something to depict through the graphic presentation of an elephant-God. What is it? What's the reality hidden behind the story which the GANESHA creators wish to convey?

#### **2C-4-b-iv. The symbolism unveiled:**

Let's find the hidden truth about GANESHA graphics. What are the extraterrestrial connections here? We have realised that GANESHA's potbelly represents the Earth. Now, let us understand what the elephant head represents and why the elephant-calf head had to be placed on the body of GANESHA.

#### **2C-4-b-v-A. The secret of GANESHA Symbolism:**

The face of a human, as compared to the body of a human, for an 8 to 10-year-old child is 8% to 9% of the body. But when an elephant calf's head gets planted onto the child's body, it becomes about 25% of the overall body





percentage. Thus, with the elephant calf's head, GANESHA's head gets enlarged to nearly 25% of its body size.

**2C-4-b-v-B.** We know the size of the Moon is almost 25% of the size of the Earth in a ratio of 1:4<sup>11</sup>. This equivalence is the hidden feature of the GANESHA Symbol, which depicts the Earth-Moon relation through the GANESHA idol.

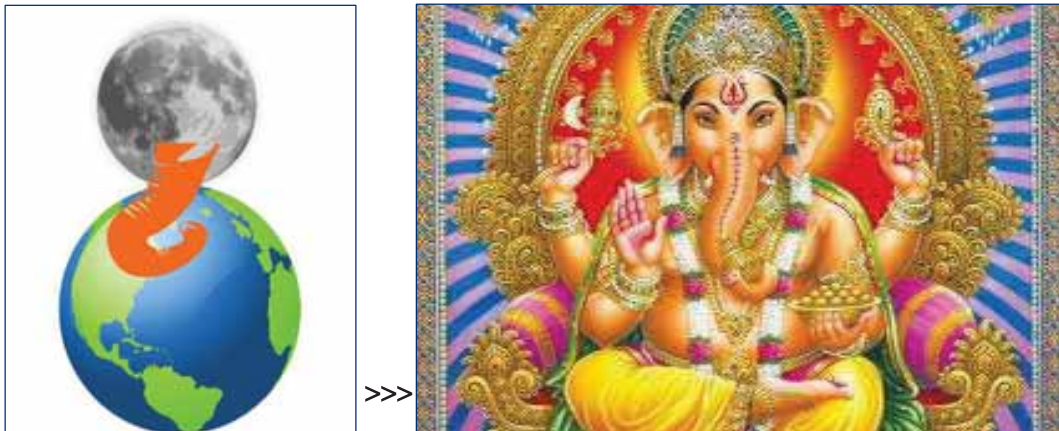


Fig. 2C-7: The building of a GANESHA graphic, with the Moon on top of the Earth, always facing the Earth, with a connecting chord between the two, equivalent to an elephant's trunk.

**2C-4-b-v-C.** As seen in Fig. 2C-7, when placed on top of the Earth, the Moon shows that the two are linked, rendering the picture of GANESHA, an elephant God.

#### **2C-4-b-vi. The Moon-Earth relationship:**

The Moon is the Earth's natural satellite, the brain of the Earth-Moon System, reminiscent of the head on the human body, which always faces

<sup>11</sup> Earth-Moon Ratio: 1:4 >> <https://www.space.com/18135-how-big-is-the-moon.html>

the Earth, and where the brain lies inside the head's peripheral surface, covered with a hard protective outer layer, i.e. the skull.

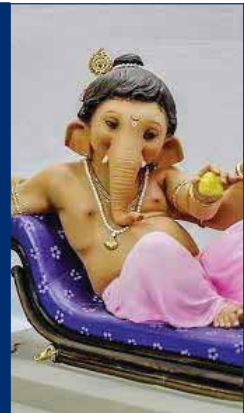
### **2C-4-b-vii. Meeting the resource needs of the Moon:**

The trunk of GANESHA is also a symbolic indicator that the resources required by the Moon to sustain its activities are drawn from the Earth. For example, the body of a human supplies the following resources to the brain:

1. Glucose as an energy source,
2. Oxygenated Blood as nutrition,
3. electrolytes
4. water for hydration
5. sensory information through the Spinal cord.

Similarly, the Earth may be hitherto remotely supplying resources from the Earth to the Moon to meet its operational and functional needs.

Fig. 2C-8: GANESHA eating modaks implies that the Moon's food energy or other resource requirements are drawn from the Earth and lifted to the Moon through the trunk of GANESHA. This symbolises the Moon's energy and other requirements drawn from the Earth.



### **2C-4-b-viii. Why is there a mismatch between GANESHA's face skin colour and that of an elephant calf?**

The elephant's skin is dark grey, but GANESHA is fair-coloured. This shows that GANESHA's elephant head is only symbolic and not factual. GANESHA's fair skin is demonstrated because the Moon's surface facing the Earth shines, and it's not dark, except on its rear side, which is equivalent to dark human hair on the rear of the head.





### 2C-4-b-ix. GANESHA's severed left tusk:

GANESHA's right tusk is shown intact, but the left tusk is severed. This indicates that the Earth-Moon's anticlockwise rotation is on one axis only, and the other tusk is shown severed.

Fig. 2C-9 & 10. GANESHA's severed left tusk, but the right one is intact.

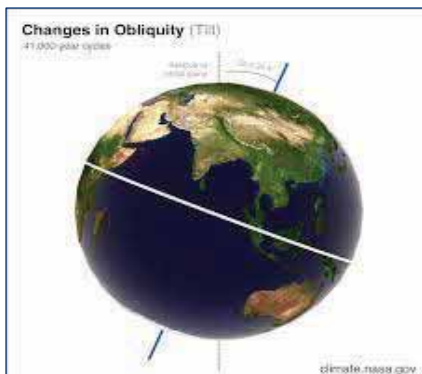


Fig. 2C-9: Axial tilt of the Earth



Fig. 2C-10: GANESHA, Left tusk severed.

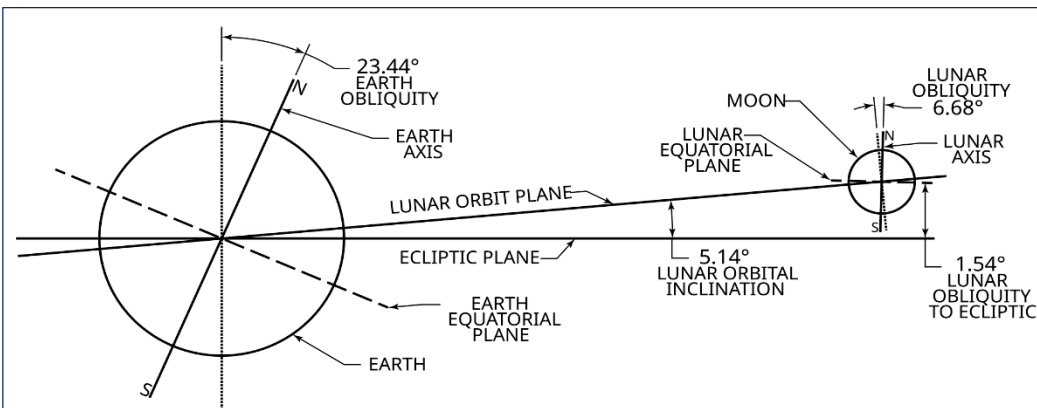


Fig. 2C-11: We see the tilt of the Earth and the Moon in the same direction from left towards right, where they emerge. Although the tilt of the Moon is much less at  $6.68^\circ$  than that of the Earth at  $23.44^\circ$ , the direction is similar.



In this graphic, in the south of Earth and Moon, the tilt of the axis is on the left-hand side w.r.t to the geographical vertical axis.

The axis representation is also projected in the GANESHA graphic, where the right side's tusk is severed and broken, whereas that of the left side, which emerges out, is seen intact. This represents the rotational axis of the Earth-Moon system.

### **2C-4-c. GANESHA's head is the brain of the Earth-Moon system.**

#### **2C-4-c-i-A. Comparison with a human brain.**

Our brain is like the control room, a seat of intelligence, a centre connected to the universe for incoming and outgoing data and information, where all ideas, plans, thoughts, wishes, desires, logic, etc., are generated and activities undertaken. The brain is also connected to every part of the physical outer and internal body systems.

**2C-4-c-i-B.** The Earth and the Moon are not separate, independent, or isolated entities but integral parts of each other. The Earth-Moon relationship is a two-component body system acting as a whole, separated by space, similar to a human neck joining the torso with the head. Here, the intermediate space acts like the neck, remotely joining Earth with the Moon.

**Fig. 2C-12:** In the case of a human, the connection between the torso and the head is by a physical neck, but in the case of the Earth and the Moon, it is an intervening space that remotely connects them. Even in the GANESHA graphic in Fig. 2C-10, the physical neck is not physically seen; therefore, it is hidden by being covered with a garland or a gamcha (i.e muffler or scarf)





### 2C-4-c-ii. Moon, the brain and Earth's Natural Satellite:

The Moon is Earth's natural satellite, and all activities occurring on Earth are observed, monitored, controlled, managed and guided by the Moon-System. Similarly, the Moon gathers related data from the other celestial bodies in the solar system and the constellations in the universe, processes it through the Moon-Earth system, and finally sends it back to the respective destinations in the Universe.

### 2C-4-d. Conclusion:

**2C-4-d-i.** Thus, we conclude that GANESHA, the elephant God, is a Symbolic Earth-Moon two-body System acting as a brain and a processing body as seen in Fig. 2C-13.

### 2C-4-d-ii. The present understanding of the Moon's origin.

The giant impact hypothesis is the most widely accepted theory for the Moon's formation. It suggests that a Mars-sized object, called Theia, collided with a young Earth billions of years ago, ejecting debris into space. This debris eventually coalesced to form the Moon.



Fig. 2C-13: Earth-Moon System represented by GANESHA

### 2C-4-d-iii. The GANESHA Model of Earth-Moon.

The GANESHA story narrates that the transplant of an elephant calf's head happened when PARVATI's son GANESHA, an obese child, challenged his father SHIVA and obstructed his entry to his house to meet PARVATI. This implies that the Earth existed on its own with its own brain on the Earth

itself, but the Moon, the satellite of Earth, would have been transplanted from elsewhere in the Universe, much later after the Earth's existence.

#### **2C-4-d-iv. Is the Moon made of rocks, minerals and other matter?**

No, the Moon is not wholly made of rocks, minerals and other matter. The brain's outer surface has a hard protective layer to safeguard against heavy impacts, whereas the delicate and soft brain matter is located well within it. Similarly, the outer surface of the Moon could be rocky, but the interior ought to be a soft, brainy matter which controls and regulates all living bodies, including the vegetation, seas and oceans.

### **2C-5. GANESHA's Parents and Siblings:**

#### **2C-5-a-i. GANESHA's father, SHIVA:**

SHIVA is shown as a dark-coloured body associated with a dark-grey Shivling. This implies that SHIVA represents a dark matter Celestial Body located far into deep space, in the northern direction of the Polestar region, whose shape and appearance resemble SHIVLING. SHIVA's vehicle is Nandi, a bull.



**Fig. 2C-14: The SHIVA's symbolic representation.**





### 2C-5-a-ii. SHIVA's Vehicle: Nandi, the bull.

NANDI, a bull, is characterised by stamina and slow movement, but for a long haul. It implies that the Shivling is also revolving around the centre of the Universe, having a long orbital path, moving slowly. Still, the path is covered over a very long period. (*Details are shared in a dedicated Chapter 3 on SHIVA*).

### 2C-5-b. PARVATI, GANESHA's mother:

#### 2C-5-b-i. The legend of PARVATI:

As the legend goes, PARVATI is also known as SHAKTI, which literally means "Energy." The beautiful PARVATI's abode is in the snow-clad Himalayan mountains. PARVATI is also represented as Mother Earth, which is considered to be the most beautiful and livable Planet in the Solar System.

SHIVA often come to meet His Consort<sup>12</sup> PARVATI, at Her abode, the Earth.



Fig. 2C-15: SHIVA is a SHIVLING dark matter Celestial Body, located in deep space in the Northern polar region.

---

<sup>12</sup> Consort: a wife, husband, or companion, in particular the spouse of a reigning monarch.





## 2C-5-c. The birth of PARVATI:

**2C-5-c-i.** See Fig. 2C-16. PARVATI, representing the Planetary System, is symbolically seen in front of SHIVA; In this graphic, SHIVA is also seen with his vehicle, NANDI. We shall hereafter call the SHIVA-World as **SHIVLOK**. In other words, SHIVLOK is symbolically presented as SHIVA human graphic, and its shape and colour are seen in a dark black colour, representing the dark matter.



Fig. 2C-16: PARVATI

In Fig. 2C-18, young GANESHA, presented as PARVATI's child, is shown in front of her. The lion behind her symbolises some of her characteristics, such as majesty, strength, caring, and aggression.



Fig. 2C-17: A Star-Solar-like System's body are converted to an programmed Energy-Capsule: We call it the SHAKTI

⇒ teleported ⇒



Fig. 2C-18: SHAKTI is teleported to an appropriate was to slot in the space and reconverted back into Star-Solar System, with pre-natal and post-natal care by the Parents (PARVATI, the mother & SHIVA, the father)



### 2C-5-c-ii. About the SHIVLOK:

A super-advanced world, SHIVLOK, has developed and created technologies to design and create Star-like Solar Systems where the Sun-Star acts as an energy source, supporting all the celestial bodies and related activities happening in its domain. The Star-Solar System, consisting of rocky Planets and hybrid gaseous Planets with rocky cores, is designed to serve the purpose for which the Solar System is created, which in turn consequently serves the needs of SHIVLOK.

### 2C-5-c-iii. Stars as programmed capsules

It appears that a super-advanced extraterrestrial Technology by the Aliens from the SHIVALOK (*we call them SHIVALIENS*) has perfected a technology to convert such star systems into programmed “Energy-capsule” (see Fig-2C-17). To understand this concept, the following are examples:

#### Examples:

**A.** Just like when wristwatch technology was perfected, millions of watches could be made. Similarly, when automobiles, railway systems, or aeroplanes are developed and perfected, they can be mass-produced and customised to the local needs and requirements.

**B.** Similarly, star Systems can be mass-created when a technology to develop stars is developed and perfected. However, if the body is too bulky and massive, it could be transferred to the desired location in SKD (*semi-knockdown condition*) or CKD (*completely knockdown condition*) or converted into a 3-D programmed body (*as seen in Fig. 2C-17*) and reproduced at a given location as 3D photogrammetry<sup>13</sup> or cloud-based 3-D printing.

---

<sup>13</sup> 3D photogrammetry is the process of reproducing a physical item in order to make an accurate 3D model

### 2C-5-c-iv. The teleportation of Celestial bodies in an energy capsule.

The programmed Energy Capsule (*Fig. 2C-17*) is teleported from SHIVLOK to an appropriately chosen slot in space and launched as a Star-Solar System body. The programmed energy capsule, or SHAKTI, is then reconverted into the Star-Solar System. In other words, SHAKTI transcends, unfolds, and emerges into physical bodies as Celestial bodies of the Solar System, whom we call PARVATI, with her abode as Earth. The Solar System is represented by Mother PARVATI, who has chosen her abode in the Himalayas, but GANESHA defines the Earth-Moon system.

This is similar to reproducing a document at a given location in a 2-D format or reproducing a 3-D object at a given location by the 3-D printing process.

### 2C-5-d. SHIVA's first wife, SATI and Her significance.

#### 2C-5-d-i. The myth of SATI's death and her breaking into 51 pieces.

In the myth of Daksha's sacrifice, the goddess SATI, SHIVA's first wife, immolated herself out of grief when her father, Daksha, insulted SHIVA for not inviting Him. SHIVA was inconsolable and carried her corpse around, causing him immense grief. To calm SHIVA and allow SATI to be reborn, VISHNU used his Sudarshana Chakra to dismember SATI's body into 51 pieces, which then fell to earth and became sacred Shakti Peethas.



Fig. 2C-19: SHIVA carrying the SATI's corpse



### **2C-5-d-ii. The author interprets the 51 parts of the SATI and its Shakti Peetha.**

A myth is a story that explains the complex celestial system to the ordinary person, with examples they can easily understand. It appears that SATI is the original satellite, a Celestial body around SHIVALOK, considered in the myth as his wife, which was capsuled into 51 parts and made satellites of the Sun, as Planets and their prominent satellites. Earth is one of them, and it is said that SATI reincarnated as PARVATI, which represents the Earth.

### **2C-e. How was GANESHA born?**

#### **2C-5-e-i-A. The story of GANESHA's birth:**

The myth is a story: available on Google search, SHIVA stayed away for long periods. PARVATI grew quite lonely. Moreover, because of the nature of SHIVA, being considered yaksha swarupa or not of human origin, PARVATI could not bear his child through the normal procreation process of mating.

**2C-5-e-i-B.** So, out of her loneliness, desire, and maternal instinct, she created a sculptured body out of something from herself: the sandal paste that was on her body. She mixed it with the local soil. Later, SHIVA helped breathe life into the body, and a little GANESHA baby boy was born with the same DNA as that of PARVATI.

**2C-5-e-ii-A.** From the myth, the interpretation of GANESHA's birth.

Like the living bodies on Earth, Celestial bodies don't mate to produce offspring. It is just like trees don't mate directly. Still, it happens through the cross-pollination process undertaken by pests and flying insects, which produces fruits and seeds that can fertilise and grow into saplings, vegetation, and trees.



**2C-5-e-ii-B.** Similarly, the Celestial bodies don't mate like humans. Still, the Comets act as intermediaries to progress the process of cross-pseudo mating by carrying the living matter from one Celestial body into another. This is how the Solar System, including the Earth-Moon system, represented by GANESHA, came alive.

### **2C-5-f. GANESHA's siblings:**

**2C-5-f-i.** The legend reveals that GANESHA is the youngest Child of SHIVA and PARVATI. The elder one is known as KARTHIKEYAN. He is the Commander-in-Chief of the Devta<sup>14</sup> army fighting the Asurs<sup>15</sup>, and his vehicle is the flying peacock, which speedily traverses the Universe typically towards the south from SHIVA's abode (*which is located in the northern polar region of the Universe*).

**2C-5-f-ii.** The vehicle peacock is also important because of its ability to destroy snakes. This also helps KARTHIKEYAN travel intergalactic distances in space and overcome space hazards, which are inherently inhabitable for living bodies (*indicated as poisonous snakes, as seen on the NATRAJA body*). Thus, the Peacock can traverse such adverse space mediums and carry KARTHIKEYAN speedily and safely across space in all directions and destinations across the Universe.



**Fig. 2C-20: KARTHIKEYAN, the elder brother of GANESHA, is also known as Subrahmanya, Kumaran, Murugan, Skanda, and Shanmukha.**

<sup>14</sup> Devta: the Divine deity, the Gods,

<sup>15</sup> Asur: anti-gods, devils, monsters, negatively powerful & energetic.





### **2C-5-f-iii. KARTHIKEYAN's astro-purpose?**

KARTHIKEYAN's astro-purpose as a Commander-in-Chief could be to remove impediments, obstacles, or problems caused by disruptive and inimical forces to ensure the smooth functioning of the Universe's motions, acts, and activities. KARTHIKEYAN is moving towards the southern direction, to where SHIVALOK is located.

**2C-5-f-iv.** KARTHIKEYAN is also known as a Subrahmanya, Kumaran, Murugan, Skanda, or Shanmukha (*six faces*), revered as a deity in South India,

**2C-5-f-v.** Another sibling of GANESHA is the daughter Ashok Sundari, who is not a popular character presented in the mythology, and not much detailed information is available about her.

### **2C-5-g. Summarising the Chapter on GANESHA.**

**2C-5-g-i.** GANESHA represents the Earth and the Moon as a two-body composite Earth-Moon System.

**2C-5-g-ii.** The Moon is the natural satellite of the Earth. All activities on and inside the Earth are connected with the Moon System. It monitors, processes, controls & manages them. The Earth-Moon system is connected to the Solar system and the Constellations in the Universe.

**2C-5-g-iii.** The Earth-Moon System analyses and refines the remotely collected Cosmic data and, via the Moon, refines it through human interactions and re-transmits it back to the respective Planets in the Solar System, Constellations and other destinations in the Universe. The Moon acts like the brain of the Terrestrial Earth System, and it networks with the Solar System and the Universe's Constellations.

## 2C-5-h. CONCLUSION:

**2C-5-h-i. Why is a large head of a baby elephant planted on a child's body?** Yes, a large head of a baby elephant is planted on an obese child with a large potbelly that appears spherical. It shows the large size of the brain compared to that of a normal human brain, and this large brain's power is meant to receive a large amount of cosmic data, process it and channel it to the Earth's System. The Earth System further processes it through its various activities on Earth, including human interactions and other living bodies, and transmits it back to various destinations in the Universe.

### 2C-5-h-ii. The Moon is one-fourth the size of the Earth.

The Moon is one-fourth the size of the Earth, which is the other purpose of presenting the baby elephant's head planted on a child's body. Thus the GANESHA's head is shown to larger 25% size of the head as compared than its child's body, which is just about 10%. This is presented by planting an elephant calf's head on an obese pot-belly torso, which represents the spherical Earth. See graphic in Fig 2C-21.



Fig. 2C-21: The Moon-Earth two-body system represented by GANESHA

### 2C-5-h-iii. The GANESHA's trunk extends up to His rounded pot-belly:

The trunk extends to GANESHA's pot-belly to showcase the Moon, which is directly linked with the Earth, though it is not physically attached.



### **2C-5-h-iv. The conclusion:**

Thus, we conclude that the baby elephant's head on an obese child's human body with a large pot-belly of GANESHA represents an Earth-Moon body System. The **GANESHA idol represents it** as in Fig. 2C-21.

### **2C-6. FAQs on GANESHA**

**The Earth-Moon System, symbolically presented as GANESHA, raises several queries in the public domain.**

**Some of the pertinent queries are being responded to below as FAQs.**

**FAQ 1: How is it that even when an elephant calf's neck does not match the neck of a human child, GANESHA is shown with the head and face of an elephant calf?**

**ANS: FAQ-1-a.** GANESHA is a symbolic animation to visually present specific facts, associated with the graphical presentation of GANESHA. It is meant to convey some hidden facts to the public audience. The interpretation is thus left to a person to correlate it according to the knowledge and understanding of that person.

**ANS: FAQ-1-b.** Thus, physically, the transplant of a human head with an elephant calf's head and the deep grey colour of an elephant, with that of a fair-skinned GANESHA, is a complete mismatch in reality.

Still, it must be overlooked to understand what the divine creators of the GANESHA graphic intend to convey. As seen in graphic Fig-2C-21, the Moon is the head, and the Earth is an obese child's pot-belly, representing GANESHA.

**FAQ 2: We know the baby elephant's head transplanted on the body of GANESHA, where in reality, the tusk is yet to grow and show up, but how is it that a single tusk is shown on young GANESHA?**



**Fig. 2C-22: Baby elephant not having tusks emerging.**

**ANS: FAQ-2-a.** The answer to this question is the same as in FAQ-1. GANESHA, with the head of an elephant calf, is mere symbolism to present specific facts about the Earth-Moon system.

**ANS: FAQ-2-b.** Similarly, we see that the four hands of GANESHA are shown to impart other symbolic messages, and so is a single tusk of GANESHA, where the other tusk is shown cut off. The complete interpretation is in Chapter 2, dedicated to GANESHA.

**FAQ 3: Why do people do Ganesh Puja for an auspicious initiation of any activity?**

**ANS: FAQ-3-a.** All living species, including humans, are created from the Earth's resources. Since GANESHA is the designated owner-lord of the Earth-Moon System, when we embark on a new beginning or engage in a new event, we worship GANESHA and take His blessings to achieve success and prosperity. Through GANESH-Puja and Vandana, we also express gratitude and pay our obeisance to the God of the Earth.

**ANS: FAQ-3-b.** Thus, being the Deity of the Earth-Moon system, GANESHA symbolises auspiciousness, blissfulness, good luck & happiness. (*Sukh Karta*). He is also considered as “*dukh-harta*” (*removal of*





pains in life) and “Viganharta” (removal of obstacles and impediments in one’s life). GANESHA also represents an intelligent mind power (*Budhi Vidhata*), “Vidya Varidhi” (*Knowledge & learning*), and family emotions.

**GANESHA blesses humans for their success because GANESHA’s success lies in their success.**

#### **FAQ 4: In some Pictures of GANESHA, why is a serpent tied to the pot-belly?**

**ANS: FAQ-4-a.** As discussed in the main text in Chapter 2, GANESHA’s pot-belly is a symbolic representation of the globular Earth. A serpent tied around the tummy indicates the outer peripheral rim of the Earth, i.e., where the Earth’s peripheral edge meets space. This is a dangerous zone called the Thermosphere, with temperatures as high as 2000 °C and no air to breathe. Thus, a serpent represents danger and a threat to life

**ANS: FAQ-4-b.** Spaceships flying into space have to transit through this zone, so the space vehicles must be adequately insulated to protect against fiery heat. This danger to life is symbolically shown as a



**Fig. 2C-23-a & b: GANESHA's tummy tied with a serpent.**



**Fig. 2C-24: American Indian Origin Astronaut Kalpana Chawla**





venomous snake that can kill anyone reaching this deadly zone, without proper precautions.

Kalpana Chawala, returning from the ISS space station in the Shuttle Columbia on 1st February 2003, became a victim of this killer zone or, say, bitten by a venomous snake.

**FAQ 5: It is said that GANESHA has two wives. What does it signify?**

**ANS: FAQ-5-a.** GANESHA has two wives named Ridhi & Siddhi. The Picture is as follows:



Fig. 2C-25-a & b: GANESHA with His two wives, RIDHI & SIDHI.



**ANS: FAQ-5-a-i. Here, mythology connects with Astro-science.**

Many mythological stories are narrated from the legend of GANESHA's wives. However, our concern is in interpreting how GANESHA's two wives connect for the Astro-Science on the Earth-Moon System.

**ANS: FAQ-5-a-ii. The paradox of GANESHA's marriage and having two wives.**

GANESHA is shown as an eight-year-old obese child. At this age, marriage does not happen. But we should not take things literally here; we should try to understand what the story is showcasing and intends to inform the audience about.

**ANS: FAQ-5-b-i. The role of a wife in her husband's life:**

In the Hindu tradition, wives revere their husbands and consider them equal to GOD (*Pati-Parmeshwar*). They serve them by providing cooked food and other homely comforts, undertaking their daily domestic chores, and managing the home and other family issues so that the husband is free to undertake his outdoor tasks and activities and earn income and prosperity for the family. In case of an emergency or a threat to their husband, she will even fight and assault the attacker to save her husband.

**ANS: FAQ-5-c-i. Mythology and its connection with astro-space.**

Space Scientists have discovered two Trojan asteroids, celestial bodies that lead the Earth in its orbital path, present in position L-4.



### ANS: FAQ-5-c-ii. The Trojan Asteroids:

These Trojan-asteroid<sup>16</sup> are like pilot escort vehicles; one leads, and the other trails the orbital path for a GANESHA cavalcade to move smoothly through. Here, the caretaker is two Trojan asteroids that wade off any hurdles or impediments in the smooth orbital path of the planet Earth, which in our mythology are represented by GANESHA's two wives, RIDHI and SIDHI, each sitting on either side of GANESHA (see Fig 2C-25-a & b).

ANS: FAQ-5-c-iii. We searched and found the NASA website, which has some interesting information about the two Trojan asteroids.

ANS: FAQ-5-c-iv. NASA website <https://svs.gsfc.nasa.gov/cgi-bin/details.cgi?aid=12504&button=related>

Trojan asteroids accompany several of our solar system's planets, leading the Earth in its orbit at the L4 Lagrange point.

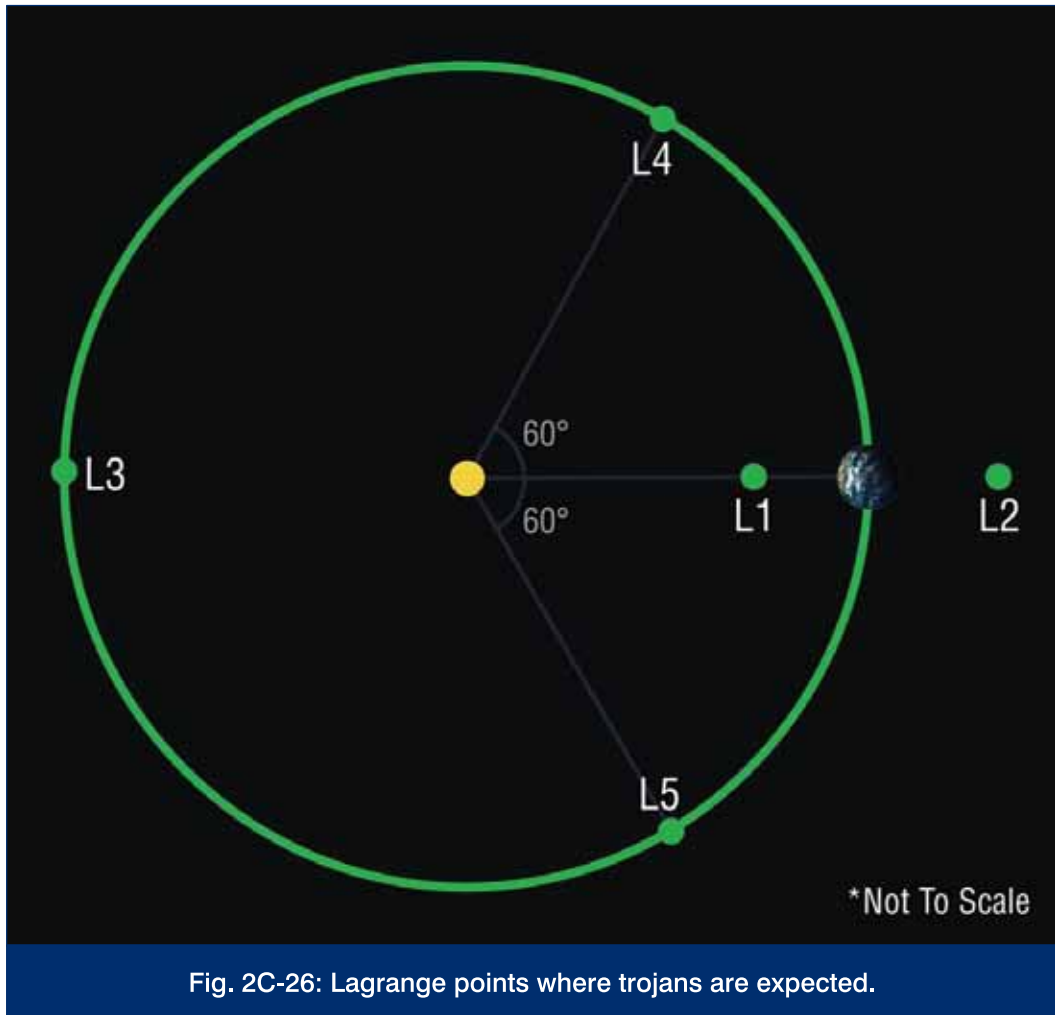
---

<sup>16</sup> The term 'Trojan asteroid' generally refers to the asteroids in the same path of the orbit of **Jupiter** (i.e. the Principal Celestial Body), but now this term has become generic with the discovery of similar asteroids for other Celestial bodies too.

Thus, Trojan-Asteroids are in the same orbit as the Principal Celestial Body at 60° ahead (Langerian point L4) or 60° behind it (Langerian point L5). As mentioned by some websites on the net, the following are the Trojan Asteroid bodies discovered so far: for Mars =4 Trojans, Neptune=8 Trojans and Earth =2 Trojan, discovered so far).



Detecting our own planet's Trojan asteroids from Earth is difficult because they appear close to the sun from our perspective.





Trojans by planet: Table -1

Planet	Number in L4	Number in L5	List (L4)	List (L5)
Mercury	0	0	—	—
Venus	1	0	2013 ND15	—
Earth	2	0	2010 TK7, 2020 XL5	—
Mars	1	13	(121514) 1999 UJ7	many
Jupiter	7508	4044	many	many
Saturn	0	0	—	—
Uranus	2	0	2011 QF99, 2014 YX49	—
Neptune	24	4	many	many

[https://en.wikipedia.org/wiki/Trojan\\_\(celestial\\_body\)#See\\_also](https://en.wikipedia.org/wiki/Trojan_(celestial_body)#See_also)

**ANS: FAQ-5-c-v.** Here, we find Earth has two Trojan asteroids in the L4 position.

**ANS: FAQ-5-d.** Why do RIDHI and SIDHI carry weapons with them?

In Pic 2C-27, GANESHA is seen with two wives, RIDHI and SIDHI. One is carrying a weapon, Trishul, and the other a Battleaxe. These weapons are symbolic and are meant to render the orbital path of GANESHA free from any hurdles, obstacles, or obstructions and, where required, neutralise the impediments and secure it.





Fig. 2C-27: GANESHA with two wives, RIDHI & SIDHI. One carrying a weapon, Trishul & the other carrying a Battleaxe



**FAQ-6** How do you interpret the mythology narrating that GANESHA has two sons, *Shubh and Labh*, while the daughter's name is *Santoshi*? GANESHA has a family with two wives, two sons, and one daughter who live together in the same domain.

Fig. 2C-28: GANESHA with two wives, Ridhi & Sidhi and two sons, Shubh & Labh. Their 3rd daughter is not shown here.



**ANS: FAQ-6-a.** The abode of GANESHA's family is the space within the Earth's orbit around the Sun and the Earth-Moon's sphere of influence.



**ANS: FAQ-6-b.** Based on the clues provided about GANESHA's family, we have seen the two wives piloting GANESHA's orbital path, being present as two Trojan asteroids in position Lagrange L4. This proves that this part of the SHIV PURAN myth matches reality and physical observations.

**ANS: FAQ-6-c-i. GANESHA's two sons, SHUBH and LABH, as seen in Pic 2C-27.**

**ANS: FAQ-6-c-ii.** To interpret this graphic picture, we see both sons as small children sitting in their mothers' laps.

We can further interpret that the wife, RIDDHI, seated on GANESHA's right side, is with her son SHUBH in her lap. We can see that the other wife, SIDDHI, is on GANESHA's left side with her son LABH on her lap.

**ANS: FAQ-6-c-iii.** GANESHA's wife, RIDDHI, with her son SHUBH, is placed ahead in Earth's orbit, i.e., in Lagrange position L4 at  $60^\circ$  ahead of Earth's.

**ANS: FAQ-6-c-iv.** We predict that initially, when Earth was launched into its orbit, the Trojan asteroid, which in Hindu mythology is named RIDDHI, would come into existence a little later (*because the wife is younger than the husband in Hindu tradition*) and much later would come the second Trojan asteroid, named SHUBH. Both the Trojan Asteroids are close to each other, one larger and the other smaller, as if one Asteroid is sitting in the lap of the other.

**ANS: FAQ-6-c-v.** As seen in graphic Fig 2C-27, the second wife, SIDHI, with her child, LABH, seated on his left-hand side, is lagging at  $60^\circ$  from GANESHA at Lagrange L5.

**ANS: FAQ-6-c-vi.** No Trojan asteroids have yet been discovered at this Lagrange L5 position. However, the NASA website mentions in FAQ-5,



para FAQ-5-c-vi, that detecting Trojan asteroids in L5, which is the proximity to the Sun, is difficult due to the blinding effect.

**ANS: FAQ-6-c-vii.** However, it is to be noted that Trojan asteroids in position L4 are also found in L5 position in the Orbits of planets Mars, Jupiter, Uranus, and Neptune. **Thus, discovering Trojan Asteroids in L5 positions would be possible, but it has yet to be found.**

**ANS: FAQ-6-c-viii. Aditya-1 ISRO Spacecraft:** The Indian Space Research Organisation (*ISRO*) placed the Aditya-L1 spacecraft on 6th Jan 2024 in a halo orbit around the Lagrangian point (L1). The Aditya-L1 satellite will continuously view the sun without occultation or eclipse, providing a significant advantage in observing solar activities without obstruction.

**ANS: FAQ-6-c-ix.** We predict that we may soon find Trojan Asteroids in the L5 position, similar to two Asteroids in the L4 position. This prediction is based on the myth of GANESHA's 2nd Wife and her son sitting on GANESHA's left-hand side.

**ANS: FAQ-6-d.** GANESHA also has one daughter, mentioned in the mythology but not seen in Fig. 2C-27. **We can predict a Trojan asteroid to be present in position L3, opposite L-1, which cannot be viewed from position L1 because the Sun comes between the L1 and L3 positions.**

**FAQ-7: In the legend, GANESHA has two siblings, a brother and a sister. What is their significance?**

**ANS: FAQ-7-a. The names of GANESHA's siblings:**

The Hindu Scriptures and the SHIV-PURAN mention two sons of SHIV-PARVATI, viz, GANESHA and KARTHIKEYAN (*Subramaniam or Sabrimalay*), and a daughter named Ashok Sundari.



### ANS: FAQ-7-b. The jobs of the siblings:

While GANESHA is designated as the King or Lord or Owner of the Earth-Moon System (*as seen from GANESHA's attire and throne*), KARTHIKEYAN is defined as the Senapati (*Commander-in-Chief of the army*) of the Army of Devtas. He is always mobile to maintain Law, Order, and Peace in the Universe by fighting out and defeating obstacles and impediments. His vehicle is the flying peacock, which can take him quickly anywhere in the Universe where he is needed to clear the barriers.

### ANS: FAQ-7-c. Why is KARTHIKEYAN shown with six heads in Fig. 2C-29?

**ANS: FAQ-7-c-i.** KARTHIKEYAN has six heads, which shows his omnipresence in the Universe in all four directions, plus the bottom direction (*Pataal*) and the upper region, Aakash.

**ANS: FAQ-7-c-ii.** The 12 hands carry different weapons to kill opponents (*obstacles and other impediments, space viruses, etc.*) in the short—and long-distance space regions to maintain Law, Order, and peace in the Universe so that everyday activities and motions can happen.

**ANS: FAQ-7-c-iii.** KARTHIKEYAN is wearing a crown of authority and is dressed as a Commander-in-Chief.

**ANS: FAQ-7-c-iv.** KARTHIKEYAN is seen sitting on his vehicle, a peacock, always ready to move out, on a call.



Fig. 2C-29: KARTHIKEYAN





## FAQ-8. Who is KARTHIKEYAN in Astro-Space and the Universe?

**ANS: FAQ-8-a.** KARTHIKEYAN could be a massive and powerful Master comet or comets that can travel across the Universe in all six directions (*shown by six heads in the graphic pic*).

**ANS: FAQ-8-b.** Wherever in the Universe there is a disruption, disturbance, or malfunction of any Celestial Body System, the KARTHIKEYAN-Master Comet reaches on the spot to eliminate the impediments and set matters right for the Universe to function normally.

**ANS: FAQ-8-c.** Since KARTHIKEYAN is the elder brother of GANESHA, anything going wrong in the Earth-Moon System, it's varying pollution and environmental hazards, Its solar flares and storms hitting the Earth's magnetic field that can wreck communication systems, space satellites, space missions, sudden temperature increase, and cause other cyclones, flooding, deluge and other disasters are speedily addressed and set right on priority.

Obviously there is a body that takes care of repairs and maintenance and nips them in the bud. This body is the KARTHIKEYAN body.

**Fig. 2C-30: Solar flares and storms could affect the Earth's magnetic field and communications networking. Solar flares and eruptions can impact radio communications, electric power grids, and navigation signals and pose risks to spacecraft and astronauts.**







**FAQ-9. KARTHIKEYAN in SHIVPURAN states that He is sent to the South direction to defeat the Asurs. What does it imply?**

**ANS: FAQ-9-a. KARTHIKEYAN's activities are in what direction?**

SHIVA's abode is in the North Pole region of the Universe. KARTHIKEYAN, the elder son of SHIVA, moves southward from his natural abode to undertake his activities in the rest of the Universe.

**ANS: FAQ-9-b.** The Asurs are like demons and anti-Gods who cause threats, disruptions, destructions, and unrest in the normal functioning of the Celestial Universe, such as malware and viruses disrupting the computer system, fraudsters, anti-social elements spreading fake news, or the use of AI in deep counterfeit videos and images and cheating, etc.

**ANS: FAQ-9-c.** KARTHIKEYAN's role is to eliminate disruptive or obstructive forces and speedily restore normalcy in the functioning of the Universe.

**FAQ-10. What is the moral of the SHIVPURAN mythology on the competitive KARTHIKEYAN-GANESHA race to circle the world?**



**Fig. 2C-31-a & b: GANESHA & KARTHIKEYAN on their vehicles in a competitive race.**



**ANS: FAQ-10-a.** The mythology states that SHIVA & PARVATI were deeply engrossed in a conversation and wondered which of their sons was more practical and intelligent.

**ANS: FAQ-10-b.** They called their sons, KARTHIKEYAN and GANESHA, and told them about their participation in a competitive race to circle the world (*Universe*). Whoever returned to the starting point first would be declared the winner.

**ANS: FAQ-10-c.** To honour the Parents' wish, both brothers started the race, with KARTHIKEYAN speeding out on his vehicle, the flying peacock, as seen in Fig. 2C-30-a & b. In contrast, GANESHA started moving on his vehicle, the mouse.

**ANS: FAQ-10-d.** GANESHA soon realised that with the speed limitation of his vehicle, He would never be able to compete in the race covering huge distances around the world, so he thought over and quickly moved around on his mouse to complete a circle (*parikrama*) around his parents, and said to them, “You are my world, and so taking a circle around My Parents is the same as circling the World. Soon, KARTHIKEYAN returned after completing his circling of the Universe and requested the Parents declare Him the winner.

**ANS: FAQ-10-e.** SHIVA & PARVATI discussed among themselves and declared GANESHA the winner.

**ANS: FAQ-10-f. THE MORAL of the myth:**

**ANS: FAQ-10-f-i.** The moral of the myth is that to win a race or a competition, the most crucial point is to know one’s limitations, and then, with a practical approach and intelligent application of mind, one can achieve success and win the race from a competitor who has better

infrastructure (*by way of flying peacock, whereas GANESHA has a mouse as its vehicle*), equipment and other means.

**ANS: FAQ-10-f-ii.** In the mythology, for wise and intelligent thinking, GANESHA is revered as GOD who bestows his followers as the Lord Bhuddhi-Vidhata, Vidya-Varidhi, Vigna-Vinashak, Dukh-Harta, Sukh-Karta, Krupa-Sindhu, Shubh Mangal Murti Moriya....

**Hence, among the Hindus, for the auspicious initiation of all good beginnings, functions, graha-pravesh (housewarmings), marriages, etc, it all begins with GANESHA Pujan.**

**ANS: FAQ-10-g-i-A. The Astro-Space interpretation:**

Seeing the graphic, from a Universe point of view, we can say that GANESHA is moving around his parents as a centre, like a rotation of a Celestial body. In contrast, KARTHIKEYAN is going around the Universe much faster, like revolving in an orbit around the centre of the Universe.

**ANS: FAQ-10-g-i-B.** It is to be noted that here in this case, the rotation of SHIVLOK takes less time than it does when it revolves around the centre of the Universe. It is also to be noted that SHIVA's leg is pointing from left to right. GANESHA is also moving left to right, and KARTHIKEYAN is flying back from the left towards the right, which provides for the clockwise motion of the rotation and the revolution of the SHIVALOK, a dark matter Celestial body. See Fig. 2C-32.



**Fig. 2C-32: SHIV, PARVATI, KARTHIKEYAN & GANESHA**



**FAQ-11. What characteristics of an elephant are considered for an animated fusion of an elephant head on a human body to create a graphic of GANESHA?**

**ANS: FAQ-11-a. The Characteristics of an Elephant:**

Elephants are exceptionally smart, have extraordinary memory, and have the largest brain size of any land animal. They have impressive mental capabilities and have three times as many neurons as any human brain.

**ANS: FAQ-11-b-i. A large head of a baby elephant is planted on an eight-year-old child's torso:**

Yes, a large head of a baby elephant is planted on the obese torso of an eight-year-old child with a large potbelly, appearing spherical. It shows the large size of the brain compared to that of a human, and this large brain's power is required to absorb cosmic data and process it, conduct multitasking activities on and within the Earth, and transmit it to the Universe via the Moon.

**ANS: FAQ-11-b-ii. The Moon is one-fourth the size of the Earth.**

The Moon is one-fourth the size of the Earth, which is the other purpose of presenting the baby elephant's head planted on a human child's body. It shows the size of a larger head to compare it with the Moon's one-fourth (*or* 25%) of the Earth's size; otherwise, the human head is relatively minor, just about one-tenth (*or about* 10%) of the size of a human.

**ANS: FAQ-11-c. The GANESHA's trunk extends up to His rounded pot-belly:** The trunk extends to GANESHA's belly, with the purpose to showcase the Moon, not being physically attached to the spherical Earth, yet it is directly inter-linked through space. The neck between the elephant calf's head and the child's torso is also not physically shown in the graphic,





but it is covered by a garland, a dress scarf (*gamcha*) and an elephant's trunk in the front. This presentation is to demonstrate that the Earth and Moon are not physically connected but are linked with an intermediate Space medium, acting as a virtual neck.



Fig. 2C-33: The neck of GANESHA is seen hidden behind covered by ornaments, a flower or a druva(grass) garland and the scarf







# SHIVA

## CHAPTER – 3

### CHAPTER-3: Abstract

This chapter presents an innovative scientific interpretation of the Hindu deity **SHIVA**. Moving beyond religious narrative, SHIVA is portrayed as a massive, **dark matter celestial entity** near the universe's northern polar region. His youthful form, ascetic traits, and associations with "demons" reflect the cosmos' opposing forces.

The chapter identifies the **SHIVLING** as SHIVA's cylindrical torso. SHIVA's **dark blue complexion** represents **dark matter**, while the **crescent moon and Ganges flowing from his head** symbolise the **Earth-Moon system**, conceptualised as the "brain" of the cosmic body—**SHIVLOK**.

Further symbolism includes:

- **Three horizontal stripes and third eye:** The Earth-Moon (*head*), Shivling (*torso*), and orbiting limbs, with the third eye monitoring cosmic balance.
- **Blue neck and snake:** Signify the toxic, uninhabitable interstellar medium.
- **Rudraksha beads:** Represent stars/satellites forming a **GPS-like celestial network**.
- **Nandi the bull:** Depicts **steady orbital movement**.
- **Tiger skin and posture:** Illustrate **rapid axial spin** with seated equilibrium.
- **Damru and Trishul:** Embody the **rhythmic nature of SHIVLOK** motion.
- **Kamandal:** Represents the shape of **cosmic expansion and life-sustaining water** in SHIVLOK.

SHIVA's sons are also reinterpreted: **GANESHA** as the **Earth-Moon brain system** of SHIVA's world and **KARTIKEYA** as the fighter of opposing forces (*demons*). Finally, SHIVA as **Nataraja**, the cosmic dancer, illustrates the rotational and orbital dynamics of SHIVLOK along with PARVATI while defeating the obstructive and destructive forces.





### 3C-1-a. Describing SHIVA:

#### 3C-1-a-i. Estimating the age of SHIVA.

In graphic pictures, SHIVA is depicted as a young, strong, dark-skinned man in his early to mid-20s. More specifically, his age could visually appear to be around 24 years, as Compared to the age of humans.

#### 3C-1-a-ii. SHIVA's friendly preferences, nature, abode and Consort:

As per the legend, SHIVA is believed to be more friendly and sympathetic with the Demons (*Asurs*, *Dhanavs* and *Rakshas*) rather than the *Devtas* (*Gods*). SHIVA is an ascetic (*fakir*) Who occasionally comes to the snow-clad Himalayan mountains, to meet His Consort PARVATI.

#### 3C-1-a-iii. Where is SHIVA's actual abode?

SHIVA's actual abode is in the dark matter Universe located in the Northern Polar region of the Universe.



Fig. 3C-1: SHIVA Graphic

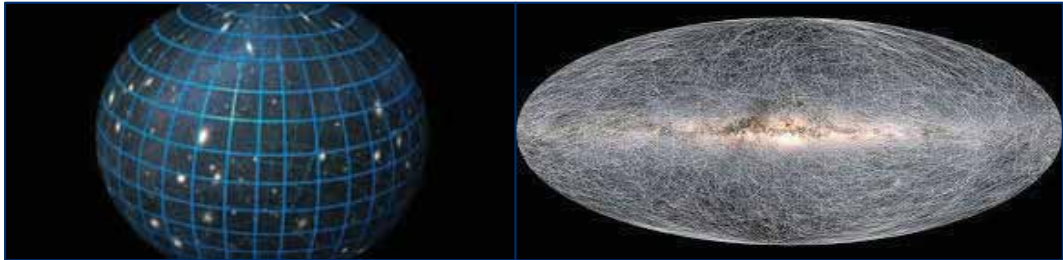


Fig. 3C-2: Universe as a spherical body with the north pole at the top.

### 3C-1-b: SHIVA's physical portrayal:

**3C-1-b-i:** Unlike the kingly attired VISHNU, SHIVA is not portrayed as a Ruler or a King. SHIVA is shown sitting upright in meditation and a Yogic posture. He is always shown wearing a tiger skin, which partly covers his torso and portions below his hips up to his mid-thighs. A poisonous snake is coiled around SHIVA's neck and is seen in an alert position with the face upright His right-hand shoulder.

**3C-1-b-ii:** The tiger symbolises brute force, power to kill, energy, aggression, courage, and boldness. It implies that SHIVA is an immensely brute and aggressive force, empowered with the energy to banish any obstacle or impediment obstructing its path.



Fig. 3C-3: The face of the snake above the RH side shoulder

SHIVA is also symbolically presented in the NATRAJA tandava dance.





**3C-1-b-iii:** SHIVA is wearing rudraksha beads around his neck, arms, and wrists.

In Fig. 3C-4-a, SHIVA is portrayed as wearing a belt with bells and a bull's horn attached to it, symbolising His vehicle, Nandi. The bull symbolises stamina and tirelessness and is capable of undertaking a long and arduous orbital journey around the centre of the Universe.

**3C-1-b-iv. Why is Nandi shown outside SHIVA's temple?**

SHIVA is the master of the vehicle, the Bull. The vehicle always stays outside the abode, ready to move out the master when needed. Nandi is thus always shown outside the temple resting, but in a ready and alert position to move out when needed.



Fig. 3C-4-a: SHIVA wearing a belt with bells around the waist and a bull's horn



Fig. 3C-4-b & c: SHIVA and Nandi.





### 3C-1-b-v: SHIVA's weapon:

See Fig. 3C-3 & 4-a. SHIVA carries the Trishul as his weapon to defend or attack from a close range and extend it to a long-distance missile-like range. A Damaru (*a musical instrument*) is shown tied to the Trishul. On his forehead, SHIVA has a symbolic third eye. The legend says that when angry, it opens out, from which a fiery laser-like beam destroys everything it's directed at. Details of Trishul, Damru and the third eye are given in para 3C-2-b.

### 3C-1-b-vi: SHIVA's other popular names:

SHIVA is known by several names, but some of his most popular ones other than SHIVA (*the Pure*) are; Shankara (*one who bestows happiness and prosperity*), Maheshwara / Mahadev (*Lord of Gods*), Shambhu (*one who bestows wealth*), Kailashpati (*Lord of Kailash Parvat or Kailash mountain*), Chandrashekhar (*bears the Moon on his head*), Bhole Nath (*the innocent and forgiver*), Adiyogi (*the first yogi*), NATRAJA (*the lord of dance*).

### 3C-1-b-vii: SHIVA's multiple portrayals:

SHIVA's state of being and activities are complex and diverse; hence, He cannot be described entirely in a single graphic but needs multiple graphical portrayals and presentations to adequately describe and explain His acts and activities.

## 3C-2: The portrayal of SHIVA in the Hindu Mythology and its Universe connection.

### 3C-2-a: SHIVA, sitting in a yogic meditation posture in the high snow-clad Himalayan region:

**Ans: 3C-2-a-i:** SHIVA's meditative state is a state in which SHIVA looks within, to view and stay connected with the happenings in His SHIVLOK (*the SHIVA world*) while he is on his Earthly visit (*sojourn*).

**3C-2-a-ii:** The meditative state could also be interpreted as a point connecting Himalayan Mount Kailash on Earth directly to the control centre of the SHIVA Dark Matter world, i.e the SHIVLOK.

### **3C-2-b. Interpreting the SHIVA Model:**

#### **3C-2-b-i: SHIVA's complexion:**

SHIVA's skin is depicted as dark midnight blue. This is to represent SHIVA as a dark matter.

#### **3C-2-b-ii: SHIVA's head has a crescent Moon, and the river flows.**

The Moon is best presented as a crescent Moon. A crescent Moon is symbolically placed on the right side of the head, indicating its anticlockwise motion. In the tall hair mount (*jatta*), the river flows downstream.

**The interpretation is that the Ganges flowing from the mount represents the Earth and the crescent Moon, which implies that the brain of the SHIVLOK is the Earth-Moon System, an essential for the SHIVLOK Universe System.**



**Fig. 3C-5-a: Crescent Moon and water flowing from SHIVA's head.**

**3C-2-b-iii:** The moon is a natural satellite of the Earth in sync with the Earth, and it always faces the Earth like a human face always faces its frontal physical body.

The data of all the activities and happenings in and on the Earth are picked up by its satellite, the Moon, which monitors, controls, processes, and transmits the relevant data back to the Earth System and to the rest of their respective destinations in the Solar System, the SHIVLOK and other constellations in the Universe.



**3C-2-b-iv:** The converse is also true: The data from the Celestial bodies in the Solar System, the SHIVLOK and the Constellations in the Universe is processed in the Moon System. It then transfers the cosmic data to the Earth System, influencing the activities on Earth of the living bodies, whether humans, flora, fauna, avifauna or aquifauna or water bodies or land matter or others, whether seen or unseen (*bacteria, viruses, microbes, etc.*), and whether present inside Earth, in water, on Earth's surface, in the air, or Space.

**3C-2-b-v:** Just like active adult persons on Earth carry a cellphone, they are networked via telephone exchanges, the Internet, servers, and satellites without their knowledge. This is happening in the background 24/7 to create a live and active network of intercommunication that supports related networking and live activities at all times.



**Fig. 3C-5-b:** A cellphone network that connects with others

**3C-2-b-vi:** Similarly, all living beings on Earth are by default naturally interconnected, without their knowledge, creating a live and active network of inter-human relations and staying interconnected and networked at all times.

**3C-2-b-vii:** When a person enters a place where the natural connectivity is weak or absent, one feels fear or uneasiness, like that of a haunted place, and one quickly moves away until one returns to a comfort zone. However, a cellphone would only show 'No Network' or voice breaking; therefore, one may have to reach a window or an airy place for the network to reconnect.



**3C-2-b-viii: Symbols on SHIVA's forehead:** We see the third eye amidst three white symbolic horizontal parallel lines. These three lines are also seen on the SHIVLING, conveying that SHIVA and the SHIVLING are mutually the same. SHIVLING is not spherical but a closed cylindrical shape, like the torso of a human or SHIVA's torso. (see Fig-3C-6-d.), where the head is the Earth-Moon System.



Fig. 3C-6-a, b, c, d: SHIVA's symbols on the forehead. The three horizontal bands and a red eye.

**3C-2-b-ix-A: Interpreting the SHIVA's three horizontal bands on the forehead (and the SHIVLING) and the role of the red eye:**

The three horizontal bands could be interpreted as the three distinct parts of a living body: the head (*represented by the Earth-Moon System*), the torso (*SHIVLING*), and the limbs (*for orbital and rotational motion*). All three bands are connected, indicating that these three bodies form an integrated unitary living body system.

**3C-2-b-ix-B:** The red eye, hitherto understood as SHIVA's third eye, is connecting the three horizontal bands, showing the three-body connection which is observed and monitored at all times, with a watchful eye, which gets activated in case any fault is developed in the three-body remotely connected system. The third eye gets activated to recorrect any misalignment or malfunctioning, until they get realigned and their functions get seamlessly reset.





### 3C-2-c: Comparison of a human brain and the Earth-Moon System:

**3C-2-c-i.** The brain is the processing centre for a human, warmer than the rest of the body and acts like a central control room. It is the most sensitive part of the three-body system and, therefore, kept in a secure, protected, and safe environment, in a nearly spherical skull and positioned outside the torso to keep it cool and connected at all times. See Fig 3C-7-a & b.



Fig. 3C-7-a & b: Shape of the brain, which is spherical on the top and has a focal area at the centre to get all the rays converged into the brain. It also acts as a transmitter, sending out data to the outside of the brain.

**3C-2-c-ii.** A semi-spherical shaped brain of a human, which remotely collects all data from the atmosphere around it (*see Fig 3C-7-b*), processes it. For further processing, the data is transmitted to the torso below. After the torso processes it (*by connecting with other compatible and appropriate persons*), the processed data is returned to the brain for retransmission to various destinations, including the SHIVLOK and other constellations.

**3C-2-c-iii.** Similarly, the Moon collects all the data from the Space around it and transmits it to the Earth System, where it is processed through the interactions of living bodies, including humans. The processed data is returned to the Moon, where it is retransmitted to its destinations in SHIVLOK or other constellations.



### 3C-2-d: Presenting the SHIVLOK-Earth connection:

The Earth-Moon system is the brain of the SHIVLOK, and the SHIVA's torso is the SHIVLING. Thus, the Earth-Moon body, which acts as SHIVLING's brain, is connected, but remotely. Symbolically, as seen in Fig. 3C-8-a & b, the Earth, represented by a shining



Fig. 3C-8-a & b: SHIVLING + Earth connection

*metal spherical pot (shining metal pot is symbolic that Earth is not made of dark matter), is dropping water droplets onto the SHIVLING. This signifies the Earth's connection with the SHIVLING and the SHIVLOK.*

### 3C-2-e. SHIVA's neck is depicted deep blue.

**3C-2-e-i: SHIVA's neck is deep blue:** SHIVA's neck is depicted deep blue to describe poison (*halal*) in the neck region. This implies that the space between SHIVA's head and the torso (SHIVLING) is not habitable. If one enters there without adequate precautions, it would be fatal



Fig. 3C-9-a & b: SHIVA with blue neck

because the space medium is hazardous and poisonous. This region is also shown as poisonous with the snake coiled around SHIVA's neck and its face raised above the shoulder in the neck region as seen in Fig-3C-9-a & b.



**3C-2-e-ii.** The legend describes that poison emerged first during the churning of the oceans, which the Devtas (*the gods*) and the Asurs (*the devils*) were not ready to take. Therefore, SHIVA drank it and kept it in his neck region, which turned deep blue (*the colour of poison*). This folklore is narrated for a typical audience of ordinary people as an explanation for the blue neck, to describe a particular phenomenon of the Universe.

**3C-2-e-iii. The Space is indicated as a poison:**

However, we know the space between the Earth and the Moon is incompatible with supporting human life and is therefore termed “poison.” We know the International Space Station (ISS) in space, where the astronauts are housed, live in chambers that are made air-atmosphere-friendly, like those in passenger aeroplanes flying in the skies, at high altitudes, for breathing purposes.

**3C-2-e-iv.** In Fig. 3C-10-a, we see an image of the ISS (*International Space Station*) in space at an altitude of 370 to 410 km above the surface of the Earth. In Fig. 3C-10-b, we see astronauts at work housed in an atmosphere compatible with human breathing. In Fig. 3C-10-c, an astronaut wearing a spacesuit is directly in space, having emerged from the ISS to repair it. The suit has an air atmosphere in the transparent helmet, completely insulated from the outside space (*see Fig 3C-10-d & e*). If an astronaut emerged from the Spaceship without this mask, he would instantly die.



Fig. 3C-10-a: ISS in Space



Fig. 3C-10-b: Astronauts at work inside ISS



Fig. 3C-10-c: Astronaut repairing the ISS.



Fig. 3C-10-d & e: Space helmet.

**3C-2-e-v.** To an ordinary person, we can explain that the space is poisonous, represented by a venom-spitting snake, and if one enters this region directly, one would instantly die. The display of a venomous snake describes this phenomenon of a deadly space.

### **3C-2-e-vi. A poisonous snake around the neck:**

A live poisonous snake loosely wound around his neck is seen upright and alert, resting on his right-hand shoulder.





Fig. 3C-11: A snake loosely winds around the neck of SHIVA, with its face in an alert upright position, and is placed on His right-hand shoulder. The snake is loosely wound in an anticlockwise direction.



**3C-2-e-vii.** The direction of placement of the snake on the right-hand shoulder and its winding around the neck shows that the space between the torso and the face, i.e. the Earth-Moon system, is orbiting in an anticlockwise direction.

### **3C-2-f: SHIVA wears rudraksh beads:**

**3C-2-f-i:** SHIVA is shown wearing several rudraksha garlands (*mala in Hindi*) around the neck, arms and wrists.




Fig. 3C-12-a:  
Rudraksh bead



Fig. 3C-12-b:  
Rudraksha mala

### **3C-2-f-ii: Significance of Rudraksha as understood in the spiritual space and public domain.**

Rudraksha beads are considered sacred in many Hindu traditions and are used in malas (*prayer necklaces*). [Soul Society for Organic Farming describes](#) Rudraksha malas as being believed to possess spiritual and healing properties, offering peace, protection, and positive energy to the wearer. They are often worn for prayer, meditation, and higher consciousness. Each



mala has beads in multiples of 6. i.e. a mala may have 6, 12, 24, 36 .... or 108 beads.

### 3C-2-f-iii: Are Rudraksh beads and Rudraksh mala unveiling the secrets of the Universe?

The bead appears like a globular Celestial body, which, like our Moon's surface, is always uneven with highlands, craters, maria, and other features. But overall, it appears to be spherical or globular in geometry. (See 3C-13-a, b & c)



Fig. 3C-13 a, b, c: Graphics of the Moon

### 3C-2-f-iv: Compare the rudraksha beads with the uneven surface of Celestial bodies.

Rudraksh bead, as seen in Fig-3C-12-a, is similar in surface area to the Moon's surface in Fig-3C-13-b & c, whereas it maintains an overall spherical shape like that of the Moon or any other Celestial body.

**3C-2-f-v:** The Rudraksh mala represents the satellite constellation, which consists of multiples of 6 Celestial bodies, which are called Star Satellites, to form a continuity configuration for all-time, 24/7 seamless connectivity.

**3C-2-f-vi:** This is also similar to having a GPS space connectivity of our communication system in Earth's space, where 24 satellites are placed  $15^\circ$



from each other at an altitude of 19,500 km from Earth's surface. Thus, the more satellites (*in multiples of 6*), the more efficient and seamless the connectivity.

**3C-2-f-vii:** We therefore correlate that the beads in a mala are always a multiple of six units, which relates to the various satellite configurations in deep space. SHIVA is the principal Celestial base-system around which the Rudraksha-like globular Celestial bodies are present. See Fig-3C-14-a, b, c & d.

Since Rudraksh also means violent or fiery, it could imply that these Rudraksh bodies are Star-like Celestial bodies in deep space.

**3C-2-f-viii:** When we see SHIVA wearing a Rudraksha mala around his neck, wrists, arms, etc., it implies that the multiple Star Systems revolve around different parts of the SHIVLOK.



Fig. 3C-14-a: Rudraksh-like a Celestial body orbiting circles.

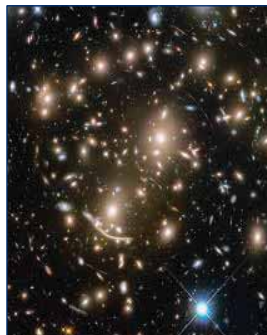


Fig. 3C-14-b: Stars



Fig. 3C-14-c: Stars and Celestial bodies in appearing to be forming a garland



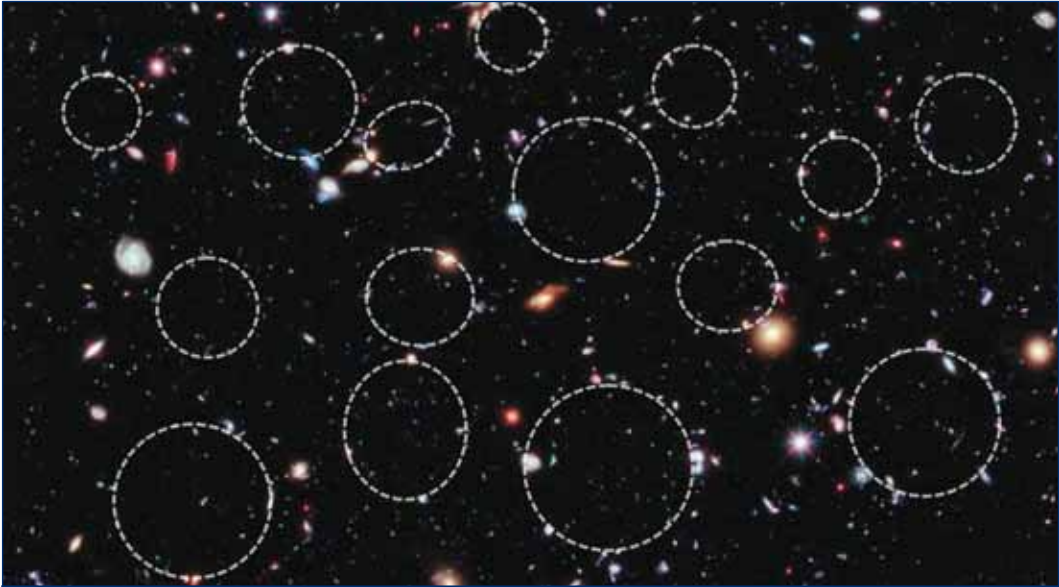


Fig. 3C-14-d: Rudraksh-like stars appear circled like the Rudraksh mala (garland).

### 3C-2-g: SHIVA's Seating:

**3C-2-g-i:** SHIVA is shown sitting on a rock-stone (*asana*) covered with a tiger's skin, and the tiger's head projects below his folded feet as seen in Fig. 3C-15. The image demonstrates that the motion of SHIVLOK orbiting around the centre of the Universe is slow (*indicated by the bull*), but aggressively rotating around its axis (*indicated by the tiger*).

### 3C-2-g-ii: SHIVA's water pot (*kamandal*):

A water-pot (*kamandal* or *kalash* in Hindi) filled with water (*amrit* or *divine water* that can make one immortal) and placed close to Him (see Fig 3C-15).



Fig. 3C-15: SHIVA's seating position with water pot on side





One might wonder why he carries a water pot when the pure river Ganges flows from the head of SHIVA.

**3C-2-g-iii:** The reason for carrying the water pot could be profound and confusing, but symbolic. **It could imply that life in SHIVLOK should also depend on water and have living bodies similar to those we have on Earth, which also depends on water.**

### **3C-2-g-iv: The kamandal water pot**

The kamandal shape is like a kalash without the carry handle. It could indicate the shape of the Universe, which is expanding in an accelerated mode.



**Fig. 3C-16: Kamandal water pot with a carry handle.**

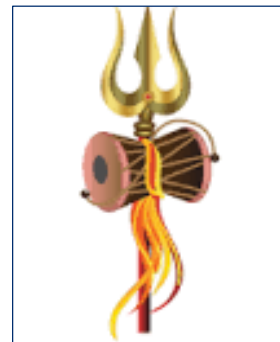
### **3C-2-h: SHIVA's musical instrument, damru, tied to the Trishul:**

Any vehicle, say a car, a bus, an aeroplane, a ballistic missile, or any other body like Earth or the Moon, traversing a medium, at a specific velocity, emanates a rhythmic sound. Thus, the motion of the SHIVA body and the Trishul traversing its orbital path has a rhythm emanating from it, like that of a musical instrument called 'damru' (*in Hindi*). See Fig 3C-17.

*The sound of the damru is in a video on the website:*

<https://www.google.com/search?q=video+of+a+sound+of+SHIVA%27>

**For the sound of Earth orbiting around the Sun, see the YouTube video:**



**Fig. 3C-17: SHIVA's weapon is TRISHUL. A damru is tied to it.**



For the sound of the Moon orbiting around the Earth, see the YouTube video:

For the sound of the Sun on its orbital path, see the YouTube video:

### **3C-3-a. What is the SHIVLOK, and what is the role of KARTHIKEYAN and GANESHA in it?**

#### **3C-3-a-i: What is the SHIVLOK?**

SHIVLOK is a dark body system represented by SHIVA. It consists of thousands of sub-dark matter celestial bodies, around which the visible fiery sun-like star bodies revolve. The entire SHIVLOK revolves around the centre of the Universe, obeying the laws of gravitation.

**3C-3-a-ii:** However, the Rudraksh fiery bodies (*i.e. the Stars*) revolve around the dark matter and follow its gravitational laws specific to that dark matter. It is just like all the Planets of the Solar System revolve around the Sun. Still, the satellites of the Planets revolve around the Planets and follow the gravitational laws specific to that Planet.

*Example: Earth revolves around the Sun following the laws of gravitation with respect to the Sun, whereas the Moon revolves around the Earth following the laws of gravitation with respect to the Earth.*

#### **3C-3-a-iii: What is the role of KARTHIKEYAN in the SHIVLOK?**

**3C-3-a-iii-A:** We must understand that SHIVLOK is the living system, and every living system must have an immune system to safeguard the body against inimical antibodies entering the body and causing disease, sickness or even capable of destroying it. Our natural body has a built-in immune system that is active 24/7, which does that job and keeps our body safe and healthy.



**3C-3-a-iii-B:** Similarly SHIVA's elder son, KARTHIKEYAN, the commander-in-chief of an army which fights the antibodies, generally described as devils (*Danavs, Asurs, Rakshas*). The harmful antibodies could be viruses, bacteria, fungi, protozoa, and worms. Thus, KARTHIKEYAN, the elder son of SHIVA, is this antibody system in the SHIVLOK, which eliminates the disruption-causing bodies and keeps the system free from such hurdles, obstruction-causing antibodies, etc., allowing the SHIVLOK System to function smoothly and efficiently.



Fig. 3C-18: KARTHIKEYAN, the warrior son of SHIVA. The peacock can eat the poisonous snakes, which indicates that KARTHIKEYAN can travel through Space.

**3C-3-a-iii-C:** See KARTHIKEYAN in Fig. 3C-18, carrying various war gear, resources and armed weapons for combat operations. As his flying vehicle, the peacock can clear the path from hurdles and make it fit for military operations. KARTHIKEYAN is also a celestial comet body that moves in an anticlockwise direction, as seen from its folded leg pointing from its right towards left.

### **3C-3-a-iv: What is the role of GANESHA in the SHIVLOK?**

**3C-3-a-iv-A:** We must understand that SHIVLOK is the living system, and every living body has a defined multi-tasking function to undertake and perform. The living body also has a brain, like a well-protected brain enclosed in the skull of our head, which is located at the North of our



Fig. 3C-19: GANESHA, the Earth-Moon System, represents the brain of SHIVLOK

physical body. The brain is a processor of all the data it collects from Space, refining it through the transponders, adding its logic parameters, and re-transmitting it to its destination for activities happening at its destination.

**3C-3-a-iv-B:** In Chapter 2, GANESHA, we presented GANESHA, which represents the Earth-Moon System as a two-body integral system that functions in synchronisation. We also see in Fig. 3C-20 that the Earth, represented by the river Ganges, and the crescent Moon are integral parts of SHIVA's head, i.e., the brain system of SHIVA, represented by GANESHA.



Fig. 3C-20: The River Ganges flowing from SHIVA's head and the crescent moon is also seen above His head.

**3C-3-a-iv-C:** Thus SHIVA's two sons, who are genetically an extension of SHIVA Himself, wherein GANESHA is the brain and KARTHIKEYAN is serving like an immune system to keep the SHIVLOK free from the interferences, attacks and disruptions caused by the antibodies, thus keeping the SHIVLOK active, healthy and dynamic.

### **3C-3-b. A brief on SHIVA as NATRAJA:**

SHIVA is a multidimensional and complex entity that cannot be explained and justified in a single graphic. Still, many of them are needed to describe the functioning of the complex Universe model symbolically.

This will be explained in detail under a separate heading: **NATRAJA: The tandav (vigorous & aggressive) dancer, under para 3C-6.**



Fig. 3C-21: A graphic of an aggressive NATRAJA dancing after crushing a demon under his feet.





### 3C-3-c: SHIVA's weapon:

SHIVA's weapon, Trishul, is placed close to him for his defence. It also doubles up as an attacking weapon for a close-range hand-to-hand fight or a long-range intercontinental ballistic missile-like weapon.

**3C-3-c-i:** A weapon is usually understood as a thing or means to physically harm, destroy, or kill an adversary. The adversary could also be harmed by deprivation of water, food, air, or control of a body, whether living or otherwise, which also has the power to harm or destroy the adversary. Thus, as a weapon, Trishul can also be used as a human.



Fig. 3C-22: Pictures of trishul

**NB: A human is greatly influenced by music. Thus, a Damru tied to Trishul could also indicate a human-trishul relationship.**

The details with examples are given in CHAPTER-6, para 6C-3-a.

### 3C-4. A human is an element of the Earth-Moon brain system.

#### 3C-4-a-i. How do humans think, have intuitions, and generate wishes?

The neurons are intelligent, organic, excitable cells, the fundamental building blocks of the brain system. They are active, forming groups in a networking pattern that interconnects and interacts to create thoughts, intuitions, desires, and wishes.

See the neurons' activity in a person's brain in Fig. 3C-23-a &b.

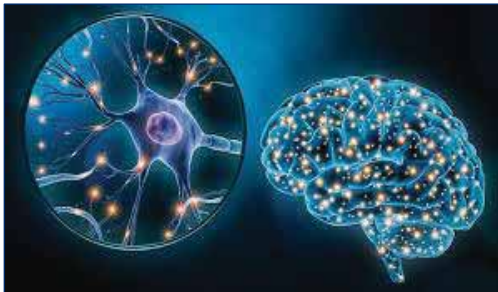


Fig. 3C-23-a: Neurons activity in the brain

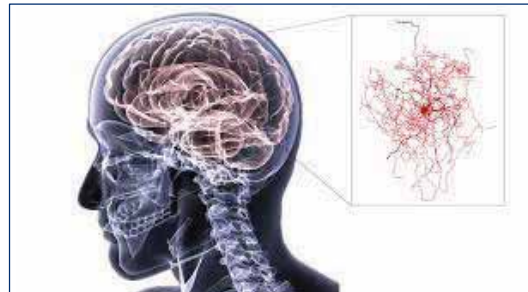


Fig. 3C-23-b: Neurons activity in the brain are not aware of which human they are working for Similarly, humans are intelligent, organic, excitable living bodies, the fundamental building blocks of the terrestrial brain system.

### 3C-4-a-ii: Comparing behaviour of neurons in the brain with humans:

We have seen that humans actively connect and interact with fellow humans during their waking period, forming typical patterns within smaller groups. In turn, the smaller groups connect with other groups, forming larger groups of a typical formation, which creates a dynamic human networking pattern.

**3C-4-a-iii: Examples:** A person gets up in the morning and connects with other family members. This is the first group of networking. During his professional work, he connects with employees, colleagues, visitors, clients, guests, vendors, service providers and others. This is the second group connectivity. On the way home, one connects with friends, a social group or others. This is the third connectivity. On returning home, one again connects with family, the first group. Thus, the dynamic cycle of the pattern is complete.



**3C-4-a-iv:** Thus, neurons in the brain and humans on Earth are equivalent to brain cells, whose dynamic networking creates specific patterns that trigger the brain's commands, wishes, desires, thoughts, etc.

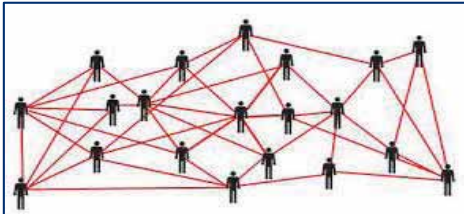


Fig. 3C-24-a: Human activity during wake period



Fig. 3C-24-b: Human activity during wake period are not aware of the ultimate happening in another . . dimension.

**3C-4-a-v:** The interesting case is that neither the neurons know for whom or which human they are working, nor do the humans know that their networking benefits whom? Natural brain technology translates neuron patterns to generate wishes, intuitions, desires, thoughts, and more, whereas the beneficiary is active in another dimension that is unknown to the brain cells. Similarly, the human networking benefits who and in which dimension are unknown to humans.

### 3C-5: SHIVLING and its presence in Space.

#### 3C-5-a-i. Observing the picture of a SHIVLING.

The SHIVLING is like a cylinder with a flattened top and bottom. It is a vast, gaseous outer body with the SHIVLING shape at its core. Being gaseous, it has rings around it, which should have been around the equatorial plane of the core.



Fig. 3C-25: SHIVLING is like a cylinder with a flattened top and bottom.

### 3C-5-a-ii. Presentation of the SHIVLING model:

Graphically, the rings are shown below the equatorial plane, towards the bottom, so that the entire shape of the core is visible.

### 3C-5-a-iii. The physical model and its stability:

On a physical appearance, the base has a flat, large bottom so that the SHIVLING is held vertically for its stability. Since the water from the metal pot drops on the SHIVLING, the base of the rings collects the water, which drains out from the tapering mouth of the rings shown in the model. This also helps collect water at a point, avoiding wetting the floor around the model.

**3C-5-a-iv.** The flattened top and bottom are indicators of faster rotation speeds, as seen in Saturn and Jupiter, where the flattened top and bottom result in higher rotation speeds (the *polar radius is less than the equatorial radius*). For more details, refer to our research book on Space Mechanics. See Fig-3C-26.

**3C-5-a-v.** The SHIVA in its symbolic NATRAJA is shown as in Tandav mode, which is vigorous in its dance. In terms of dance, the speedier rotation of the Celestial body can be an equivalent of vigorous dance or Tandav of the NATRAJA as seen in graphics 3C-27.

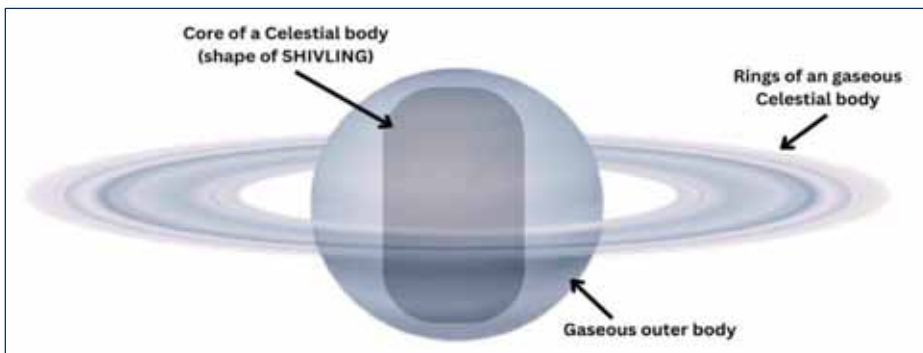


Fig. 3C-26: The gaseous SHIVLING in Space





### 3C-5-b. Direction of rotation of the SHIVA Celestial body:

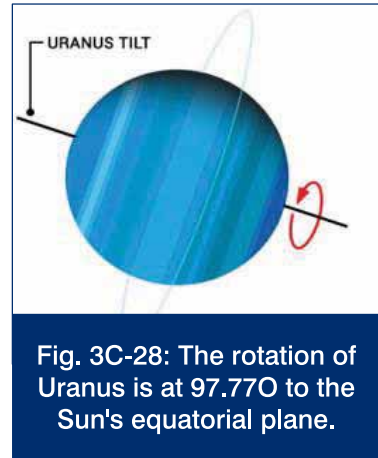
**3C-5-b-i.** From Fig 3C-27, the direction of rotation is from SHIVA's left hand moving towards the right hand with palm and fingers pointing downward. In contrast, the right hand is pointing upwards in this mode of rotation of the Universe, where the SHIVA Celestial body is rotating in the clockwise direction at about  $90^\circ$  to the equatorial plane of the Universe.

**3C-5-b-ii.** The rotational motion of the SHIVA celestial body. It is like the rotation of Uranus in our Solar System, which is rotating at  $97.77^\circ$  to the Sun's equatorial plane. However, it is to be noted that the rotation of Uranus is in an anticlockwise direction and the orbital motion is also in the same direction. From Fig. 3C-28, the direction of rotation is from SHIVA's left hand moving towards the right hand with palm and fingers pointing downward. In contrast, the right hand is pointing upwards in this mode of rotation of the Universe, where the SHIVA Celestial body is rotating in the clockwise direction at about  $90^\circ$  to the equatorial plane of the Universe.



Fig. 3C-27: The right hand is in the direction of the left hand pointing downwards, and the right hand pointing upwards shows a clockwise motion at about  $90^\circ$  to the equatorial plane of the Universe.

**3C-5-b-iii.** This rotational motion is like the rotation of Uranus in our Solar System Which rotates at  $97.77^\circ$  in the equatorial plane of the Sun. However, it is to be noted that the rotation of Uranus is in an anticlockwise direction, and the orbital motion is also in the anticlockwise direction, whereas for SHIVA, the Celestial body, the rotation and revolution are in a clockwise direction.



### **3C-6. SHIVA as NATRAJA: The cosmic tandav\* dancer** *\*vigorous & aggressive.*

The spinning of the Celestial body, i.e., its rotation and revolution, is interpreted as the Cosmic dance of SHIVA, also popularly known as NATRAJA, which means the Dancer-King.

In Hindi, '*Tandav*' is associated with an aggressive dance performance, which could relate to a high spinning speed (*rotational speed*) on the orbital path.



Fig. 3C-29: NATRAJA in a dancing mode with 36 burning lamps lit all around.



Fig. 3C-30: NATRAJA as SHIVA shown with crushing His defeated adversary. SHIVA carrying fire in one hand and damru in the other hand, with both forehands and legs in a typical posture.

### 3C-6-a. Narration of what we see in the graphics 3C-29 & 30.

**3C-6-a-i.** SHIVA, also known as NATRAJA, is a dark, blackish-coloured entity. He dances aggressively, raising his left leg and pointing towards the right side. This implies that the dark matter system represented by NATRAJA is orbiting clockwise.

### 3C-6-a-ii. The significance of the front two hands of SHIVA.

The front left hand also points towards the right side, with the palm and fingers pointing downwards. The left front hand is pointing upwards. This could indicate that the SHIVLING body is rotating clockwise at an inclination of about  $90^\circ$  to its orbital plane, just like Uranus' motion, as seen in Fig. 3C-28.



### 3C-6-a-iii. The significance of the two rear hands of SHIVA.

The right rear hand plays a 'damru'\*, whereas the left rear hand holds a fire. The playing of the damru is music generated by rotational motion in a typical rhythm. In contrast, the left hand carrying the fire indicates the fiery suns revolving around the SHIVA dark matter body system.

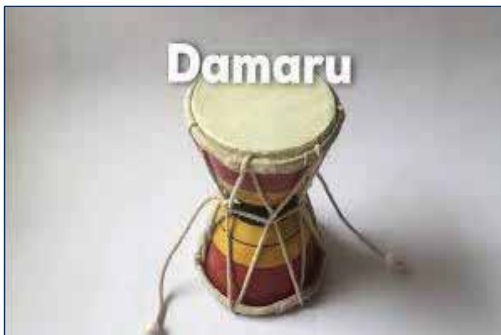


Fig. 3C-31-a: Damaru: a vertical view



Fig. 3C-31-b: Damaru: a 3-D view

### 3C-6-a-iv. The significance of the two feet of SHIVA.

The right foot, slightly bent, tramples and crushes a demon with force. This implies that all the deadly turbulations and adverse disruptive forces in the orbital path are crushed by NATRAJA to keep its movement smooth and free of any obstruction.

### 3C-6-a-v. Interpreting the NATRAJA graphic as in Fig 3C-29 & 30.

NATRAJA in Fig. 3C-29 and 3C-30 is shown with poisonous snakes on both sides of the face. In addition, the snakes are wound around the neck and on the feet. Even the crown shown on the head of NATRAJA has snakes, in Fig. 3C-30. Snakes are also shown on the feet and arms of SHIVA.

The presence of snakes implies the regions are poisonous and inhospitable, and life is non-habitable in those regions. The head region, also where the





Earth-Moon system is present, indicates that the area between the Earth and the Moon is not habitable.

### 3C-6-a-vi. Why is NATRAJA shown with a crown on the head?

It's only for the NATRAJA graphic that a crown is seen on SHIVA's head; otherwise, nowhere else does SHIVA wear the crown. The crown refers to the Kingdom to which the King belongs. Thus, SHIVA is not a single body of dark matter but the whole kingdom of dark matter, consisting of the conglomerate of millions of dark matter bodies that SHIVA represents.

### 3C-6-a-vii. Interpreting the fire bodies placed around NATRAJA.

There are 30 or 36 fireballs shown encircling all around NATRAJA. These are the fiery Suns as satellites of the SHIVA dark matter system. See fig. 3C-32.

### 3C-6-a-viii. Interpreting the scarf worn by NATRAJA around His waist.

A scarf is shown in Fig. 3C-30 around the NATRAJA's waist. Even in Fig. 3C-29 and 32, the scarf is tied to the waist on the right side, mid-lower position of the NATRAJA graphic. This scarf (*dupatta*) indicates that consort PARVATI also accompanies SHIVA during its orbital motion around the Universe, where PARVATI is one of the star-satellites of SHIVLOK. Because of the local star's shining feature, we see PARVATI as fair and not as dark a matter as that of SHIVA and NATRAJA.



Fig. 3C-32: NATRAJA graphic shown with 30 fire lamps.



### 3C-7-a: Why is SHIVA shown as a male being?

#### 3C-7-a-i. Why male-female?

The Nature System creates the male-female two-body combination reproduction and procreation system for social development, upbringing, family stability, and belongingness.

**3C-7-a-ii. The male features:** The male is created for outdoor jobs (*outside the comfort of the house*) with more physical strength and energy to combat the physical challenges of manual work execution, combat for justice and peace, to deal with fellow beings, adversaries, society, and others, and has a heavier and louder voice to call and be heard appropriately at a distance.

#### 3C-7-a-iii: Responsibilities of the male:

The male has his skills, working and other functions, mainly outside the house. He is bestowed with the ability to undertake manual work like farming, blacksmithing, and factory work. He undertakes strenuous jobs and assignments to earn money for discharging all the responsibilities placed upon him for raising his family, including building houses and amenities and generating means for the well-being of the family and the society in which one lives.

#### 3C-7-a-iv. The female features:

The female is created for the house within, with the responsibility of cooking food for the family, doing the household chores, which are relatively less strenuous than the jobs of a male person. The woman is therefore soft-spoken, physically softer than the male, with a low pitch, feminine voice. Still, sharper mental energy, pretty looks, with the power of tolerance, perseverance, and patience, accommodating for maintaining relationships and taking the family along.



### 3C-7-a-v. Responsibilities of a female:

The female has been bestowed with skills and functions majorly within the house and is made responsible for childbirth, upbringing, care, cooking and feeding the family, managing the house, supporting the spouse in overcoming his strains, physical stress, and tensions, and managing the home affairs within the family's earnings.

### 3C-7-a-vi. Why is SHIVA male?

SHIVA is undertaking an external activity of orbiting and fighting the external disruptive forces, undertaking acts and activities that would sustain the Universe. All these activities are masculine. Hence, SHIVA is depicted as a Male person.

### 3C-7-b. Why is SHIVA called Ardh Nareshwar (*half man, half woman*)



Fig: 3C-33-a, b & c: Pictures of Ardhnareeshwar.



### 3C-7-b-i. What are the four parts of a living body?

Every living body, including a human being, can be considered to have four parts, irrespective of the gender of the physical body. These are (1) the external part, (2) the internal part, (3) the brain, and (4th) the mobility part. However, fixed living bodies like trees, bushes, etc., do not have the fourth part, the mobility part.

#### 3C-7-b-ii. The external part:

The external part of a living human body is the part that can be physically seen. It interacts with other persons on a one-to-one or one-to-several basis and is responsible for family well-being, where one uses the skills and resources to fulfil. It is also responsible for defending or attacking others in self-defence or hunting for food. This physical self is the external part, defined as the “**male**” being of the living body.

**3C-7-b-iii. The internal part:** The internal part of a living human body is the part that is within the body and cannot be physically seen. This internal part houses the living body’s mechanisms, including the heart, kidneys, liver, stomach, lungs, etc. It asks the external body to fulfil whatever it needs, e.g., food, water, medicine when unwell, or washroom use. This internal part of the living body is called the “**female**” part of the living body.

#### 3C-7-b-iv. The physical male-female genders of a living human body:

While we have defined the external and internal parts of the body as male and female, the living body also has two principal genders, i.e. the male and female. Some people are neither male nor female; they are called non-binary, bigender, agender or queergender.





### **3C-7-b-v: The two persons of opposite genders.**

The two persons of opposite genders, i.e., the male-female genders, have their respective traits. They can mate and give birth to a baby human of either gender, making them parents who take responsibility for raising the newborn baby to adulthood.

### **3C-7-c. What is the difference between external-internal male-female and gender male-female?**

**3C-7-c-i.** There could be great confusion between the two definitions of male and female. Still, the fundamental distinction is that each person has both external and internal male and female in each body, one in the forefront and the other within the physical body, respectively. The physical male-female gender in each person is either male or female, but not both in the same body.

### **3C-7-c-ii. The challenging graphical presentation:**

The creators of this picture in Fig. 3C-33-a, b & c knew that presenting it to the general public, ordinary persons, and the peasants of past centuries would have been very challenging, so they showed it vertically as half SHIVA and half PARVATI. In contrast, SHIVA is an external part of the body, and PARVATI is an internal part of the same living body.

We, too, have tried to create one such image graphically, and the result is as follows:

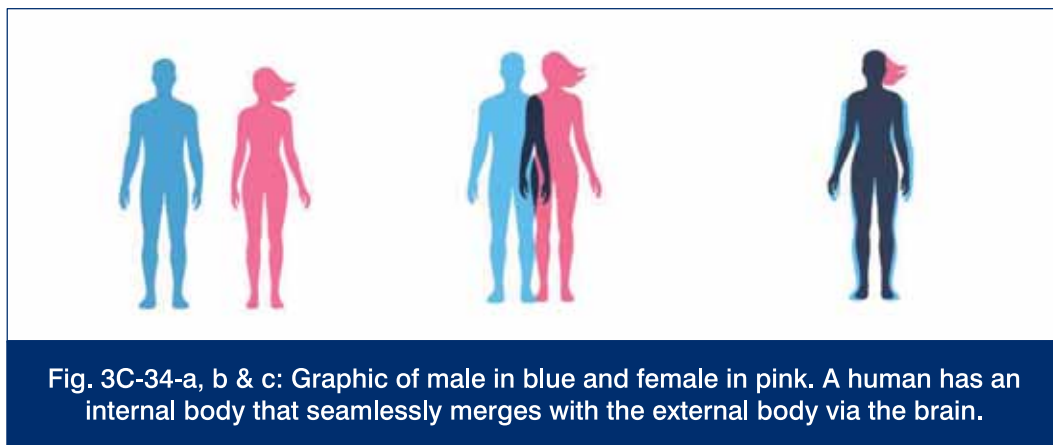


Fig. 3C-34-a, b & c: Graphic of male in blue and female in pink. A human has an internal body that seamlessly merges with the external body via the brain.

### **3C-7-c-iii: How are the living body's external and internal male-female connections?**

The living body's external male and internal female are connected and in sync through the brain. The brain interfaces and synchronises the mutual male-female relationship in perfect tune.

### **3C-7-c-iv: The male-female connection of physical gender persons.**

In the case of physical genders, males and females have different physical living bodies, but there is no typical brain to sync their relationship in tune with each other. Therefore, proper matching and intense mutual attraction between the opposite genders are essential to sustain it.

### **3C-7-c-v: The gender male-female connection:**

This mutual attraction should be natural & emotional and not for reasons of financial security, good looks, or other reasons. This natural attraction happens via the Moon's connection since each human is connected via the Moon. **Therefore, matching a couple's Moon sign is essential for natural compatibility, mutual respect and a long-lasting relationship.**



### 3C-8. SHIV-PARVATI:

#### 3C-8-a. Describing SHIV-PARVATI:

**3C-8-a-i.** SHIVA is an extraterrestrial body representing a dark matter celestial body system near the North Pole of the Universe.

SHIVA loves PARVATI, His beautiful consort, whose abode is in the Himalayas at Mount Kailash. SHIVA occasionally arrives to meet her during His visit to the Earth.

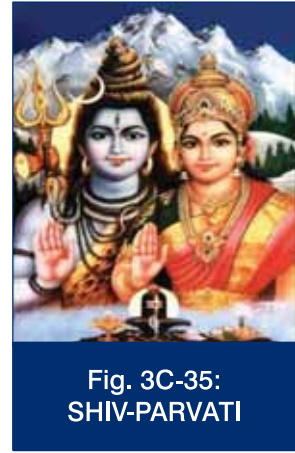


Fig. 3C-35:  
SHIV-PARVATI

**3C-8-a-ii.** PARVATI represents the Earth as a beautiful, habitable Planet, and SHIVA is fascinated by her charm, grace, and beauty.

**3C-8-a-iii.** Their Child, Shree GANESHA, represents the Earth-Moon System. As in Chapter 2, the Moon, as the head of GANESHA, and Earth, as the torso, are linked together symbolically by the trunk of an elephant calf.

**3C-8-a-iv.** PARVATI is seen praying and offering flowers and bael-patra on a SHIVLING, with water dripping from a pot vertically.

#### 3C-8-b. SHIVLING Puja:

**3C-8-b-i.** Traditionally, the puja of SHIVLING is performed by offering Bael-Patra\*: Lord Brahma is believed to have created the Bilva tree (*Bael Patra*). The tri-leaves of the Bilva tree are offered to SHIVA as they are very dear to Him. The bilva tree is considered a form of SHIVA.

*\*Bael patra is a leaf of the Bael / bilva tree (Its Botanical name is Aegle marmelos).*



**3C-8-b-ii.** In addition to Bilva leaves (Bael Patra), the Shivling offers Mango, Banana, Peepal, Pomegranate, Ashoka, and Tulsi leaves.

**3C-8-b-iii. Significance of SHIVLING Puja by offering Bael-patra:**

PARVATI and even GANESHA in some graphics are shown as worship (*puja*) of SHIVLING, offering bael-patra\* and flowers to the SHIVLING.

**3C-8-b-iv:** The cosmic rays converging on the Earth are absorbed by the bael leaves, which filter and synthesise specific cosmic-energy data arriving from the SHIV-LOK (*the abode of SHIVA, the Dark-matter Celestial Body*). That's why offering Bael-patra to the SHIVLING is to energise and make it an active energy field around it.



Fig. 3C-36: The Bael patra tri-leaves.



Fig. 3C-37: SHIVLING with Bael leaves.





### 3C-9. FAQs On Chapter SHIVA

**FAQ-1. SHIVA is said to have swallowed the poison (called "halahala" or *Kālakūṭa*), which had risen from the churning of the ocean, which had threatened to pollute the Universe with poison. This is why his neck is blue. How does it connect with the Universe???**

**ANS FAQ1-a-i. SHIVA retains the poison in the neck:**

The SHIVA neck is inter-connected between the face and the torso.

**ANS FAQ1-a-ii.** The Head of SHIVA is represented symbolically as the Earth-Moon System, and the SHIV-body (*the torso being the SHIVLING*) is the



Fig. 3C-38-a & b: SHIVA with blue neck

Dark matter in the centre of the star groups, Galaxies, and Clusters spread across the Universe. Between the SHIVA's Head (*the Earth-Moon System*) and SHIVA's Body (SHIVLING) is the presence of Interstellar Space, which is non-habitable, hazardous or poisonous (*halahal*).

**ANS FAQ1-a-iii.** We know that no human can live directly in Space without the support system of an Earth-like atmosphere because Space is hazardous and poisonous. For details, see para 3C-2-e.

**FAQ-2. What does the alert Snake loosely wound around SHIVA's neck indicate?**

**ANS FAQ2-a-i.** The Snake represents poison, hazardousness and danger for anyone around it.

**ANS FAQ2-a-ii.** The alert snake around the neck indicates instant death for anyone entering the space between the Earth and the Moon and elsewhere in the Universe.

**ANS FAQ2-a-iii.** The live and alert serpent further portrays that the entire Universe Space, though inhabitable, is alive and an active networked System.

### **FAQ-3. Does SHIVLING indicate procreation and population growth?**

**ANS FAQ3-a-i.** Some people correlate the Linga with the male reproductive organ and the ring around it with the female reproductive organ and interpret it to be a symbol of procreation. Typically, some couples worship the SHIVLING to seek a boon for conceiving a child.

**ANS FAQ3-a-ii.** The author believes that the procreation process exists only in mammals. In contrast, smaller living beings such as pests, mosquitoes, spiders, worms, ants, bees, invertebrates, trees, bacteria, viruses, and microorganisms, as well as many aquatic life forms like smaller fish and others, self-reproduce without the mating and parenting process, known as parthenogenesis.

**ANS FAQ3-a-iii.** In our analysis, the SHIVLING is a dark-matter Celestial body. In its domain, Stars, Star Groups, Galaxies, Clusters, and Constellations move around in different orbits, and in turn, the SHIVLING moves around the centre of the Universe. Our Milky Way Galaxy, including the Solar System, are integral to the SHIVA dark matter system. That's the model of the Universe we perceive.

**ANS FAQ3-a-iv.** We are part of the living Universe that is also procreating, similar to the Earthly World, where the population of living bodies,



**Fig. 3C-39:  
SHIVLING  
model**



including Human beings, is increasing continuously through the male-female gender process. Likewise, the Constellations, Stars, and Planets are also living bodies, each gender-specific. The Universe is expanding because of the procreation process among these bodies.

NB: *The book NATURAL UNIVERSE EXPANSION provides more details on this. (For more information and free reading, see [www.arf-research.com](http://www.arf-research.com).)*

#### **FAQ-4: Why is SHIVA called DEVON KE DEV, MAHADEV?**

**ANS FAQ4-a.** In Hindu mythology, SHIVA's divine family is unique and greatly revered. It includes Goddess PARVATI, GANESHA, KARTHIKEYAN, along with GANESHA's consorts, RIDDHI and SIDDHI, and their children, SHUBH and LABH. Each member of this family is worshipped as a Devta. Such an extended, complete and grand divine family is not found with either BRAHMA or VISHNU.

At the centre of this sacred family stands SHIVA, the grandfather, protector, and guiding force, who is the head of this unique and divine family. Thus, SHIVA is "DEVON KE DEV", the MAHADEV.



Fig. 3C-40: The SHIVA family.



# LORD VISHNU

## CHAPTER – 4

### CHAPTER-4: Abstract

This chapter interprets **Lord VISHNU**, a central figure in Hindu mythology, as a symbolic representation of the **governance of the Universe** and its **centre**.

Key symbolic interpretations begin with VISHNU's **royal attire**, which denotes authority and cosmic governance. His iconic **reclining posture on Sheshnag**, a seven-headed serpent, symbolises a **seven-layered, secure supermassive black hole** at the centre of the Universe. A **peacock feather** atop VISHNU's crown, the Sudarshan Chakra, and the mace signify his power to neutralise hostile forces and emerge from dangerous situations.

One end of the lotus stem from VISHNU's navel acts as an umbilical cord, with BRAHMA seated on top of the lotus, symbolising VISHNU as His child.

**Goddess LAXMI**, his consort, is seen as a **bright, monitoring satellite** at the centre of the Universe's southern side.

His **garlands and ornaments** represent the stars and galaxies adorning the Universe, metaphorically his celestial kingdom. This depicts VISHNU as the **central nucleus (Vaikunth-Dham)** of the Universe, akin to a black hole where absorbed entities cannot re-emerge from it, equivalent to attaining **moksha**, liberation from the cycles of birth and death.







#### 4C-1-a. Introduction:

**4C-1-a-i.** The Hindu Scriptures describe the Origin, the creation and the Working of the Universe. In its compilation titled VISHNU Puraan, it describes the origin of the Universe via anthropomorphism<sup>17</sup>.



Fig. 4C-1: Model of VISHNU, LAXMI

**4C-1-a-ii.** Herein, the GOD, Lord VISHNU (*shall hereinafter be referred to as VISHNU for brevity*), is portrayed as the first child of the Universe, grown up as a human-like male King, whose kingdom is the Universe we live in.

**4C-1-a-iii.** VISHNU's attire is that of a King, and He is attributed with responsibility for good governance, to "provide food, preserve, and sustain as a caretaker, conservator of the Living Universe.

#### 4C-1-b. The Symbolic VISHNU:

**4C-1-b-i.** The graphical presentation of VISHNU is shown in Fig. 4C-1 for providing clues, hints and tips on the living Universe in a universal language, i.e. in the form of paintings, graphics, figures, symbols, etc. The postures, dress, combat gear, flowers, etc, appearing in the graphic are presented to interpret the activities of the Universe as follows:-.

---

<sup>17</sup> Anthropomorphism: The attribution of human characteristics or behavior to a god, animal, or object.



Fig. 4C-2: Vishnu relaxing as depicted in Vishnu Purana.

**4C-1-b-ii.** VISHNU is graphically presented as a young human male king in his early 20s to mid-20s, i.e., about 24 years old.

**4C-1-b-iii.** The significance of VISHNU being shown as a male person.

Traditionally, a male person has his daily chores outside the house, has to have more energy to do manual activities to earn an income, struggles and physically fights to save himself from the abuse or harm caused by adversaries or obstructionists, is a family's protector or defender against injustice, etc. All these characteristics match VISHNU's profile; hence, he is depicted as a male person.



#### **4C-1-b-iv. The significance of VISHNU being shown as a King:**

The King owns his Kingdom. Thus, as the Owner of the Universe, VISHNU is responsible for providing good governance, welfare, and health; maintaining peace; and establishing Law and Order, Justice, jobs, protection, security, progress, wealth creation, and wealth distribution.

#### **4C-1-b-v. VISHNU's posture:**

VISHNU is reclining on a bed formed by a live and vigorously hyperactive 7-faced serpent (*SHESHNAG*), its head projected like an upright canopy to protect and secure the King of the Universe.

#### **4C-1-b-vi: VISHNU in a reclining position:**

See Fig 4C-1 & 2, where VISHNU is seen in the reclining position to depict and showcase the presence of BRAHMA, the creator of the Universe, being connected with VISHNU's navel and sitting on an open Lotus flower raised up and above into the sky. This presentation of BRAHMA would not appear appropriate in any other position, such as sitting, standing, or sleeping. Hence, VISHNU is shown in a reclining posture.

#### **4C-1-b-vii: VISHNU created by BRAHMA:**

Here, BRAHMA, though an elderly male with a white beard, is shown as the mother of VISHNU or the creator of VISHNU, displayed through the umbilical cord connecting VISHNU's navel with BRAHMA through the stem of a lotus flower on which He is seated.

#### **4C-1-b-viii. VISHNU in a royal attire:**

VISHNU is shown as a King with dark skin, like that of a midnight blue, protected and secured by an alert and vigorously hyperactive '*Sheshnag*',



typically a 7-headed long poisonous snake<sup>18</sup>. The *Sheshnag* winds up suitably to form a resting bed, and its conjoined multi-heads form a protective canopy formed by the multiple faces of the Sheshnag.

#### 4C-1-b-ix. VISHNU's multiple Security layers.

We know that no snake has more than one face. But a unique snake (*Sheshnag*) with multiple heads is shown here. The interpretation of Sheshnag is that of a highly protected and secured VISHNU abode covered under seven security layers, representing the serpent's seven heads. The VISHNU's abode is like a concentrated seat of power, the supermassive black hole, acting as the Nucleus of the Universe around which all other Celestial bodies revolve.

#### 4C-1-b-x. VISHNU is wearing a golden crown with a peacock feather on it.

##### The Interpretation:

#### 4C-1-b-xi. Significance of peacock feather on VISHNU's crown:

VISHNU's golden Crown, having a peacock feather, is quite conspicuous, and therefore, its significance is being interpreted as follows:-

Besides flying long distances, Peacocks have the power to kill and eat venomous snakes. This feature is highlighted here to interpret



Fig. 4C-3: VISHNU's Crown and His Throne have a peacock feather on them.

<sup>18</sup> in many pictures the **serpent Sheshnag** is shown as multi headed with no specific count of the number of heads, because in some pictures it is shown as 7 or more heads, in some 5-heads, in some 3-heads.





that though Sheshnag's seven layers of security secure VISHNU, VISHNU has complete control over Sheshnag in all situations. Even when Sheshnag gets quirky, impulsive, or harmful, VISHNU can control, destroy, or even fly out from His abode.

#### **4C-1-c. VISHNU's Wife, LAXMI:**

**4C-1-c.i. VISHNU's Wife, LAXMI wearing a crown, sits opposite him, softly massaging His feet and conversing with Him.**

##### **The Interpretation:**

According to the Fundamental Networking Law of the Universe, an active body can never work in isolation. It automatically creates a network of its Followers, Friends, Dissenters, and Adversaries, who collaborate and network to evolve the right solution in a given situation.

##### **4C-1-c.ii. LAXMI, the dissenting Spouse:**

Under this Networking Law, VISHNU has automatically created a companion Spouse in LAXMI, who, as a wife, is equal in status, with opposite views and the capacity to dissent. Thus, LAXMI is shown sitting opposite (dissenting views) and wearing a crown (to demonstrate equal status), but calmly and courteously.



**Fig. 4C-4: VISHNU and Spouse LAXMI.**



#### **4C-1-c-iii. The Cosmological interpretation:**

LAXMI is not presented as dark matter but as a fair one. It could represent a star-like satellite that shines brightly. LAXMI's sitting posture on the opposite side, facing VISHNU, is on the south side. Thus, LAXMI can be interpreted as a polar satellite star revolving around the black hole (*VISHNU*) from the south to the north.

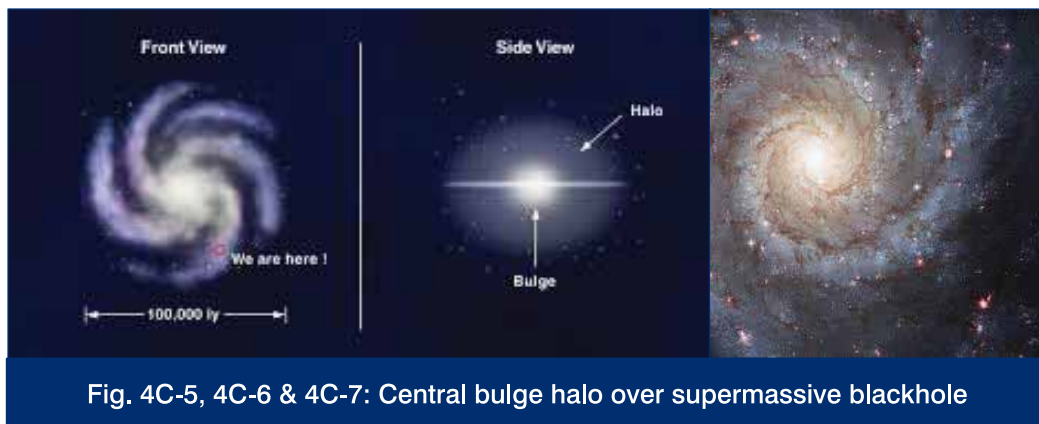
#### **4C-1-c-iv. The possible role of LAXMI, the Star satellite:**

The role of LAXMI as a Satellite Star could be many and varied, some of which could be to connect VISHNU, the Principal Blackhole Body (*PBB*), with the rest of the Principal Celestial bodies in the Universe and thus provide seamless networking, scanning, viewing, monitoring, and controlling the activities of the Universe.

#### **4C-1-c-v. The illuminated bulge over the black hole:**

LAXMI, as a satellite Star, is creating its bulge. The Picture of an illuminated centric bulge could be a VISHNU enveloped by LAXMI, causing brightness, as seen in

Fig. 4C-5, 6 & 7. This Supermassive Blackhole lying within the illuminated bulge could be construed as VISHNU's abode, around which the Universe is created.



#### 4C-1-c-vi. The Universe Centre:

The Universe's centre is the supermassive Blackhole represented by VISHNU, around which all Galaxies and Celestial Bodies revolve directly or indirectly. This supermassive black hole forms its coterie and spreads throughout Space, evolving into the Universe we observe in the skies.

#### 4C-2. Other symbolic accessories associated with VISHNU.



Fig. 4C-8: The four hands holding different symbols



Fig. 4C-9: VISHNU



**4C-2-a. Nature's anthropomorphic VISHNU presents symbolic items held in each of the four hands to convey a message.**

**4C-2-a-i: VISHNU's right side has two arms; the rear has a rotating Sudarshan Chakra around the index finger, and the front arm holds a mace (*gadha*).**

In Figures 4C-8 and 9, VISHNU's rear right arm holds a rotating discoid (*Sudarshan Chakra*) around the index finger (see Fig 4C-11 & 12), indicating that VISHNU can kill, eliminate or defend an adversary at any far-off, remote distance.



Fig. 4C-10: Mace (Hanuman) GADHA

In contrast, the front forearm holds a mace (*gadha*, popularly known as *Hanuman's gadha*, see Fig. 4C-10) for a close-distance defence or attack on an adversary in a one-on-one confrontation.



Fig. 4C-11: Discoid (Sudarshan Chakra)



Fig. 4C-12: The spiral galaxy could also be interpreted. . as the Sudarshan chakra of VISHNU





#### 4C-2-a-ii. A spiral galaxy and the Sudarshan chakra.

When viewed on a Universal scale, the spiral of the Milky Way Galaxy could be considered a Sudarshan chakra, a weapon of the Universe system to control erroneous happenings or malfunctions in its mechanism.

#### 4C-2-a-iii. An alternative interpretation of the Sudarshan Chakra:

The Sudarshan Chakra could also symbolise a Universe rotation around its axis, which could be VISHNU's index finger. It could also symbolise the rotating wheel of time or that VISHNU is the centre of the Universe.

#### 4C-2-b. VISHNU's left side twin arms and their symbolism.

**4C-2-b-i:** On the left arm of the front hand, VISHNU is holding a pink lotus flower. Its symbolic significance is elaborated herein:-



Fig. 4C-13: VISHNU's index finger around which the wheel of time rotates



Fig. 4C-14-a & b: The pink lotus flower represents devotion, knowledge, wisdom & purity.



#### 4C-2-b-ii: Lotus Flower: Its Symbolic Significance.

A Lotus flower is a fascinating and mystical plant. Its roots are at the bottom of muddy, dirty water, from where its bud grows toward the surface. The Lotus bud emerges to the top, absorbs sunlight, and opens its first petal. Subsequently, all the petals open until the Lotus fully blossoms into a beautiful flower floating on the impure water surface.

**4C-2-b-iii:** The lotus is, therefore, a symbol of struggle, suffering, survival instinct, overcoming obstacles, determination in its ascension to the top against all odds, surviving an unfriendly challenging environment, and then defying all odds moves to the top as an achiever in its blossoming, to form a beautiful flower.

#### 4C-2-b-iv: The pink lotus flower's message:

Thus, the pink lotus flower's message provides multiple attributes, such as not bowing down to obstacles, fighting one's way to rise above obstacles and indeed emerging as a winner in the form of blossoming success. Pink is also a symbolic colour of blushing with happiness.

#### 4C-2-c. The Conch and its symbolic significance:

**4C-2-c-i:** VISHNU's left hand of the rear arm is holding a conch (*Shankh*). The Symbolic significance of the conch and its interpretation is as follows:



Fig. 4C-15: Conch.



Fig. 4C-16: Conch on sand beach.



**4C-2-c-ii:** When a conch is held near the ears, one hears quite a roar of waves crashing on a distant beach. All these sounds present an ocean-like reality and represent the ocean itself. From the Universe's point of view, the conch represents the ocean of interstellar Space, where VISHNU's abode lies.

**4C-2-c-iii:** The shell's spiral formation indicates a spiral Galaxy. For VISHNU, the conch is associated and opens clockwise to indicate the direction of rotation of VISHNU's abode, the supermassive black hole at the centre of the Universe.

**4C-2-c-iv:** The Conch also represents the rich resources in the ocean of Space and the wealth associated therein, awaiting to be tapped.

**4C-2-c-v:** During the Mahabharata war, the conch was sounded to indicate the start of the war. During religious aarti, the conch is also sounded to signify auspiciousness.

#### **4C-2-d. The significance of the Garland, Crown & ornaments worn by VISHNU**

**4C-2-d-i. Significance of a Garland:** *(see Fig 4C-17)*

The author interprets the long garland of live flowers worn by VISHNU as live celestial bodies, including stars in groups and prominent galaxies seen in coloured flowers placed intermittently. Together, they orbit the Centre of the Universe, i.e. VISHNU.

**4C-2-d-ii. VISHNU wearing a crown and ornaments:** *(see Fig 4C-17)*

VISHNU wearing a crown studded with precious stones and ornaments on HIS body signifies the



**Fig. 4C-17: VISHNU** is wearing a long garland of flowers, decorated in between with coloured flowers.



status of a King and the Universe as the Kingdom of VISHNU. This is also explained in detail in para 4C-1-b-iv.

### 4C-3. VISHNU's vehicle, GARUDA:

**4C-3-a. VISHNU's vehicle is shown as Garuda, the mythical Eagle.**

**4C-3-a-i.** Garuda is depicted in zoomorphic<sup>19</sup> form (*as a bird*) or anthropomorphic form (*part-man and part-bird*). An Eagle, the King of birds, is a huge, powerful one that can focus on its prey from great distances in the skies to zoom down on snakes and large-bodied animals and kill or eat them.



Fig. 4C-18: Garuda, VISHNU's vehicle, grabs a serpent in its claws and can kill it.

**4C-3-a-ii.** The VISHNU's vehicle is an Eagle who can kill a Serpent, symbolically depicted here as Sheshanaga, the floating Serpent, on whose coiled body is VISHNU's abode. Being on an island, he can swiftly and speedily fly to anywhere in the Universe.

**4C-3-a-iii.** The graphic also teaches that VISHNU trusts and depends on the faithfulness of the multi-headed Serpent (*Sheshnaga*). Yet, He is alert to keep it under sufficient threat of destruction if the Serpent turns hostile and can escape by fleeing in His vehicle.

<sup>19</sup> Zoomorphic: Having or representing animal forms or gods of animal form.





**4C-3-a-iv.** The vehicle Garuda is also important because of its ability to destroy snakes. This also helps VISHNU travel intergalactic distances in space and overcome space hazards, which are inherently inhospitable for living bodies (*indicated as poisonous snakes as seen on the NATRAJA body*). Thus, Garuda can traverse such adverse space mediums and carry VISHNU speedily and safely across space, all over the Universe.

#### **4C-4. The VISHNU-BRAHMA relationship:**

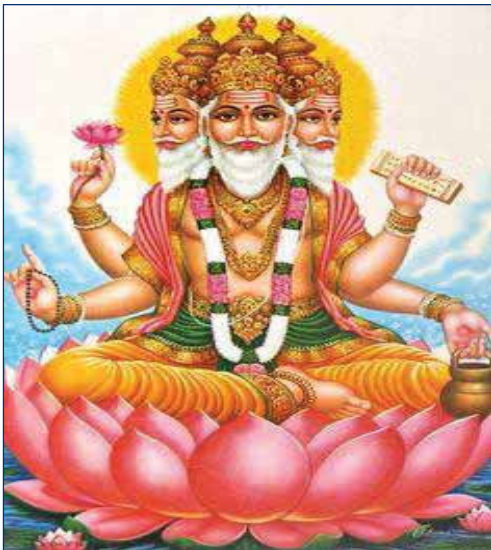


Fig. 4C-19: The Deity BRAHMA, the Symbolic Creator of the Universe.



Fig. 4C-20: Depicting the BRAHMA-VISHNU relationship.

##### **4C-4-a-i. Description of figures 4C-19 & 20.**

From VISHNU's navel emerges the stem of a lotus flower, which rises to the top and opens up as an unfolded blossomed lotus flower on which BRAHMA is seated.

**4C-4-a-ii. The BRAHMA-VISHNU relationship:** The VEDAS and the Scriptures have mentioned BRAHMA as the creator of the Universe.



However, details will be shared in Chapter 5, which is dedicated to BRAHMA. Still, here it would suffice to say that this pictorial presentation intends to state that BRAHMA is the supreme creator of the Universe, whose child is a young adult VISHNU.

**4C-4-a-iii. The mother-child relationship.** BRAHMA is like a mother whose connection with the child can best be described as a natural umbilical cord connecting the mother with the newborn baby. Thus, this graphic symbolises a mother-child relationship or that of a “Creator”, represented by BRAHMA and its “Creation”, represented by VISHNU.

#### **4C-4-b. Summarising the interpretation of the VISHNU graphic.**

**4C-4-b-i.** The Picture represents that VISHNU is the central nucleus of the Universe (*like a massive Blackhole represented by the dark, multi-headed, frightening, lethal serpent, the Sheshnag*), which is a highly secured and guarded zone. Public entry is strictly restricted into such a zone, which is covered by multiple layers of security (*seven layers of security indicated by the seven heads of the Sheshnag*).

**4C-4-b-ii.** The Sheshnag guards VISHNU, its long body creating the bed on which He and LAXMI rest. The Sheshnag signifies the multilayered security a host country provides visiting Heads of State, Presidents, Prime Ministers, and other dignitaries.

**4C-4-b-iii.** Despite such a high level of security, VISHNU is



**Fig. 4C-21: VISHNU is reclining on a bed created from Sheshnag's long serpentine body, providing multilayered security.**



seen with an active Sudershan Chakra rotating on his index finger and holding a Gadha for close-range defence or fighting an adversary.

**4C-4-b-iv.** This implies that the centre of the Universe lies in this zone, around which the rest of the Universe revolves. From an **anthropocosmicism**<sup>20</sup> point of view, VISHNU resides at this Universe Power and control Centre, like a nucleus of an atom, around which all the Universe's celestial bodies and their activities revolve.

**4C-4-b-v.** Those adversaries or unauthorised gate crashers<sup>21</sup> who crash into VISHNU's abode are neutralised there, perish, and do not return. Thus, VISHNU's abode is typically like a supermassive Blackhole, which swallows anything that falls into it and dissolves it.

In Hindu religious terms, it is called “Vaikunth-Dham,” where a body once enters attains Moksh and gets freed from the process of births and deaths. This is equivalent to a celestial body entering and disappearing into a black hole.



---

<sup>20</sup> Anthropocosmicism: It explores the idea that human actions and consciousness are integral parts of the cosmos and its processes.

<sup>21</sup> Celestial bodies like the stars, Galaxies et.al



# BRAHMA

## CHAPTER – 5

### CHAPTER-5: Abstract

This chapter presents a scientific and symbolic interpretation of **BRAHMA**, the **Creator of the Universe**.

Rather than a mythological figure alone, BRAHMA is portrayed as a **cosmic architect-engineer**, deputed from a **parent universe**—symbolised by a mother pond—to establish a new Universe, we live in, represented by a **lotus** emerging from the pond.

BRAHMA's **fair complexion** signifies his origin from a bright, illuminated Parent Universe.

BRAHMA's **four crowned heads** in all four directions represent his unlimited authority and power to create the new Universe. His **white beard** symbolises seniority, experience, wisdom and knowledge. The **four arms** hold symbolic tools of creation and management: the **rudraksha mala** signifies star constellations and cosmic networks; the **lotus flower** symbolises accomplishments through challenges; the **kamandal shape** indicates shape and expansion of the Universe, the water in it symbolises activities through living bodies, and the **Vedas** symbolise universal laws and knowledge.

BRAHMA's wives, **SARASWATI** (knowledge and wisdom) and **GAYATRI** (energy and divine force), are symbolic. The swan reflects long-distance galactic flights from the Parent Universe. It showcases dynamic activities, but overall, it appears calm to observers. GAYATRI provides the energy and resources needed for the Universe to be active and functional.

A central theme is the **Law of Pairing Opposites**, a universal principle stating that every entity or force naturally generates its equal and opposite. This is evident across science and living bodies. Accordingly, **VISHNU** and **SHIVA** are opposites, but together, they complement each other for the smooth functioning of the Universe.







Fig. 5C-1: BRAHMA is presented in the VEDA as the creator of the Universe

## 5C-1. BRAHMA

**5C-1-a.** Vedas, the Sacred Hindu Scriptures, present BRAHMA as the Creator of the Universe. BRAHMA is revered as GOD BRAHMA, LORD BRAHMA, or Shree BRAHMA DEV. For brevity's sake, we shall refer to these names as BRAHMA.



## 5C-1-b. BRAHMA: Its graphical presentation, description, and Interpretation.

5C-1-b-i. The graphical presentation of BRAHMA's physical appearance, body dress-up, and body language conveys some vital information about the creation of this Universe.

This graphic is being analysed and interpreted as follows:



Fig. 5C-2: BRAHMA with spouse SARASWATI.

### 5C-1-b-ii. The significance of the open lotus flower:

5C-1-b-ii-A. The opened-up lotus flower emerging from the water's surface extends its stem deep below in an unfriendly environment of muddy and dirty waters in a pond, wherein its roots are emerging from the bottom of the pond.



Fig. 5C-3: An open petal of the lotus flower.

### 5C-1-b-ii-B. Who is BRAHMA?

The lotus flower provides a clue that BRAHMA is a multi-body consortium-like entity having multiple heads and appears to be a very senior and experienced authority, the equivalent of a level of a Chief Architect-Engineer and Project Director, who is on a deputation from a parent Universe to set up the Universe we live in.



### 5C-1-b-ii-C. What's the size of our Universe?

The Parent Universe is enormously vast and similar in size to a large mother pond (*compared to the size of our present Universe*). Thus, our Universe is relatively minor, just the size of a lotus flower compared to a mother pond from which it is drawn.

NB:- The lotus is separated from the pond and outside it, yet its roots are drawn from the lake, i.e. from the Mother Universe.

### 5C-1-b-iii. BRAHMA is shown sitting in a padmasana<sup>22</sup> position on the open petals of the divine lotus flower.

#### Interpretations:

The unfolded lotus flower implies that BRAHMA has struggled through significant challenges and has accomplished His mission in creating the Universe. BRAHMA sits in an alert position on the lotus flower, indicating that challenges still exist in the smooth functioning of the Universe, which needs alertness, intelligence, and resources to deal with those impediments, obstructions, and ongoing challenges.

### 5C-2-a. BRAHMA has four heads, each wearing a Crown.

#### 5C-2-a-i. The 4 Heads of BRAHMA, each wearing a golden crown.

The four heads are at right angles to each other and could represent the presence of the BRAHMA in all four directions of the Universe, that is, BRAHMA is omnipresent in the Universe.



Fig. 5C-4: BRAHMA

---

<sup>22</sup> Padmasana: A typical sitting posture in yoga



**5C-2-a-ii.** The four Heads could also represent a centric governing board of four Heads, like a body of four core Ministers in a Cabinet, who are together as a team responsible for the smooth functioning of the Universe.

**5C-2-a-iii.** These four Heads are shown, each wearing a crown, which implies that each head is of equal status with a powerful and independent authority, like that of a Cabinet Minister, to take appropriate decisions to manage the affairs of the Universe.

**5C-2-a-iv. The probable functions of the 4 Heads:**

It's like the four prominent portfolios of the ministers in the cabinet that rule a country, each having an independent charge of their respective portfolios. All these Ministries are then coordinated and integrated into one body, held together by the President or the country's Prime Minister, herein known as BRAHMA.

**5C-2-a-v. The first Head could be an equivalent of the External Affairs Ministry:**

This Ministry is responsible for the external management of our Universe, interfacing with the parent Universe to serve the needs of the parent Universe and, in return, getting from the parent Universe those matters that are needed in our Universe for smooth functioning.

**5C-2-a-vi. The 2nd Head is equivalent to the Ministry of Home Affairs, Health and Wellness of the Universe System.**

Here, the Ministry is responsible for creating new Celestial Bodies, facilitating the existing Celestial bodies, combining and integrating specific groups, galaxies, clusters, etc., forming and conducting the internal mechanism system for growth from a baby Universe to a mature Universe,





driving the activities in the Universe through living bodies, and maintaining proper operational discipline and precision networking.

This Ministry is also responsible for disposing of waste and ejected matter generated by our Universe through supernovas, Star explosions, and other events.

**5C-2-a-vii. The 3rd Head is the Ministry equivalent to the Defence Ministry.**

A strong internal defence system is essential to protect & secure the Universe from external attacks by adversaries, contaminators and other antibodies from entering the internal Universe. If the defence fails, the Universe can get infected. Unless a quick-fix solution is administered, an irreparable loss could happen to that segment of the Universe System, causing intense damage, which could pose a threat and danger to the very existence of our Universe.

**5C-2-a-viii. The 4th Head is an equivalent of the Ministry of Finance & Expenditure for resource generation:**

This is the fourth most crucial ministry. This Ministry of Finance generates resources in our Universe to drive and make it function smoothly.

Similarly, here in the Universe, we have the Ministry for resource generation through procurement from outside the Universe for their utility and conversion to Energy. This energy is then appropriately and equitably distributed to all the Celestial bodies in the Universe. This energy distribution enables their functioning, acts, and activities around our Universe.



### **5C-2-a-ix. Summary:**

BRAHMA with four Heads, each wearing a golden crown, depicts an authoritative Core Body of four Heads as an equivalent of Ministers and their portfolios in a Government, where each Minister independently handles their portfolio with absolute authority, facilitating the smooth functioning of the Universe.

### **5C-2-b. BRAHMA is shown with a white beard:**

#### **5C-2-b-i. The symbolic white beard:**

It symbolises seniority in age, maturity, knowledge, experience, expertise, and proficiency. Thus, BRAHMA is presented in the graphic with these attributes.

#### **5C-2-b-ii. BRHAMA belongs to the parent Universe.**

The Creator of our Universe is not someone from within our Universe but from outside our Universe. BRAHMA is deputed and assigned a responsibility to Build our Universe. Our Universe is built by employing contemporary technology and infrastructure, including the raw materials, consumables, and resources in the parent Universe.

**5C-2-b-iii.** Thus, the Creator of our Universe, BRAHMA, is like a mother who takes responsibility for the newborn's care and upbringing until the baby grows up to be a child and then into adolescence, when it becomes independent like an adult.

**5C-2-b-iv.** Thus, it's evident that the mother is older than the newborn, who grows with time. Therefore, BRAHMA, the creator of our Universe, is graphically shown as older, experienced and mature than our Universe by symbolically supporting a white beard.



### 5C-2-c. Why is BRAHMA shown as a fair-coloured entity?

BRAHMA comes from the Universe, which is illuminated and gives BRAHMA a shining, fair colour.

The details are also given in para 5C-3-b.

### 5C-2-d. BRAHMA is wearing a long garland of flowers:

**5C-2-d-i.** The garland is made from fresh flowers, representing a large number of Celestial Bodies which constitute our Universe. The different colours of the flowers symbolically represent the variety of Celestial bodies in Space.

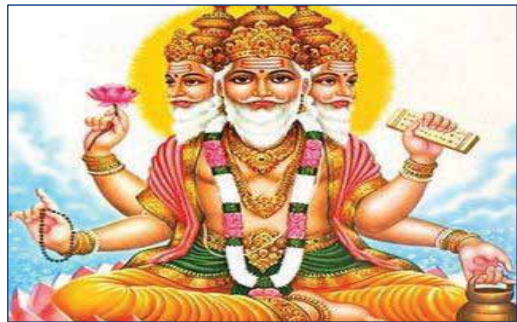


Fig. 5C-5: The BRAHMA model

**5C-2-d-ii. BRAHMA is shown with four arms.**

BRAHMA has four arms, two on the right and two on the left, and one each in the front and rear, as seen in Fig. 5C-5.

**5C-2-d-iii. On the right front hand, BRAHMA is meditating with a rudraksha mala<sup>23</sup>**

**Rudraksha** beads mala have natural attributes that help the wearer or holder stabilise the body, enhance performance, build concentration and confidence, and calm the mind, emotions, and other senses.

---

<sup>23</sup> Mala: a string connecting rudrudrakha beads in a circular form used for prayer (japa) in Hinduism & Buddhism. The **Rudraksha** exerts a right force around the heart which improves its performance, controls the heartbeat and maintains the blood circulation. It prevents heart attacks and high blood pressure. **Rudraksha** enhances the powers of the mind like concentration and confidence..



Fig. 5C-6: The Rudraksha mala



Fig. 5C-7: The beads mala.

**5C-2-d-iv.** The author has already explained in Chapter 3, para 3C-2-f on SHIVA, that the beads in the Rudraksh mala are in multiples of 6. Each bead represents a Star, and a group of multiples of 6 stars forms a constellation in the SHIVA system around dark matter.

**5C-2-d-v.** BRAHMA also holds the Rudraksh mala, implying that BRAHMA subscribes to the constellation formation in space.

**5C-2-e. In the rear Right hand, BRAHMA is holding a Lotus Flower.**

**5C-2-e-i.** Holding a lotus flower indicates success through overcoming challenges, risk, impediments, oppositions, etc.

**5C-2-e-ii.** BRAHMA holding the Lotus could also signify an implicit connection with VISHNU as the preserver and caretaker of the Universe.



Fig. 5C-8: The lotus flower.





### 5C-2-f. The Left arm's front hand is shown holding a *kamandal*<sup>24</sup>

**5C-2-f-i.** The symbolic *kamandal* indicates water as an elementary matter and a natural ingredient in the composition of the Universe.

**5C-2-f-ii.** BRAHMA holding a kamandal could symbolise that the water element has been brought to our Universe from the Mother Universe. Water is also responsible for the sustenance of life. Therefore, it also implies that the life and living bodies created from living cells have also come to our Universe from the Mother Universe.

**5C-2-f-iii.** The typical shape of the kamandal can also indicate the physical shape of the expanding Universe.



Fig. 5C-9: kamandal, a typical water pot with a handle

### 5C-2-g. The hand of the rear left arm hold Veda scriptures.

**5C-2-g-i.** The Vedas are the original scriptures brought by the creator of the Universe, BRAHMA. The purpose was to provide sacred knowledge on the origin and creation of the Universe and behavioural guidance to humanity, like a manual and a guideline for living a fulfilled life.

---

<sup>24</sup> kamandal: A pot holding water in it to carry in one's journey

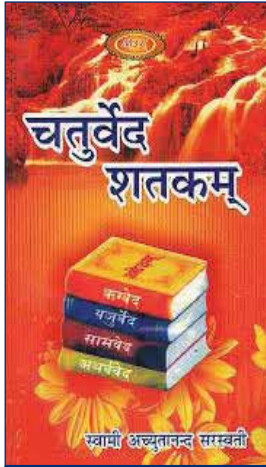


Fig. 5C-10: The 4 Vedas



Fig. 5C-11: Some of the leaves of the Vedas display the scriptures.

## 5C-2-h. Summary of the symbolic significance of the four arms of BRAHMA:

**5C-2-h-i.** The artefacts shown in both the right arms of the BRAHMA symbolise VISHNU & SHIVA, who manage the affairs of the Universe, as mentioned in the respective Chapters on SHIVA (*Chapter 3*) and VISHNU (*Chapter 4*).

**5C-2-h-ii.** The kamandal in the left forearm indicates the expanding shape of the Universe and water as an essential element for the propagation of life in the Universe. BRAHMA's left rear arm holds a book of knowledge about the Universe, as information, a guide, and behavioural practices a human should follow.



### 5C-3-a. The Symbol on the Forehead of BRAHMA.

**5C-3-a-i.** The significance of the two bands across BRAHMA's forehead could represent the two entities, VISHNU and SHIVA, locally created by BRAHMA to manage the affairs of the Universe.

**5C-3-b. Why is BRAHMA presented as a fair-skinned entity, unlike VISHNU & SHIVA, who are presented as dark entities?**

**5C-3-b-i.** VISHNU is the centre of the Universe, and SHIVA is at the North Polar region of the Universe. Both of them are dark matter and thus physically represented as dark bodies.

**5C-3-b-ii.** However, BRAHMA is an entity coming from outside our Universe, i.e. from a parent Universe, belonging to a region which is illuminated, and, therefore, is presented in the graphic as a fair-looking, non-dark matter entity.



Fig. 5C-12: A typical graphic on the forehead of BRAHMA



Fig. 5C-13: BRHAMA, VISHNU, SHIVA

**5C-3-c. Why is BRAHMA presented as a male entity?**

**5C-3-c-i.** The question should be, why is BRAHMA presented as a male entity when He, being a creator of the Universe, should have been presented as a mother and a female entity?



### **5C-3-c-ii. The significance of BRAHMA being shown as a male person.**

The attributions of the male and female genders and why SHIVA and VISHNU are graphically presented respectively as a male entity are described in para 3C-7-a under the heading: “**Why SHIVA is Male**” and in para 4C-1-b-iii Under the heading: “**The Significance of VISHNU shown as a male person**”.

**5C-3-c-iii.** BRAHMA is on deputation from the parent Universe to set up the Project of creating a Universe and making it functional. Hence, it would need BRAHMA to venture out of its Universe to travel to a new site to create a new Universe, overcome several external challenges and impediments, and organise resources for the operational functioning of the Universe. All these attributes are male-specific; hence, BRAHMA is graphically presented as a male entity.

### **5C-4. The wives of BRAHMA.**

**5C-4-a-i.** In Hindu mythology, BRAHMA has two wives: SARASWATI and GAYATRI. Some texts in the scriptures also mention the third wife as SAVITRI.

#### **5C-4-a-ii: SARASWATI:**

BRAHMA’s spouse is presented as SARASWATI. She symbolises knowledge, music, art, speech, wisdom, and learning. As BRAHMA's spouse, she accompanies Him from the parent Universe to our Universe and bestows her attributes to the living bodies in the Universe.





### 5C-4-b. Significance of SARASWATI as the spouse of BRAHMA.

#### 5C-4-b-i. Description of Fig. 5C-14.

SARASWATI, embodied with a golden crown and ornaments, is a fair-skinned female playing a musical stringed instrument known as the veena with her two hands. Her other right rear hand holds a mala of pearls, whereas her left hand holds a book. She is sitting on her vehicle swan, which is floating in a lake. A peacock is seen in the backdrop.



Fig. 5C-14: SARASWATI

#### 5C-4-b-ii. SARASWATI is wearing a golden crown and ornaments.

SARASWATI, the spouse of BRAHMA, also belongs to the parent Universe, is fair-skinned and has an equal status and authority of a queen, hence wearing the golden crown and ornaments.

#### 5C-4-b-iii. The significance of the artefacts in the hands of SARASWATI:

SARASWATI is playing the Veena, a musical instrument, with her two hands. Her left front hand holds a book that could be a music, art, knowledge, and wisdom manual. The pearls *mala*<sup>25</sup> is shown on her right rear hand, which implies recitation, repetition and dedication as a learning process to gain wisdom and knowledge in music, art, speech, etc.

---

<sup>25</sup> Mala: prayer beads or a garland.



### 5C-4-c. Decoding Swan, the symbolic vehicle of SARASWATI.

**5C-4-c.i.** The swan is a 'white' bird symbolic of peace, harmony, and excellence. It can float and swim on water, walk on land, and fly long distances nonstop. It's a symbolic vehicle for long travel from the parent Universe to our Universe.



Fig. 5C-15: Swan floats and swims



Fig. 5C-16: Swans can fly long distances



Fig. 5C-17: Swans can walk

#### 5C-4-c.ii. Swan's characteristics:

The Swan moves its feet vigorously across the water but appears visually to stand still as if no foot activity is happening, without wetting its body. When required, the swan can also walk on land for its food and fly off and soar high in the skies.

#### 5C-4-c.iii. Swan's characteristics and its message to the learners:

Swan's message to the learners and students is that, without showing off to the world, do your learning in privacy and silence. When the situation permits, showcase your talent in any place where your talent gets appreciation and provides an opportunity to soar high into the sky for rewards.



#### 5C-4-c-iv. Comparing Swan's characteristics with the functioning of the Universe:

To an observer, a swan in a lake appears still despite the vigorous foot movements beneath it. We can interpret it that the Universe's activity, despite being turbulent and sometimes suddenly erratic and violent, like the supernova blasts happening frequently in Space, the Universe appears to be functioning unperturbed and smoothly for billions of years. Like a swan, the Universe shall always seem to be unperturbed.

#### 5C-4-c-v. The peacock in the backdrop of SARASWATI (see Fig. 5C-14):

SARASWATI comes from the parent Universe and travels inter-universe space, which is inhabitable and symbolically indicated by poisonous snakes. A peacock can neutralise and kill the poisonous snakes, thus facilitating SARASWATI's flight.

#### 5C-5. GAYATRI, the second wife of BRAHMA:

**5C-5-a-i.** GAYATRI is the second wife of BRAHMA, known as VEDAMATA (*the mother of VEDAs*). GAYATRI is considered an embodiment of knowledge, wisdom, enlightenment and the Sun's energy. Some texts mention that GAYATRI embodies SARASWATI, PARVATI and LAXMI.

**5C-5-a-ii.** GAYATRI is graphically presented with Five Heads and Ten Hands, each representing different aspects of divine power, knowledge and energy source. She is seated on a lotus flower.



Fig. 5C-18: GAYATRI



### 5C-5-b. Interpreting GAYATRI's graphic:

**5C-5-b-i.** We observe GAYATRI has ten hands, five on her right side and five on her left side. The three on her right side depict the artefacts of VISHNU, viz. The Sudarshan Chakra, the lotus flower, the mace (*gada*), etc. The other two hands carry a dish containing food, and the other shows the palm pointing upwards, along with the left hand palm pointing downwards, which could imply a Uranus type of motion, i.e., a motion  $90^\circ$  from the equatorial plane.

**5C-5-b-ii.** The other hands on the left have artefacts like a Conch (*like that of VISHNUs*) and a battle axe, which could be used to aggressively kill the prey, hit by a goad, or caught by the noose (*held in the other two hands of GAYATRI*).

**5C-5-b-iii.** Two of the five faces are presented as dark, and the forehead of the front face has the third eye, which is symbolically connected with SHIVA.

**5C-5-b-iv.** This entire graphic of GAYATRI is highly complex and sophisticated. The author believes that since GAYATRI also belongs to the Parent Universe, she has accompanied BRAHMA to our Universe to create living bodies for the administrative management of the Universe. The first body created by BRAHMA is VISHNU, which was developed through a non-procreative process.

**5C-5-b-v.** Subsequently, SHIVA, the equal but opposite of VISHNU, got self-created, obeying the law of pairing opposites.

**5C-5-b-vi.** Similarly, LAXMI got self-created for being equal in status and physically close, but, nature-wise and gender-wise, opposite to VISHNU. In this Universe, GAYATRI has two of the five faces as dark faces, which represent VISHNU and SHIVA, by the show of the artefacts held in hand





and the third eye on the forehead of the front face of GAYATRI. Out of the five faces, the two dark faces are represented by VISHNU and SHIVA. The other two fair coloured faces could be of LAXMI and PARVATI, and the front face is that of GAYATRI.

**5C-5-b-vii.** On Her left side, GAYATRI is holding a battle axe, using a goad and a noose to hunt and kill animals for food. On her right side, food is represented by a dish held by a hand.

### **5C-5-c. Why is BRAHMA presented with several wives?**

**5C-5-c-i.** BRAHMA's wives are SARASWATI and GAYATRI, but we also find the names of SAVITRI and two others in some texts. The details of their significance are not generally known. We, therefore, have only considered SARASWATI and GAYATRI for our presentation.



Fig. 5C-19: SARASWATI



Fig. 5C-20: GAYATRI.



**5C-5-c-ii.** The Universe is a highly technologically sophisticated and complex interwoven networked system that a single graphic personifying human features and characteristics for the general public cannot be easily explain.

**5C-5-c-iii.** Therefore, to explain such complexities, the graphics present human-like figures in male and female forms and relationships, along with figures of animals, birds, and flowers, like Lions, tigers, Nandi, swans, eagles, crows, lotus, and peacocks, etc., weapons, signs, and symbols, etc. to explain the creation, functioning, and activities of the Universe.

**5C-5-c-iv. Examples:**

1. Multiple models of the same deity are created to provide clues and hints to intelligent humans because explaining all the information in a single graphic model may not be possible. Thus, in one graphic, SHIVA is shown sitting on a bench at the Himalayas, with a snowclad mountains in the backdrop, with the crest moon and the ganges emerging from the head, In Contrast, SHIVA is also shown as NATRAJA, the dancing God, vigorously dancing, with 36 lamps burning around Him.



Fig. 5C-21: SHIVA in Himalayas



Fig. 5C-22: SHIVA as NATRAJA



2. Similarly, with four hands and a single face, SARASWATI is shown holding a veena, the musical instrument, engaging her two hands. The other two hands are handling a lotus flower and a book of knowledge. GAYATRI has five faces of women, each with a respective crown, showcasing queen-like authority. Two of them are dark-skinned. The ten hands hold various artefacts and defensive equipment, such as the Sudarshan chakra and a mace (*gada*), etc. Both SARASWATI and GAYATRI are the wives of BRAHMA.
3. Regarding SARASWATI and GAYATRI, in order to showcase certain activities and happenings through the creator of the Universe, two personified graphics are presented with attributes as an extensions of BRAHMA. They are therefore referred to as BRAHMA's wives.

## **5C-6: BRAHMA created our Universe. Then why VISHNU and SHIVA?**

### **5C-6-a. VISHNU and the role of VISHNU:**

**5C-6-a-i. BRAHMA created VISHNU** as the King of our Universe. He is responsible for its efficient administration, governance, security and facilitating the smooth functioning of the Universe through preservation, sustenance, and progression.

### **5C-6-b. SHIVA and the role of SHIVA.**

**5C-6-b-i. BRAHMA created VISHNU**, but **SHIVA** got auto-created because of the “**LAW OF PAIRING OPPOSITES**”, as follows:-

## **5C-7. THE LAW OF PAIRING OPPOSITES.**

A body\* creates its own friendly bodies and antibodies of equal strength, which network to serve a shared objective efficiently and effectively.





## Examples:

**5C-7-a-i.** “A person(s)\* who initiates an idea, act or an activity or an event, etc, automatically inspires persons with consenting and opposing attributes. The consenters appreciate the idea of an event. In contrast, the opposing attributes could contradict the proposed idea and the event, with critical views highlighting the drawbacks and shortcomings. Both the friendly bodies and the antibody network work together for an overall purpose to make the event practical and efficient.

*\*Here, a body or a person is referred to as an individual, individuals, persons, a group of persons, a family, society, an association, sect, tribe or a religious or political body, an Institution, a business, a company, etc.*

**5C-7-a-ii.** The law works on the Natural Universal Phenomenon by self-creating friends and opponents. The friends support, and the opponents oppose, cross-check and contradict it, pointing out the drawbacks and shortcomings, with the overall intent of both, the body and the antibody, to strive to set the event right for the ultimate good and betterment of the event. Thus, the law of pairing opposites is a natural phenomena for self-correction of the system to make it practical, efficient and viable.

**5C-7-a-iii.** The Law of Pairing Opposites is a natural and universal phenomenon that can be experienced in day-to-day living, anywhere and everywhere, whether in a society, an association, a community, a religion, or a sect, in a political setup, etc. Even in a family, the spouses carry opposite views and are critics of each other, but with a common intent; they oppose each other for the family's good or in the interest of their children, etc.

**5C-7-a-iv.** The natural law of Pairing Opposites is also found in Science. It states that all forces, whether electrical, magnetic, charges, etc., come in pairs, wherein one auto creates an opposite one of equal strength, and they,





both together as opposites, attract each other, resulting in the creation of all matter, substances, activities, etc.

**5C-7-a-v.** Thus, even matter creates its antimatter, a positive charge creates its negative charge, and in a magnet, a North Pole creates its own South Pole, etc. We also know that there are no magnetic monopoles and the poles cannot be isolated. Its always a dipole system.

**5C-7-a-vi.** The Law of Pairing Opposites is a universal phenomenon, which is also experienced among humans as seen in the above examples, because they are an integral part of the Universe, matter, life & activities therein.

### **5C-7-b. Is the Law of PAIRING OPPOSITES applicable to genders?**

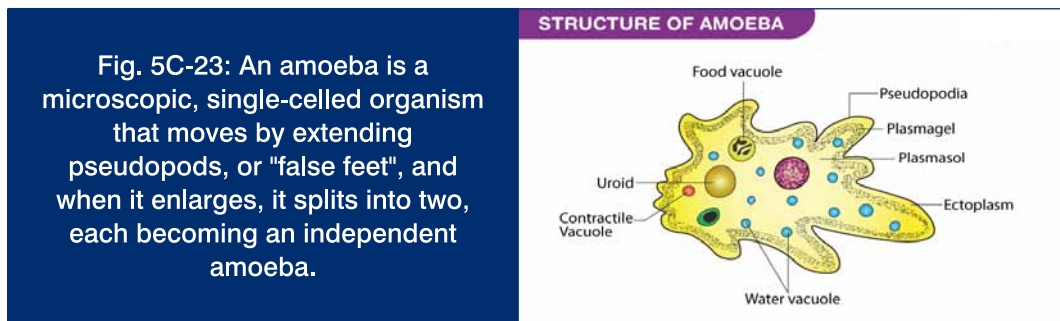
**5C-7-b-i.** Yes, the Law of Pairing opposites applies to all mammal bodies with genders. If the natural system creates a male gender living body, a female gender gets auto-created. After puberty, they can reproduce the same species they belong to. For example, humans create humans through their male-female mating. Similarly, dogs create dogs, cats create cats, dolphins create dolphins, etc.

**5C-7-b-ii.** The family is headed by the male and a female as husband and wife to raise a family with children. Still, after the children's birth, the two live together as a body of contrasting persons subscribing to the law of Pairing Opposites. Thus, they don't easily agree with each other, although both of them have the family's interest in mind. When both agree, the natural system wants the couple to follow the decision because such a decision would be most practical and in the interest of the family.

**5C-7-b-iii.** The Law of pairing opposites apply not only to genders but also to persons of opposite natures or contrasting natures. A positive-thinking person gets paired with a person of contrasting nature, a critic, whose nature is to find faults in whatever the other person is doing, irrespective of

the person's gender. In this situation, the law of 'Pairing Opposites is also applicable in a situation where all males form a group. In a group formed by females, a women's group of opposite, contrasting and dissenting natures are also automatically created.

**5C-7-b-iv.** When the contrasting group strengthens, it splits and forms an independent group of persons of a similar nature and opinion. However, after a lapse of time, when the law of Pairing Opposites starts influencing the new group, and a few members become a critic and opposes the lead member. Ironically, the process of splitting continues like an amoeba<sup>26</sup> (*amoeba example is given only from the point of view of splitting and not for the overall characteristics of the amoeba*)



### 5C-7-c. Understand the Law of Pairing Opposites by examples.

**5C-7-c-i.** The law influences all religious groups, whether Christianity, Hinduism, Buddhist, Islamic, or others. Each religion is split into separate sects, and over time, subsects are created, each opposing the other. Thus, within the religion sects are created.

<sup>26</sup> An amoeba is a microscopic, single-celled organism that moves by extending pseudopods, or "false feet" and when enlarges it splits into two and each becomes an independent amoeba.



**5C-7-c-ii.** In Christianity there are Roman Catholics and Protestants in Christianity, but these are further split into sects and sub-sects, totalling 45,000, as found in the Google search.

**5C-7-c-iii.** In Islam there are two major sects, the Shia and the Sunni. Further sects and sub-sects number to about 73 of them as found from the Google search.

**5C-7-c-iv.** In Buddhism there are three categories: Mahayana, Theravada, and Vajrayana. It also has several sects and subsects, each with separate cultures and traditions.

**5C-7-c-v.** The other major religion is Hinduism (*Sanatana Dharma*). The four central beliefs/ branches of Hinduism are based on the supreme deity of each group. These beliefs are Vaishnavism, Shaktism, Smartism, and Shaivism. There are scores of mutts led by the Guru.

**5C-7-c-vi.** In Jainism, there are four significant sects and several sub-sects.

**5C-7-c-vii.** In Sikhism, there are seven different believers, including the Khalsa, Akali, Nanak Panthi, Namdhari, Nirankari, Nihang, Udasi, Nirmals, and several others.

## **5C-7-d. Examples of the Law of Pairing Opposites (*continued*)**

### **5C-7-d-i. Example of Pairing Opposites in government bodies.**

**5C-7-d-i-A.** The same system of pairing opposites is followed in all political set-ups, such as Municipalities, State Governments, Central Governments, Federal Governments, World Forums, and others, which are governed by a political party in power with another opposition party. The opposition always finds faults with the ruling party and exposes any wrongdoing. Thus, the ruling party is always kept in check and control.

**5C-7-d-i-B.** Housing societies are governed by a managing committee formed from the members of the Housing Society, which has to follow certain set norms and rules. In a society committee, there is no formal opposition. Still, if the Chairman, the President, or the Secretary makes any arbitrary decision, there will be members in the committee who will oppose and not allow an inappropriate decision.

### **5C-7-e. Example of Pairing Opposites in Magnetism, Electrical forces, and Celestial bodies.**

**5C-7-e-i.** To draw a similarity, the law of Pairing Opposites applies to magnetism, wherein the two Poles can never be isolated in a magnet. One Pole self creates its Opposite Pole of equal strength and status, but of opposite nature, like the male-female genders in the living bodies.

**5C-7-e-ii.** If we cut a magnet bar in the centre, with the North Pole and South Pole at the edges, the North Pole of the severed part self-creates the South Pole at its edge, and the South Pole of the severed magnet self-creates its North Pole. Thus, each severed parts auto gets its N-S poles as a natural property of magnetism. See Fig. 5C-24 & 25.

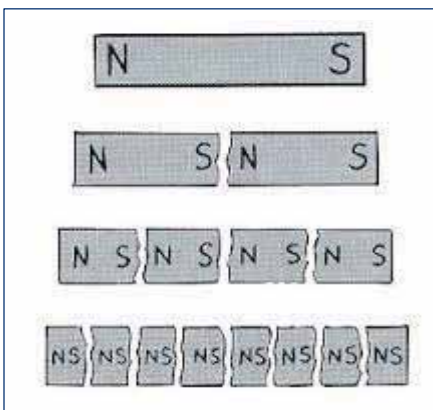


Fig. 5C-24: The natural property of magnetism

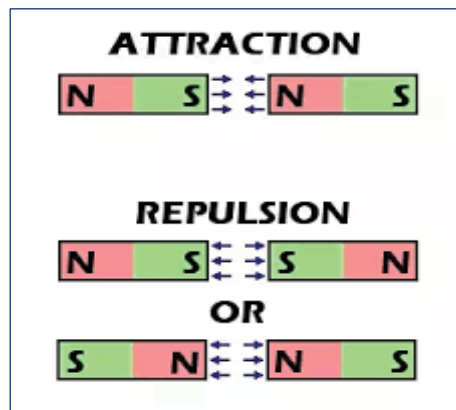


Fig. 5C-25: The natural property of magnetism



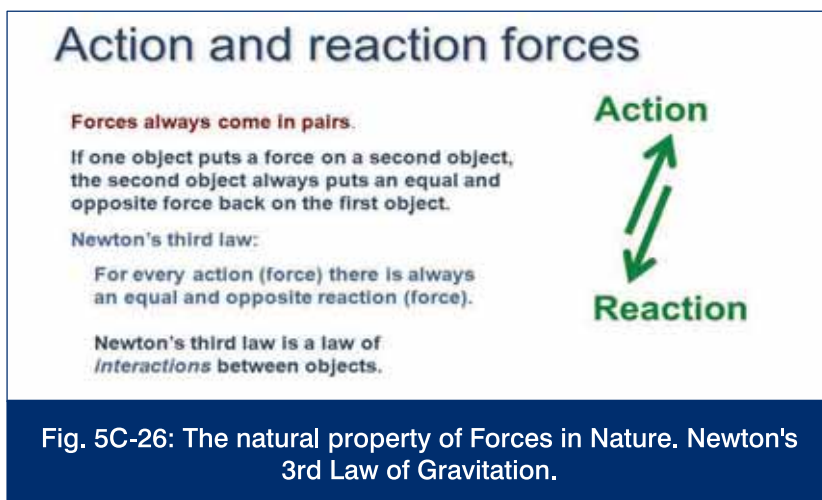


**5C-7-e-iii.** The Same is observed in Electrical charges, ions (*anions & cations*) and others. Thus, positive and negative charges are auto-created, similar to males and females being auto-created.

**5C-7-e-iv.** Similarly, Newton's 3rd Law of Gravitation is applicable in the case of Celestial Bodies in Space, which states: 'Every action has an equal and opposite reaction. See Fig. 5C-26 — *the natural property of Forces in Nature*.

The Law states that the Forces always come in equals but opposites in pairs of equal status. For every action (*force*), there is always an equal and opposite reaction (*force*).

Newton's 3rd Law is the Law of Interactions between Objects.



**5C-7-e-v.** This action-reaction interaction also happens amongst humans in agreement versus dissent, ruling versus opposition, etc. This is a natural phenomenon, whether work-wise, views-wise, or even gender-wise, or in whatever situation, thus satisfying the Law of Pairing Opposites.



## 5C-8. BRAHMA, The Creator of Living Bodies and Pairing Opposites:

### 5C-8-a-i. The Purpose of creating pairs:

When BRAHMA created a human-male, a contrasting human-female got auto-created of equal status to a male, but with opposite traits<sup>27</sup>, as a Pairing element of the Living Universe. Thus, for every male of a particular status, there is a person (*could be either a female or a male*) with opposite traits, but of the same status, available for pairing or partnering purposes.

**5C-8-a-ii.** It is to be noted that whether a partnership or a marriage should always happen with paired opposites (*of either gender*) of equal status and not of unequal status, otherwise such a partnership would not be long-lasting, otherwise it violates the law of Pairing Opposites.

**5C-8-a-iii.** A Pair of equal but opposites is created to fine-tune the practicality of an objective, and together (*the contrasting pair, of either gender*) they team up to achieve the set 'objective'.

### 5C-8-a-iv. A marriage is a partnership:

A marriage is a partnership between a male and a female of equal status. Both have contrasting responsibilities to perform. A male is responsible for outdoor activities, earning and generating revenue to fulfil family upbringing. A male is, therefore, physically more energetic and strong, rugged, forceful, dominant and taller to undertake laborious outdoor jobs, long-distance walking and a louder, heavier voice for shouting and calling persons at a distance.

**5C-8-a-v.** A woman is responsible for indoor jobs and activities. Therefore, unlike a male, she has a low-pitched voice for indoor communication, is

---

<sup>27</sup> Traits: a distinguishing quality or characteristic, typically one belonging to a person.



physically not as strong but more attractive, is compromising and submissive, and has a better sense of understanding and management of home affairs, including the upbringing of the children. She is of a relatively shorter height, for lesser movement, and functionally appropriate for indoor jobs in the home.

**5C-8-a-vi.** Male generative organs differ from females' but are appropriately coupled, like an electrical plug-and-socket combination or other male-female couplings.



Fig. 5C-27: Male-female coupling



Fig. 5C-28: Male-female coupling electrical accessories



Fig. 5C-29: Male-female in Electronic accessories

**5C-8-b. Is the male-female physical body designed for procreation of humans only or for that of other living beings also?**

**5C-8-b-i.** Figs 5C-27, 28, and 29 show that all couplings are properly designed of opposite but equal strength; only then can they be appropriately coupled. For example, in electrical, we have the plug and socket with positive and negative terminals of equal strength, which means



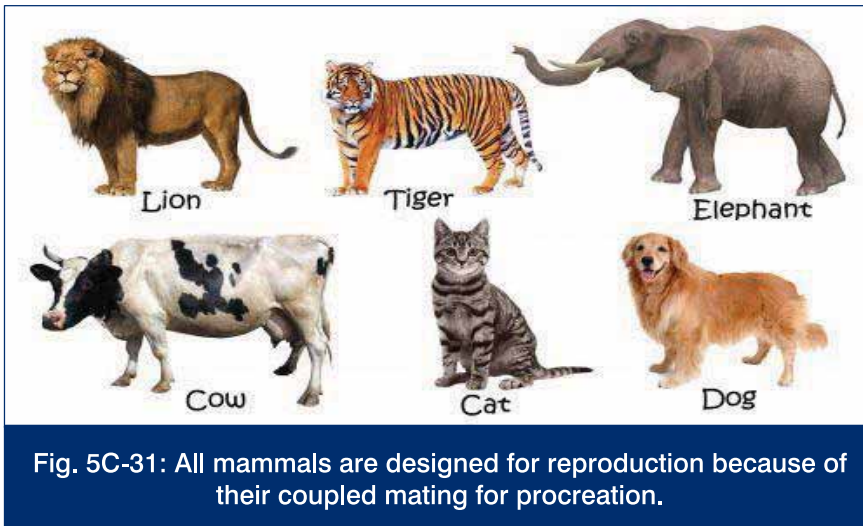
Fig. 5C-30: Male-female coupling in humans.



both are 230 volts; it cannot be that one is 230 volts and the other is 100 volts.

**5C-8-b-ii.** Similarly, in the case of humans, because they are individuals, they can be coupled with an opposite person or say a male-female coupling between any two humans, but of equal status. Thus, for a stable marriage, the two humans of opposite genders but of equal status can pair up irrespective of their nationality, caste, religion, age difference, etc.

**5C-8-b-iii.** If we can say that a male-female human body is designed, we can also say that all mammals with male-female genders have an appropriately designed body system for mating purposes.



## 5C-9. BRAHMA created VISHNU, but how did LAXMI get created?

### 5C-9-a. The Universal Law of Pairing Opposites applies to BRAHMA Creations.

BRAHMA created VISHNU as a male gender. But under the universal Law of Pairing Opposites, a female of equal status is automatically created, which for Vishnu is Lakshmi. Thus, we also see the pairs for BRAHMA and





SHIVA. For BRAHMA, we have SARAWATI & GAYATRI, and for SHIVA, we have PARVATI.

### 5C-9-b. To summarise and conclude the Law of Pairing Opposites:

**5C-9-b-i.** Humans are created from the Earth elements via the womb of a mother. Thus, humans are an integral part of the Earth system. The Earth is an integral part of the Solar System, which is an integral part of the Milky Way Galaxy and so on... The integration continues until we reach the centre of the Universe and the Universe as a whole.

**5C-9-b-ii.** Humans are an integral part of the Universe. Therefore, a human is subjected to all the Natural laws of Science that govern the universe's activities and sustenance, like matter, energy, forces, charges, magnetism, electricity, an atom and its structure, etc.

**5C-9-b-iii.** In the case of an atom, the positively charged protons auto-create its negatively charged electrons, which are opposite in charge and equal in numbers (*of the same magnitude as protons*), attracting each other and orbiting around the nucleus, where Protons are present in equal numbers, forming electron-proton pairs.

*See Fig 5C-32. The atomic structure is where the number of protons in the nucleus equals the number of electrons of opposite charge. Revolving around the nucleus, the abode of protons & neutrons. Protons auto-create electrons to balance themselves and form an atom.*

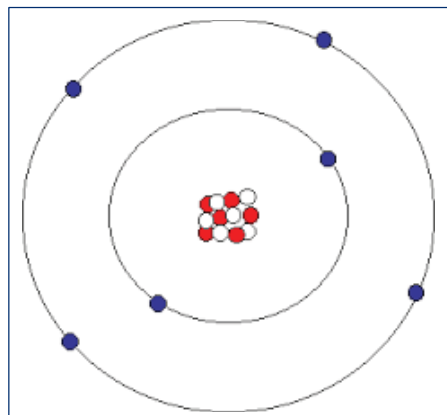


Fig. 5C-32: structure of a carbon atom.



#### 5C-9-b-iv. The final brief of the Law of Pairing Opposites:

The Law of Pairing Opposites is universal and acts as much in Science as in living bodies. For example, its applicable in Physics (*positive and negative electric charges, matter-antimatter, Protons and Electrons, in magnet North and South poles, in waves we have crest and trough*), in Chemistry (*Acid and Base, cations and anions, cathode and anode*), in Biology (*genders, Inner of the cell is negatively charged compared to its outside one, Gram-Positive vs. Gram-Negative Bacteria, positive and negative viruses*), in Mathematics (*for every positive there is a negative sign e.g. plus-minus, multiplication-division, square-square root, sine-cosine, log-antilog*), and in Humans (*genders, opposite views, group of persons versus group of opposing persons*).

Thus, the laws of Science and mathematics applicable to matter, energy, forces, activities, etc., in the Universe also apply to Humans and satisfy the Law of Pairing Opposites.

#### 5C-10. Significance of BRAHMA, VISHNU & SHIVA:

**5C-10-a.** BRAHMA is the creator of the Universe, and the relationship between BRAHMA and VISHNU is that of a mother responsible for the birth of a newborn baby.

##### 5C-10-b. Did BRAHMA create SHIVA?

**5C-10-b-i.** BRAHMA did not create SHIVA directly. BRAHMA created VISHNU, and under the law of PARING OPPOSITES, SHIVA was self-created as an entity equal in status,



Fig. 5C-33: BRAHMA, VISHNU & SHIVA.



opposite in characteristics to VISHNU. Hence, both VISHNU and SHIVA are created from within the Universe, mainly consisting of dark matter. Hence, both are depicted as dark-skinned bodies to represent dark matter. But feature-wise, both are in contrast to each other as follows:

**5C-10-b-ii.** VISHNU is depicted as a King, but SHIVA is shown as an ascetic (fakir).<sup>28</sup>

**5C-10-b-iii.** VISHNU is presented with four arms, whereas SHIVA has two arms.

**5C-10-b-iv.** VISHNU is connected to the Devtas (*Demi-Gods*), the intelligent and positive bodies, who are provided with multi-tasking activities to fulfil administrative governance of the activities of Celestial bodies, living beings and the events happening in the Universe. In contrast, SHIVA is connected to the demons (*Asuras, Dhanav, Rakshas and other*) who are negatively charged aggressive forces of the Universe who also play a contrary role in the functioning of the Universe.

**5C-10-b-v.** EXAMPLE: It's like electricity; we have positive and negative lines. A stand-alone positive line or a negative line cannot complete a circuit. Both must be equal strength\* in voltage and current to complete the circuit and work effectively.

*\*Equal strength in the positive and negative lines implies that if the positive line is 230 Volts AC, the negative line must also be 230 volts AC. If the positive line is 12 volts DC, the negative line must also be 12 volts DC.*

**5C-10-b-vi.** VISHNU's abode is shown as an island in an ocean, reclining & relaxing on a bed created by the body of a multi-headed serpent-hood that

---

<sup>28</sup> Ascetic: characterized by or suggesting the practice of severe self-discipline and abstention from all forms of indulgence, typically for religious reasons.:like a fakir.



spreads over the head as a protection canopy. SHIVA, when He visits the Himalayas, is seated on a stone bench in the backdrop of the snow-clad mountain tops.

Chapter 3 provides a detailed description of SHIVA, and Chapter 4 presents VISHNU's contrasting and similar features.



Fig. 5C-34-a: VISHNU's abode

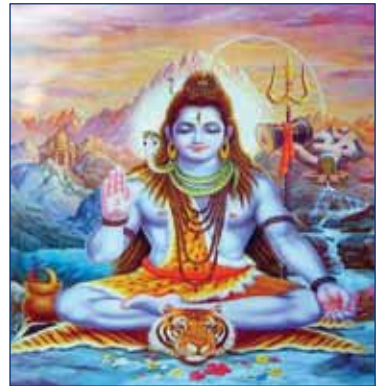


Fig. 5C-34-b: SHIVA seated on a stone bench at the Himalayas

### 5C-11. Why are the GODs presented with multiple hands and heads?

One wonders why Gods like Brahman are presented with multiple heads and Gods like Vishnu and Natraja with four hands. Why are Goddesses like Saraswati and Durga presented with one head and four hands, whereas GAYATRI is presented with five heads and ten hands? Why are they made to sit on animals like snakes, tigers, lions, etc? We also see the fusion of humans and animals in GODs like NARSIMHA, GANESHA, etc.





### 5C-11-a-i. Interpreting the graphics.

To understand the reason for presenting multiple heads and hands in Hindu Gods and Goddesses, let's consider what the creators of the graphics intend to convey through them. The graphics have a universal language that does not require a specific language to interpret their meaning and implications. One can interpret according to one's knowledge and understanding of the subject.



Fig. 5C-35: In contrasting visuals of VISHNU & SHIVA.

### 5C-11-a-ii. The use of figures and characters in the graphics.

The creators of human beings and the Earth System intend to impart knowledge about the creation of the Universe, its purpose, and related activities to human beings. This is done by presenting knowledge through human figures, flora, fauna, avifauna (*birds, etc.*), signs, and symbols, so that a common person can grasp the knowledge of the Nature System, its benefits, and the precautions that must be taken with ease. It's like a manual given to a living being with dos and don'ts.

### 5C-11-b. An example is a woman in multiple roles.

**5C-11-b-i.** If we have to describe the role of a modern woman in a graphic, without any descriptive text, how do we do it?

**5C-11-b-ii.** A modern woman is educated, informed and knowledgeable: The graphic chosen could be ⇒

Fig. 5C-36-A:  
Symbol for books.



**5C-11-b-iii.** She is free and independent in making her decisions. The graphic chosen could be ⇒

Fig. 5C-36-B:  
Symbol for independence



**5C-11-b-iv.** Graphic for a married woman; The graphic, among Hindu woman, could be ⇒

Fig. 5C-36-C:  
Mangalsutra: Symbol for marriage amongst Hindu



**5C-11-b-v.** Role of a woman as a career person, the graphic could be ⇒

Fig. 5C-36-D:  
Symbol for career/  
working



**5C-11-b-vi.** Describing a woman as a sports person also, the graphic could be ⇒

Fig. 5C-36-E:  
Symbol for trophy



**5C-11-b-vii.** Now, combining all the above from para 5C-11-b-i to 5C-11-b-vi, we can present a modern woman's graphic as follows:



Fig. 5C-37: Modern woman's graphic performing various daily chores

### 5C-11-b-viii. Graphical presentation of a modern woman as a mother and a homemaker:

The role of the modern woman as a mother and a homemaker could be:



Fig. 5C-38: Modern woman's graphic in kitchen while holding baby.



**5C-11-b-ix.** The woman's attitude when her status as a wife is at stake (*anger and aggression*).

**Fig. 5C-39:**  
Symbol for aggression/  
anger



**5C-11-b-x.** If a woman is doing her daily chores, then she cannot be shown in an aggressive mode as a mother holding a small baby or doing her cooking. Still, if she has to be shown in an aggressive mode in selective situations, she could be shown sitting on a tiger, a symbol of aggression to any extent, including as a killer.



**Fig. 5C-40:** Tiger: an  
aggressive carnivore

**5C-11-b-xi.** Combining 5C-11-b-ix and 5C-11-b-x, we get the following graphic.



**Fig. 5C-41:** Modern woman's graphic having  
five faces and sitting on a tiger.





### 5C-11-c. Conclusion:

A woman with multiple roles, including a happy mode and an aggressive mode, can be represented graphically as above in para 5C-11-b-vi, viii & xi

Similarly, SARASWATI is seen with four hands and a happy face wearing a crown, and GAYATRI with ten hands and five faces. Here, each face could represent a person's mood. In the above graphic, we could also show a modern housewife with five faces, showing five different characteristics or moods of a woman, merged with activities shown by the artefacts in her hands.

### 5C-11-d. Pictures and interpretations of GAYATRI, SARASWATI, DURGA, RAVANA:

#### 5C-11-d-i. Regarding SARASWATI, GAYATRI:

As explained in para 5C-4 under the title "Wives of BRAHMA," SARASWATI has one head and four hands, whereas GAYATRI has five heads and ten hands. The paragraphs provide details.

#### 5C-11-d-ii. Regarding DURGA:

DURGA has one head and eight hands. Her head has a crown and ornaments on her body, which presents an image of a powerful authority of a ruler queen. Her face is



Fig. 5C-42: DURGA with eight hands sitting on a tiger



fair and smiling, and the front right hand with the palm open indicates blessing the audience.

The other seven hands on the left and the right carry weapons for a close and distant fight. The sounding of the start of the war is indicated by the conch (*shankh*) in her front left hand. A lotus flower in her left hand is to demonstrate the hard practice of war training and war exercises for its success. DURGA is seated on a tiger to showcase her aggressive fight with the adversaries.

#### 5C-11-d-iii. Relevance of DURGA for humans.

Durga is not a dark matter, nor a deity having direct connection with BRAHMA, VISHNU or SHIVA. We see, the face is smiling and giving a message by way of blessing to the human audience.

We can interpret it, that an ordinary common person, even a women (*generally considered physically weak*) in an adverse situation, when gets determined, can fearlessly fight against injustice with all of one's might and inner strength, would gets the super-natural power of DURGA, to defeat injustice and emerge out as a winner.

#### 5C-11-d-iv. Regarding RAVANA:



Fig. 5C-43: RAVANA with ten heads.



RAVANA has ten heads as seen in Fig. 5C-43. The ten heads represent the ten ministries which RAVANA headed as a king. It is like the Prime Minister heading the council of ministers with 30 ministers and 41 ministers of state. They all report to the Prime Minister and carry out the programmes and objectives set by the Prime Minister. Thus, the Prime Minister can be represented with a single face, with 35 faces on each side of his face.

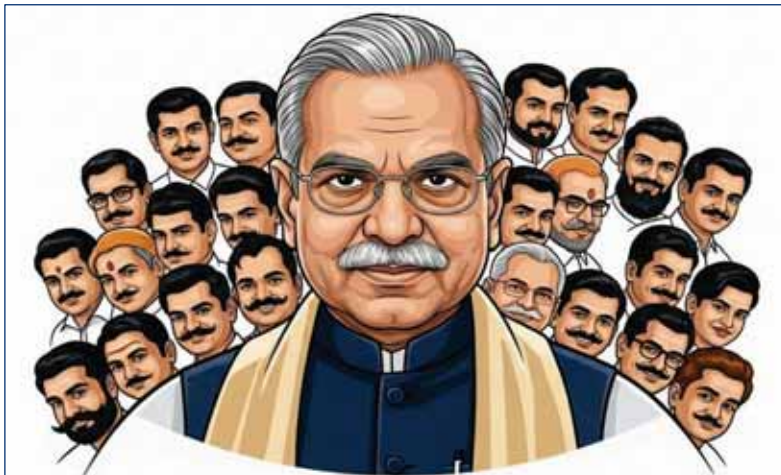


Fig. 5C-44: Prime Minister with the council of ministers.





# INTERPRETING THE HINDU SIGNS & SOUNDS

## CHAPTER – 6

### CHAPTER-6: Abstract

This chapter explains how key Hindu symbols and deities can be understood as representations of cosmic and astronomical phenomena. It suggests that sacred symbols like the Swastika, AUM, and Trishul are not just religious icons, but deeply encoded entities, reflecting a simpler understanding of the universe for ordinary people.

The Swastika, for instance, is linked to the spiral shape of galaxies, especially the Milky Way, with its four major arms showing rotational movement. Rituals like placing five mango leaves in a Kalash and the Navagraha Puja point to ancient knowledge of planetary systems, including Rahu and Ketu, representing points where the Moon's orbit crosses Earth's orbit.

The sound AUM is seen as the audible vibration of an active universe, similar to the hum around the galactic centre. Chanting AUM aligns our inner vibrations with cosmic rhythm, promoting mental peace, balance and calm.

The Trishul, or SHIVA's trident, is compared to cosmic escort bodies like Trojan asteroids that clear orbital paths from disruptive matter and forces. It symbolises balance and disruption control, while the Damru represents rhythmic cosmic motion of the SHIVA dark matter around the centre of the Universe, represented by VISHNU.

Deities like **Hanuman** are considered superhumans created to serve specific purposes, such as flying, having gigantic strength, controlling physical body size from the micro to the macro level, and being loyal to the master.

**Virat Roop**, KRISHNA's cosmic form shown to ARJUNA, is seen as an all-in-one power centre of the Universe and its activities.

Epics involving **RAMA**, **KRISHNA**, and **PRAHLAD** are reinterpreted as a guide for a socially and morally based, virtuous society that defeats antisocial and disruptive forces through the divine intervention of the GODS.







### 6C-1-a. The prominent Hindu Signs & Sounds:

Some prominent sacred Signs and symbols drawn from Hindu scriptures point towards the Universe and its activities. These symbols await their interpretation, revealing the scientific secrets of the Universe, waiting to be discovered from the clues provided here.

#### 6C-1-b. SWASTIKA

**6C-1-b-i.** The swastika is a symbol drawn by tracing the form of a spiral Galaxy like the Milky Way Galaxy (MWG), as seen from Fig. 6C-2.



Fig. 6C-1: SIGNS and SOUNDS: TRISHUL, OM & SWASTIKA



Fig. 6C-2: Spiral Galaxy: Britannica

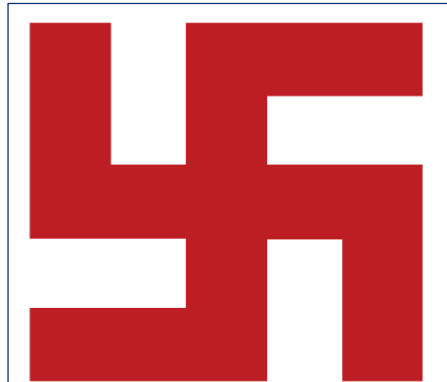


Fig. 6C-3: Swastika

<https://cdn.britannica.com/s:500x350/70/4870-004-7964539D/M101-Ursa-Major.jpg>



Fig. 6C-4: Swastika drawn when conducting Hindu rituals



Fig. 6C-5: This is the Screenshot of MW Galaxy taken from NASA's Website: <https://eyes.nasa.gov/apps/solar-system>



### 6-1-b-ii. SWASTIKA and the Milky Way Galaxy:

The swastika, as seen in Fig. 6C-3 & 4, matches this image of the Milky Way Galaxy. Swastika in Hinduism is considered auspicious, and whenever rituals are done, the swastika is drawn on the floor and then a metal Kalash (usually a copper or brass *water pot*), with a dry coconut placed over its mouth, along with five leaves of the mango tree (see Fig. 6C-6). The five mango leaves represent the five arms of the Galaxy, as in Fig. 6C-2 & 7.



Fig. 6C-6: Kalash with dry coconut and five mango tree leaves on its mouth.



Fig. 6C-7: The Milky Way Galaxy has five arms: Scutum-Centaurus, Perseus, Norma, Sagittarius, and the outer arm.



**6C-1-b-iii.** The Swastika symbol, a graphical presentation of the MWG, is considered auspicious because the MWG is like the grandparents, and the Sun is the parent of the Earth System. Therefore, when undertaking any major activity, such as a housewarming (*Graha-pravesh*), the initiation of a Project or a foundation-laying Ceremony (*Bhoomi-Puja before Construction*), a Marriage, or others, puja (*prayers*) is undertaken to thank the Gods and seeking their blessings for a successful and fruitful conclusion of the project envisaged.

**6C-1-b-iv.** While surfing various websites on the internet, we discovered the Swastika Symbol, which is derived from archaeological findings of the Indus Valley Civilisation and revered in religions such as Hinduism, Buddhism, Jainism, and others. The Swastika is found under different names in China, Japan, Mongolia, Nepal, and some European ancient religions, such as Thor in the ancient Germanic religion.

**6C-1-b-v. Who discovered the Swastika, and how was it adopted?**

It is a mystery who discovered the Swastika and how it came to be adopted in different parts of our ancient world, and very little is known about it. This is supernatural, symbolically coded information about the Universe we belong to, brought to Earth by beings unknown. Still, those civilisations adopted it as a symbol of Good luck and good fortune without knowing its source and real significance.

**6C-1-b-vi. Significance of the Swastika on the Kalash:**

As part of the puja preparations, a pandit draws a swastika on the puja kalash (*holy water pot*) to symbolise the Universe. See Fig. 6C-8-a & b.





Fig. 6C-8-a & b: Swastika on kalash

#### 6C-1-b-vii. Significance of the Swastika on the Hawan Kund (*fire rituals*):

In a Navagraha puja, Hawan (*also known as Homam or Yagna*) is typically performed after the main puja rituals. The puja involves invoking and worshipping the nine planets, and the hawan is a fire ritual where offerings are made to the deities while chanting mantras.

#### 6C-1-c. Navagraha Puja

**6C-1-c-i.** Among the Hindus, the Navagraha puja is done on a special day, muhurta, or occasion, such as Diwali, House warming (*grah-pravesh*), on a birthday, etc.



Fig. 6C-9: Hawan kund



Fig. 6C-10: The Puja rituals

#### 6C-1-c-ii. The purpose of Navgrah puja and Hawan:

Navgrah puja and Hawan are conducted on an auspicious occasion to cleanse the premises of evil forces and bring peace, progress, and prosperity to the host.

#### 6C-1-c-iii. What are the Navagraha (*The 9 Planets*)?

The Nava graha are the 9 Planets in Space in the Solar System, which include the Sun, Mercury, Venus, Moon (*representing the Earth*), Mars, Jupiter & Saturn. It also includes the nodes and anti-nodes of the Moon, called Rahu & Ketu, respectively.

#### 6C-1-c-iv. Astronomy and the Planets considered for puja

In astronomy, the Solar system consists of the Sun as a star, and the Moon is a satellite of the Earth, but for the sake of puja, they are considered



Planets. In contrast, the planets Uranus and Neptune are positioned beyond Saturn and are not considered since they are far off and do not directly influence human activities.

### 6C-1-c-v. What are Rahu and Ketu? Why are they considered Planets?

Rahu and Ketu are invisible node and antinode points where the orbits of the Earth and Moon intersect. These ascending nodes and antinodes are not planets but strongly influence humans. Therefore, they are considered Planets Rahu and Ketu for the purpose of puja and astrology. This is because both Rahu and Ketu significantly affect the life and vegetation on Earth.

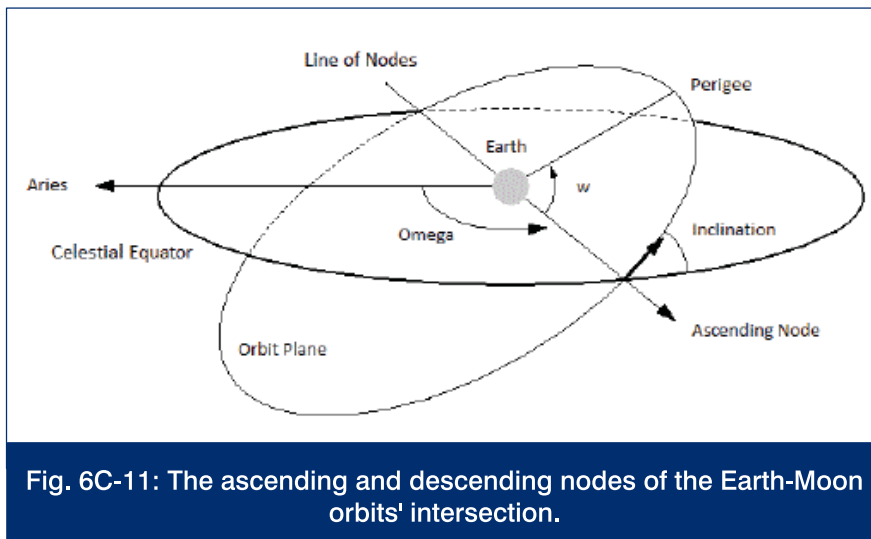


Fig. 6C-11: The ascending and descending nodes of the Earth-Moon orbits' intersection.

### 6C-1-c-vi. The Puja rituals:

For initiation of Puja, a Pandit (*Hindu Priest*) invokes all the deities to arrive at the puja site by giving them the date, time, address and location of the site, to bless the puja hosts and those participating in it. Deities representing

the family (*Kul-devata*), representing the locality or a village (*Gram Devta*), and representing the district/city/state are also called to be present.

### 6C-1-c-vii. Who are the deities, and why are they called?

It's Nature's Management system that takes care of all living bodies. This is similar to the way a nation is managed. We have a Family Head, who could be a father or a mother, who controls or manages the welfare of the family. Then we have the head of the Village, like a Sarpanch of the gram panchayat, and then we have a District Collector, State Government, and Central Government.

A similar hierarchy exists in the Natural system, but in the invisible domain to take care of all living bodies from a family to all in the world, starting from a kul-devta (*representing the entire family and its lineage*), gram devta (*representing the village or a locality*) and so on to the Planets i.e. the Navgrahas including the Sun as the chief of the Navgrahas.

### 6C-2-a. AUM, the sacred symbol:

*Watch Videos of the sound of OM, the sound of an active Universe created by the movement of the celestial bodies in Space.*

- (i) [https://www.youtube.com/watch?v=2OP0CvUW3DY&list=RD2OP0CvUW3DY&start\\_radio=1](https://www.youtube.com/watch?v=2OP0CvUW3DY&list=RD2OP0CvUW3DY&start_radio=1)

**6C-2-a-i.** OM or OHM is not just a Symbol, but a sound associated with it. The OM sound can be heard in various meditations.



Fig. 6C-12: OM Symbol





The above link is provided, but many similar videos are available online through Google search and other search engines.

**6C-2-a-ii.** The syllable OM, OHM, or AUM is the primordial sound of the primordial<sup>29</sup> Universe. Since a human is greatly influenced by rhythmic music, the humming sound generated by the activities of the Universe connects a human to the rhythm of the Universe. Thus, the sound AUM, when hummed rhythmically, provides soothing, peace, and calmness to the body, mind, and spirit because the human body is created from the elements and matter of the Universe.

Therefore, when the same sound resonates in unison while chanting AUM, the body begins to breathe relaxedly, which provides peace, calmness, and the experience of eternal bliss.



Fig. 6C-13: The rotating Galaxy emitting a typical sound of OM, influencing a human.

<sup>29</sup> Primordial: existing at or from the beginning of time; primeval.: "the primordial oceans".



### 6C-2-b. Interpretation of the Symbol of AUM concerning the Universe.

**6C-2-b-i.** The Universe's dual centres are represented by VISHNU & SHIVA. As the Centre of the Universe, VISHNU rotates in an anticlockwise direction, as seen in the figure. Still, the dark matter system, the SHIVLOK, represented by SHIVA is rotating & revolving around the centre of the Universe in the clockwise direction as indicated by the Fig. 6C-14.



Fig. 6C-14: In this graphic, we observe VISHNU bending his right foot, which indicates an anticlockwise rotational motion; in contrast, SHIVA's left foot bend indicates a clockwise movement.

**6C-2-b-ii.** In Hindi, the sound of “u” and “oo” is given by Fig. 6C -15

Devanagari Alphabet Chart							
स्वर Vowels							
अ	आ	इ	ई	उ	ऊ		
a	aa	i	ii	u	oo		
ऋ	ए	ऐ	ओ	औ	अं	अः	
ri	e	ai	o	au	am	ah	

Fig. 6C-15: Devanagari Alphabet Chart



Fig. 6C-16: OOUM is not a sign but a Hindi text symbol of a typical sound heard in MW galactic motion.. Watch Videos of the sound of OM, the sound of an active Universe created by the movement of the celestial bodies in Space.

- (i) [https://www.youtube.com/watch?v=2OP0CvUW3DY&list=RD2OP0CvUW3DY&start\\_radio=1](https://www.youtube.com/watch?v=2OP0CvUW3DY&list=RD2OP0CvUW3DY&start_radio=1)

**6C-2-b-iii.** The Hindi word for the sound “AUM” is represented by a dot above “AUM” in the Hindi alphabet. Fig. 6C-16 shows a humming sound of ‘M’ positioned on top, covered by a dot. A curved line underlines the dot to emphasise it.

**6C-2-b-iv. To summarise:** AUM is a symbol representing the sound of the Universe’s Galactic centre.

**6C-2-b-v.** On a metaphysical level, AUM represents the rhythm of the primordial sound, which is in harmony with all creations, elements, and matter in the Universe. Therefore, when the amplitude of the same vibrations matches the sound created by the chanting of AUM, one experiences a feeling of eternal peace, blissfulness and divinity.

**6C-2-b-vi.** We see that AUM is generally accepted by Religions like Hinduism, Buddhism, Jainism, and Sikhism, as well as in countries other than India, such as Nepal, Java, Sumatra, Thailand, Cambodia, China, and others, in the same, similar, or modified form of AUM.

### 6C-3-a. The Symbol TRISHUL.

#### 6C-3-a-i. The making of TRISHUL and its significance:

TRISHUL is made of three spears parallelly placed side by side in a typical shape, as seen in Fig. 6C-17 & 18. It has immense destructive power to eliminate adversaries and all obstacles. It is presented as a weapon that SHIVA holds or keeps close to wherever he is. As a weapon, TRISHUL is meant for close-in physical combat and can also be used as a spear to eliminate an adversary at a distance.



Fig. 6C-17:  
Trishul



Fig. 6C-18:  
Trishul with  
Damru

**6C-3-a-ii.** Concerning the Universe, the symbolic TRISHUL is like a “Pilot Escort Celestial Body” (*in the form of Trojan Asteroids\**), for clearing the path for the cavalcade movement of the massive dark matter Celestial Body (*which is represented here by SHIVA*), orbiting the center of the Universe (*VISHNU represents the center of the Universe*).

*\*Trojan Asteroids are present in the same orbit as the Principal Celestial Body at 60° ahead (L4 point) or 60° behind it (L5 point). As mentioned by some websites on the net, the following are the Trojan Asteroid bodies discovered so far for Mars (4 Trojans), Neptune (8 Trojans) and Earth (2 Trojans).*

**6C-3-a-iii.** Thus, TRISHUL is a path-corrective cum destructive weapon that can mend or destroy adverse turbulence and perturbations in Space as well as clear and smoothen the orbital path, rendering it appropriate for the passage of the Celestial dark matter (*SHIVA*) to orbit smoothly.





### 6C-3-b. The symbolic philosophical interpretation of TRISHUL.

**6C-3-b-i.** The following philosophical interpretations are found on almost all TRISHUL-related websites and the Internet.

**6C-3-b-ii.** Some say the three spears of TRISHUL represent the Trinity, i.e., “BRAHMA, VISHNU & MAHESH” (*another name of SHIVA*). Some have linked it with the “Three Energy<sup>30</sup> Sources in the Body,” some with “BODY, MIND & SPIRIT” (*SOUL*), others with “BIRTH, LIFE & DEATH”, “CREATION, SUSTENANCE, DESTRUCTION”, “PAST, PRESENT, FUTURE”, and so on.

**6C-3-b-iii.** But these are philosophical and intuitive interpretations based on one’s perception, knowledge, and thoughts.

**6C-3-b-iv.** Damru<sup>31</sup> is shown as tied to the TRISHUL (*Fig. 6C-19: TRISHUL WITH DAMRU*).

Sound of the Damru link:

<https://www.youtube.com/watch?v=18utsrEVEN4>

It is noted that any body in motion in a medium emits a typical sound related to its speed and its friction with the medium. This implies that the sound emitted by TRISHUL, an equivalent of Trojan asteroids, emits sound during its motion in space. It is



Fig. 6C-19:  
Damru tied to  
Trishul



Fig. 6C-20:  
Picture of a Damru

<sup>30</sup> The 3 energy sources namely *ida*( इडा), *pingla*(पिंगला) and *sushumna*(सुषुम्ना). Sushumna.

<sup>31</sup> Damru is a typical Indian musical instrument, tied on to Trishul. It’s hand held, when played sounds like the motion of a Celestial Body in Space.



similar to the sound of the Damru, which produces a typical sound like the siren of a Pilot Escort Vehicle leading a VVIP movement.

### 6C-3-c. TRISHUL and Damru represent a human element

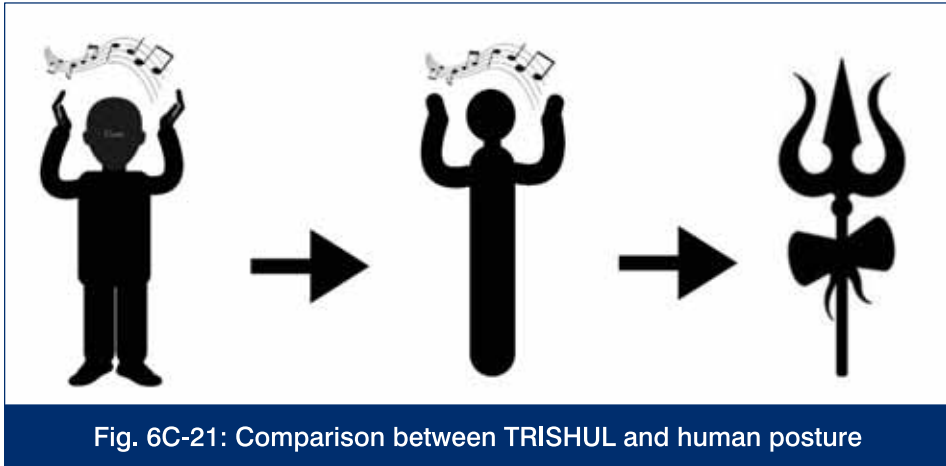


Fig. 6C-21: Comparison between TRISHUL and human posture

**6C-3-c-i.** A person with their hands raised to their head also poses like a TRISHUL (*see Fig. 6C-22*). That is, a human could also be SHIVA’s TRISHUL. A human could be SHIVA’s weapon capable of mass destruction of anything across the world and beyond, be it any living bodies, fellow humans, or even capable of blasting meteorites and asteroids in space, which could otherwise be threatening to impact the Earth.

**6C-3-c-ii.** People praying at the SHIVA temple or in other places raise their hands in reverence to SHIVA, voicing loudly with their hands raised like the TRISHUL, as seen in Fig. 6C-22, and chanting “HAR HAR MAHADEV” as in the figures.



Fig. 6C-22: Devotees raising hands to chant Har Har Mahadev, in a TRISHUL form.

#### 6C-4. The Super-Duper Human-being: HANUMAN



Fig. 6C-23-a, b & c: Graphics of Lord HANUMAN

##### 6C-4-a: HANUMAN's physical description:

**6C-4-a-i.** HANUMAN has a heavily built, strong, and energetic human body, with a face and a tail resembling a monkey's.

HANUMAN is wearing a crown and ornaments around his neck and chest, which show his positions of authority and command. HANUMAN is holding a heavy-weight mace in one hand, showing his power and strength in fighting his adversaries at a close distance.

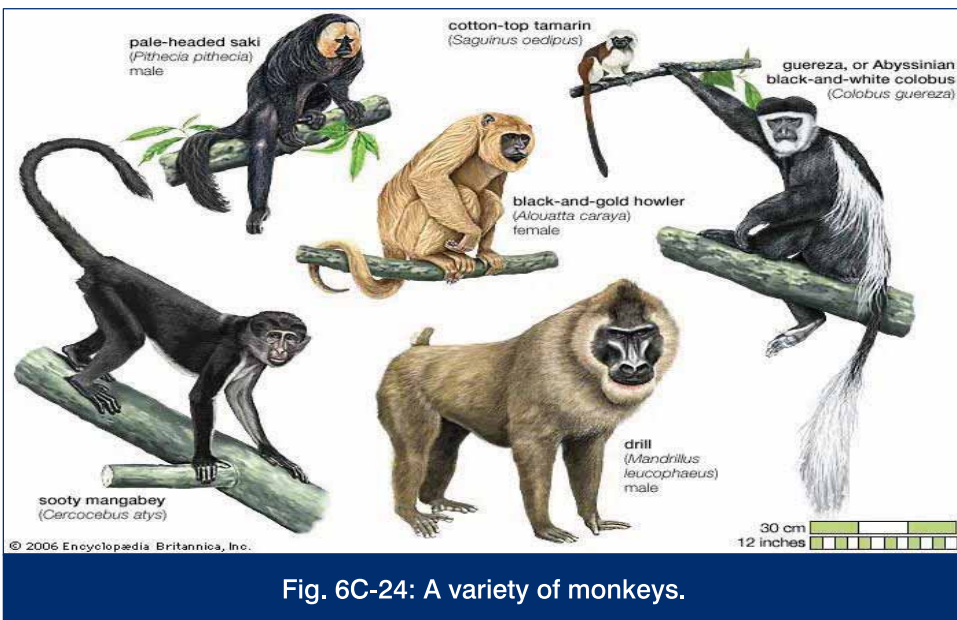




**6C-4-a-ii.** HANUMAN can fly and carry a huge mass, such as a hillock. He is a dedicated devotee and loyal to RAMA, his master king.

**6C-4-a-iii. The contradictions between a Monkey and HANUMAN:**

The HANUMAN has the face of a monkey, but his characteristics do not match those of monkeys. Monkeys can cross the trees by jumping from branch to branch, but they cannot fly. Monkeys are mischievous, live in groups, are very reactive, and snatch fruits from trees, but they are omnivorous and greedy. When seen, an adversary quickly runs away and also signals to their group of any adverse or favourable situation. Monkeys can sit upright, but they walk and move on four legs.



**Fig. 6C-24: A variety of monkeys.**

**6C-4-a-iv.** Except for the face and tail, none of the above characteristics of a monkey are associated with HANUMAN, since he can also increase or decrease the size of his tail and body and fly to any height and distance. He is capable of speaking the human language.





**6C-4-b. If most of the characteristics of a monkey do not match with HANUMAN, why is HANUMAN presented with a monkey face?**

**6C-4-b-i.** The Creators of HANUMAN, as a character to support RAMA in his pursuit of getting His wife SITA back from captivity, wanted to show some special features of a person which is beyond the capabilities of a human being, as mentioned in the paragraphs 6C-4-a-i, ii, iii & iv. Therefore, a special character had to be developed that had a human body to identify with, but a different face or mask of a different being, like Superman, Spider-Man, or Iron Man.



Fig. 6C-25:  
Superman



Fig. 6C-26:  
Ironman



Fig. 6C-27:  
Spiderman

**6C-4-b-ii.** The Creator probably could not find a suitable face of a familiar domestic animal, such as a horse, cow, buffalo, camel, or dog. Hence, the super-duper man is given the monkey's face, which is closest to a human's. We also see that Superman, Spider-Man, or Iron-Man have characteristics different from those of humans who have been given human bodies but wear specially designed face masks to show special powers and attributes to the character.



## 6C-5. VIRAT ROOP:

Fig. 6C-28: Virat Roop is simply a mark or symbol of the essence of the Universe, that can not be depicted in any humanly conceivable form, shape, colour or material.



### 6C-5-a-i. What is VIRAT Roop? Why does KRISHNA show it to ARJUNA at the MAHABHARATA war front?

VIRAT Roop showcases the larger picture of VISHNU and his battery of Gods, who are responsible for managing the affairs of the Universe. It is equivalent to a Prime Minister and his battery of Ministers, who are responsible for managing the affairs of a country.

### 6C-5-a-ii. ARJUNA's dilemma:

When ARJUNA is demoralised, seeing the massive army led by his cousins, close relatives, near and dear ones, he loses his courage to fight the war against his people, feeling guilty for their deaths, and therefore refuses to fight the war.



### 6C-5-a-iii. KRISHNA, the motivator:

KRISHNA motivates ARJUNA to fight the Mahabharata war by explaining his duty (*dharma*) as a warrior. He clarified that the war was a fight for righteousness (*dharma*) against injustice (*adharma*) and that ARJUNA's role was crucial in restoring balance to the system.

### 6C-5-a-iv. Showcasing the VIRAT Roop :

KRISHNA also explains that the event has already happened and is being executed, and that only the names are to be lent to various characters in the war game to close the event for historical purposes. To prove his point, KRISHNA showcases the VIRAT Roop of the Nature System in action. This reality convinces ARJUNA. He then picks up his war gear and readies himself to fight the war.

**6C-5-a-v.** The various Gods, Demigods, Goddesses, and angels, as seen in the VIRAT Roop, play their respective roles in efficiently managing the affairs and activities of the Universe and serving the purpose for which they were created.

### 6C-5-b. Summarising the VIRAT Roop (*the larger picture*):

**6C-5-b-i.** On the MAHABHARATA war front, standing before the adversaries, ARJUNA is concerned by the war consequences, in which he would have to kill his cousins, relatives, and near and dear ones. KRISHNA motivates ARJUNA by presenting his VIRAT Roop, i.e. showcasing the larger picture of the Universe, explaining to him the reality of the event.

**6C-5-b-ii.** KRISHNA explains to ARJUNA that the world is a stage, where humans are actor-characters who play their assigned roles in the play. Still, the scriptwriter and the Director are not visible on the stage. In the war event, ARJUNA is also one of the actor-characters playing his role, but the





foregone outcome and its conclusion are pre-decided in the script, long before the Play is hosted on the stage.

**6C-5-b-iii.** For an easier understanding, a present-day example would be that of a video movie, where the various frames are active with the help of a time bar, and the participants in the event are playing their roles. The consequence is unknown, as it is hosted and played on the screen. The conclusion is a foregone one, but none of the character actors know about it in the time frame in which they are at present.

**6C-5-b-iv.** However, the Director and Scriptwriter who created the video movie are nowhere in the picture frame, although they are always present and know the purpose for which the movie was created.

**6C-5-b-v.** KRISHNA successfully motivates and makes ARJUNA aware of reality through the projection of the VIRAT Roop. ARJUNA gets convinced and then decides to participate in and fight the war with determination.

## **6C-6-a. HIRANYA KASHYAP-PRAHLAD and NARSIMHA AVATAR.**



Fig. 6C-29: Narsimha Avatar



Fig. 6C-30: Holika





### 6C-6-a-i. The Story of PRAHLAD and HIRANYAKASHIPU.

As the legend goes, HIRANYAKASHIPU was an all-powerful demon King with boons that prevented him from being killed during the day or night, inside or outside the house, by any human being, however strong he may be, or by any weapon.

### 6C-6-a-ii. HOLIKA's unethical plan:

HIRANYAKASHIPU's son PRAHLAD, an 8-year-old boy, worshipped VISHNU but not his father. An all-powerful King HIRANYAKASHIPU's ego got hurt, so he decided to crush his faith and get rid of him. The King's sister, HOLIKA, also had a boon that the fire could not burn her. HOLIKA volunteered to sit on the pyre, which could be lit with fire, where PRAHLAD could be burnt, but HOLIKA would be safe and untouched by the fire.

### 6C-6-a-iii. The burning of HOLIKA:

When the fire was lit, it burned down HOLIKA because she misused and abused the boon to do an unethical act of burning down PRAHLAD, her nephew. (See Fig. 6C-30) But VISHNU came to PRAHLAD's rescue and saved him.



Fig. 6C-31: PRAHLAD was thrown from a cliff

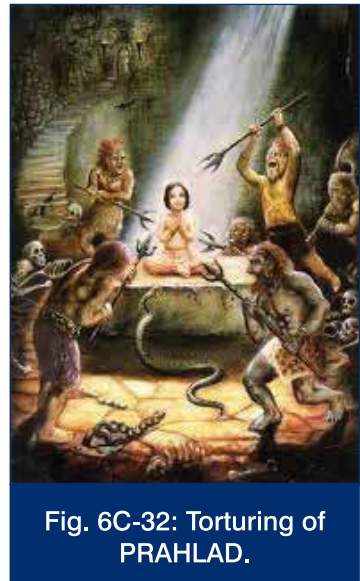


Fig. 6C-32: Torturing of PRAHLAD.



#### **6C-6-a-iv. Dramatic death of HIRANYAKASHIPU:**

HIRANYAKASHIPU still wanted to kill his son; He threw him down from a cliff. But again, PRAHLAD got saved. He finally made a hot iron pillar and instructed PRAHLAD to hug it. But when PRAHLAD hugged, the pillar blew up, and VISHNU emerged as NARSIMHA, a human body with the head of a lion. In rage, he pulled the body of HIRANYAKASHIPU, dragged him onto the threshold of the room and tore his stomach and body at the time it was evening. (See Fig. 6C-29)

#### **6C-6-b The Conclusion of the legend and its moral.**

Whatever powers one is bestowed upon the King and the rulers or those in power, the powers and privileges have to be used for the good, progress and upliftment of the people and not abused for self-benefit or to satisfy one's ego, or to abuse or kill others. HOLIKA and the tyrannical father HIRANYAKASHIPU misused their position, violated and abused the ethical and moral values. Therefore, a way to kill HOLIKA and HIRANYAKASHIPU was found out, to punish them, without violating the tenets of the boons given to them, and ultimately, justice prevailed.

#### **6C-6c. HIRANYAKASHIPU and its relation with the Universe:**

**6C-6c-i.** Suppose any obstructions or impediments crop up in the path of the smooth functioning of the Universe. In that case, ways and means are found to overcome and eliminate them and clear the path for the Universe to proceed smoothly.

**6C-6c-ii.** In our day-to-day examples, there are several situations where the HIRANYAKASHIPU type of problems arise, which, unless we overcome them, we can't proceed further. For instance, if a virus comes into our cellphone, we approach the service centre and remove it so that it continues to function normally. We may find such problems in our travel itinerary,



daily chores, or professional work, where ways and means to remove the obstructive causes are undertaken to continue the activity smoothly.

### 6C-7-a Shree RAM.



Fig. 6C-33-a, b & c: Graphics of Shree Ram

#### 6C-7-a-i. The legend of RAM.

"Shree Ram" refers to Lord RAMA, a principal deity in Hinduism and considered an avatar of VISHNU. He is a central figure in the Ramayana, a Hindu epic, and is revered as the embodiment of dharma (*righteousness*) and an ideal human being.

**6C-7-a-ii.** Shree RAM personifies "Dharma." The epic Ramayana is the manual of ideal human relationships to follow and practise in a family and society. It also presents the manual of inter-relation responsibilities with examples of good behaviour.

**6C-7-a-iii.** The Ramayana also connects living animals, birds, rocks, and humans, drawn from all castes, into a socially integrated intercommunicable society, which can win a war against a formidable and resourceful army of an adversary when networked and motivated by righteousness.



#### 6C-7-a-iv. VISHNU and its reincarnation:

VISHNU heads the Universe System located at the centre of the Universe, like the Capital or the headquarters of the Universe. It is responsible for governance and the smooth functioning of the Universe's dynamics. However, whenever and wherever there is a challenge to the smooth functioning, and opposing forces become dominant, causing obstructions in the smooth functioning of a system, a local body is created by the nature system (*VISHNU*) to set things right. In the story writing, we communicate these through God's incarnation. Thus, we have RAMA as the incarnation of VISHNU.

#### 6C-7-a-v. VISHNU as RAMA

As an incarnation of VISHNU, RAMA descends on the World to establish a Law, Order, and Justice-based Society by defeating demons and cruel and lawless persons and creating examples of ideal relationships in a family and society for peace, progress, and prosperity. RAMA has a dark coloured body, representing VISHNU, the dark matter.

#### 6C-8-a: Shree KRISHNA.



Fig.6C-34-a, b & c: Pictures of Shree KRISHNA





### 6C-8-a-i. The legend of Shree KRISHNA.

Shree KRISHNA is a Hindu deity and an incarnation of VISHNU. His story revolves around his divine birth, mischievous childhood, immortal love with Radha, and eventual role as a Mahabharata War hero and philosopher.


**6C-8-a-ii.** Born to Devaki and Vasudeva in Mathura prison (*held in captivity by Devaki's brother, King Kansa*), baby KRISHNA was shifted to Vrindavan to save his life from his uncle Kansa's tyranny. Nand and Yashoda were responsible for his upbringing at Vrindavan.

**6C-8-a-iii.** KRISHNA's life is marked by his playful nature with his mates, both male and female (*cowherd gop and gopies*), playing a flute leisurely, during his childhood and his adulthood, that of wisdom and a great strategist, as exemplified in the Bhagavad Gita.

**6C-8-a-iv. Childhood in Vrindavan:** KRISHNA spent his childhood herding cows, playing pranks on the Gopis, and stealing their butter, milk, and curd.

**6C-8-a-v. Divine Role and Teachings:** Later in adulthood, KRISHNA participated in the Kurukshetra War between the Kaurvas and the Pandvas. He motivated ARJUNA to fight the war. The Bhagavad Gita teaches on Karma (*duty*), dharma (*righteousness*), and the nature of the divine (*spirituality*).

**6C-8-a-vi. Symbolism and Meaning:** KRISHNA's blue-black skin symbolises the dark matter body of VISHNU's incarnation during the epoch period of his birth. The peacock is a symbolic vehicle of VISHNU for interstellar travels, and it symbolically connects VISHNU with KRISHNA, with the peacock as a common symbol.



**6C-8-a-vii. Role of VISHNU:** VISHNU heads the Universe System located at the centre of the Universe, like the Capital or the headquarters of the Universe. It is responsible for governance and the smooth functioning of the Universe's dynamics.

**6C-8-a-viii. VISHNU as KRISHNA.**

As an incarnation of VISHNU, KRISHNA descends on the World to establish a Law, Order, and Justice-based Society by defeating the demons, the cruel, rude, merciless, and lawless inhuman persons whose mental temperament is destructive and anti-good.

**6C-9. VISHNU, SHIVA, RAMA, KRISHNA, PARVATI and their role in dynamically balancing the Universe:**

**6C-9-a-i. Hindu legends like the Ramayana, the Mahabharata, the Shivpuran, the Vishnupuran and other epics reveal the dynamic balancing of the Universe's forces.**

Both RAMA and KRISHNA were the incarnations of VISHNU, descended on Earth at different epoch.

**6C-9-a-ii.** The Universe smoothly functions in a dynamic balance of positive and negative forces. Whenever hostile negative forces start dominating over the positive or progressive forces, the natural system acts to eliminate the excessive negative hostile forces and restore equilibrium between the positive and negative forces.

**6C-9-a-iii.** In legends and folklore stories, the positive forces are named Gods and Devtas, whereas the opposing, hostile, and negative forces are named Devils or Asurs or Rakshas. Therefore, we see in our Shivpuran the stories of the fight between the Devtas and the Asurs.



**6C-9-a-iv.** KARTHIKEYAN, the elder son of SHIVA, is the commander-in-chief of the Devtas' army. PARVATI, also known as KALI-MATA, is also seen fighting the Asurs, beheading them, and drinking their blood to restore the balance between the Devtas and Asurs, i.e., between the positive and negative forces. KALI becomes normal when the balance is restored.

**6C-9-a-v.** Similarly, the nature system created RAMA and KRISHNA to restore normalcy between that period's negative and positive forces.

**6C-9-a-vi.** It is said that whenever negative and hostile forces dominate over positive forces, nature brings heroic persons who fight the hostile and restore the balance.

**6C-9-a-vii.** These hostile and negative forces are also observed locally; for example, in the 1980s and 1990s, many negative forces in Mumbai dominated the law and order situation of the city. Extortion, smuggling, drugs, prostitution, etc., became rampant due to bullying, threatening, killing, etc. by the underworld. At that time, some police heroes were created, such as Daya Nayak, Pradeep Sharma, and others, who enabled the restoration of law and order through encounters with criminals.

**6C-9-a-viii.** After 2017, a similar situation was also seen in Uttar Pradesh and Assam, where the criminals are now controlled by the law and order mission.

## **6C-10. FAQs on Chapter 6.**

### **FAQ-1. Who are Asura, Dhanavas & Rakshas?**

**Ans: FAQ-1-a.** In Hindu mythology, these are negative and hostile divine beings who are disruptors, anti-systems, evil, and devils.



**FAQ-2. If Asuras are disruptors, why has BRAHMA created them? What is the role of Asuras?**

**Ans: FAQ-2-a-i.** BRAHMA did not create Asuras, Dhanavs & Rakshas, who are considered as demons. BRAHMA created the divine positive and progressive forces, such as Gods, Devtas, etc.. Still, under the law of pairing opposites, the opposing negative forces get self-created, and together, both these positive and negative divine forces form the dynamic balance of the Universe's activities.

**FAQ-3. Are there local examples justifying the law of Pairing Opposites?**

**Ans: FAQ-3-a-i.** We see the Law of Pairing Opposites being universally applicable wherever there is a body of persons, say a Governing Body, or a Managing committee, whether in a Housing Cooperative Society, an Association, or a village Panchayat, City Corporation, State Government or a Federal Government. This law gets self-applied, and within the body of persons, an opposition of near equal strength is automatically created, which works like an audit system for the activities undertaken by the body. This group, however, turns out to be in the form of critics, disrupters, and troublemakers who could co-exist in equal strength, parallel to the Governing Body.

**Ans: FAQ-3-a-ii.** We also see a similar situation in our family system, which is a unit of humanity. Here, the husband and wife are paired opposites with opposite views, and they audit each other, but both prioritise the family's interests.

**Ans: FAQ-3-a-iii.** A computer system is programmed for a particular activity, but a disruptive virus creeps in by the law of Pairing Opposites and could corrupt the main programme. Therefore, anti-virus software is also loaded to keep the system free from disruption.





**FAQ 4: SHIVA is shown quite differently from Lord Vishnu, in the attire of an austere Fakir (ascetic). SHIVA is never referred to as the Lord or King.**

**Ans: FAQ-4-a-i.** SHIVA is depicted as an Ascetic (*Fakir in local Hindi*), the equal but opposite of VISHNU, who is described as wearing royal attire. This is to satisfy the LAW of Pairing Opposites, wherein the paired opposite gets auto-created. SHIVA is the paired opposite of VISHNU.

This is explained in Chapter 5, BRAHMA.

**FAQ-5: How does VISHNU represent the centre of the Universe?**

**Ans: FAQ-5-a-i.** This is explained in detail in Chapter 4, VISHNU.

**FAQ-6. SHIVA is representing which part of the Universe?**

**Ans: FAQ-6-a-i.** SHIVA is located at the outer surface of the Universe, somewhere between the equatorial and the polar periphery, like a North Pole Star Galaxy in a dark matter region created by a supermassive hole therein, which represents SHIVA as a dark skinned body.

**Ans: FAQ-6-a-ii.** Between the Universe Centre represented by VISHNU and the dark matter body representing SHIVA, all other Celestial bodies present in the Universe, such as Planets, Moons, Asteroids, Meteorites, Stars in groups, Galaxies, Clusters, Constellations, Nebulae and others, are created by SHIVA and his favourite Satellite PARVATI.



**FAQ 7. WHY are VISHNU & SHIVA shown sitting with folded feet in different directions?** (See Fig 6C- 35)

**Ans: FAQ-7-a-i.** VISHNU is sitting, showing his right feet folded and bent towards the left, representing the anti-clockwise rotation of the Centre of the Universe (*represented by VISHNU*).

**Ans: FAQ-7-a-ii.** However, SHIVA is sitting with his Left Leg folded and bent towards the Right, which is a clockwise direction of its orbital path (revolution). SHIVA's right hand is also pointing towards the left.

He also points at the direction of rotation of the dark matter represented by SHIVA.



**Fig. 6C-35: SHIVA and VISHNU are sitting next to each other.**

**FAQ-8. How do VISHNU & SHIVA present themselves to the universe?**

**Ans: FAQ-8-a-i.** These are the two primary Supermassive Black holes represented by VISHNU and SHIVA.

**Ans: FAQ-8-a-ii.** VISHNU represents the supermassive Blackhole at the centre of the Globular Universe. In contrast, SHIVA represents the supermassive Blackhole at the outer bulged surface of the Universe, somewhere between the equatorial periphery and the North-Pole part of the Universe.



### **FAQ-9. What is the Function of the supermassive Blackhole at the North Pole Star and that at the Centre?**

**Ans: FAQ-9-a-i.** Both of these are supermassive blackholes, but they are opposite.

**Ans: FAQ-9-a-ii.** The universe system, however efficient it may be, would need additional energy to sustain itself and continue its activities in perpetuity; otherwise, the laws of thermodynamics would fail. This extra energy that drives the Universe continuously is sourced from outside the Universe.

Example: It is similar to a human drawing energy through breathing through the nostrils and food from outside our body through the mouth.

**Ans: FAQ-9-a-iii..** This energy could be drawn into the Universe's body from the North-Pole mouth of the Universe, which SHIVA represents.

**Ans: FAQ-9-a-iv.** However, debris and waste matter are also generated through the explosion of supernovae and the blackholes' usurping of celestial bodies and matter. Here, the waste matter generated in the Universe takes an exit route from the Universe via the south pole of the Universe.

**Ans: FAQ-9-a-v.** Comparing this situation to resemble the Human body, which has its mouth above (*at the North of the body*), that draws food as an energy source from outside the human body, processes it in the tummy (*stomach*) to generate energy for sustenance of the physical body and various other activities undertaken by a human body.

However the process waste matter generated by the body system, is accumulated and then thrown out of the body mainly via the anal, and the urinal path. This exit is located at the south end of the torso.





# The Human–Universe Connection

## CHAPTER – 7

### 7C-1-a-i. What's the Human-Universe connection?

A humans is an integral part of the Earth System because they are created from the Earth's elements (*minerals, metals, chemicals, gases etc, in inorganic, organic form, water and energy*) and converted into a living body through a mother's womb.

**7C-1-a-ii.** The Earth is also an integral composite part of the Solar System since all the elements forming the Planets are alike. The Solar System is an integral composite part of the Milky Way Galaxy and, consequently, the Universe. Einstein's Special Theory of Relativity states that the physical laws on Earth and in the Universe are the same. Fig. 7C-1 a, b. Human and the Universe.

**7C-1-a-iii.** Thus, a Human is a composite and an integral part of the Universe; therefore, the DNA of the Universe is also the DNA of a Human, complementing and supplementing each other simultaneously.



Fig. 7C-1 a, b. Human and the Universe.





**7C-1-a-iv.** Studying the Universe is not easy because of its enormous vastness. Still, exploring a human, the Earth-Moon connection, and the solar system from a cosmic perspective is relatively easier and simpler to understand, comprehend and analyse.

### **7C-1-b-i: Role of a human in the Universe.**

Referring to the paragraphs, 7C-1-a, a human is not an independent and an isolated living body outside the Universe, but a part and parcel of the composite Universe, where the physical laws applicable to the Universe are the same as the ones applicable to the Earth and adaptable to a human being too.

**7C-1-b-ii:** Thus, we can say that humans and the Universe are fundamentally the same, and complement each other, as mentioned in the Hindu Vedic scriptures: “As is a Human, so is the Universe.”



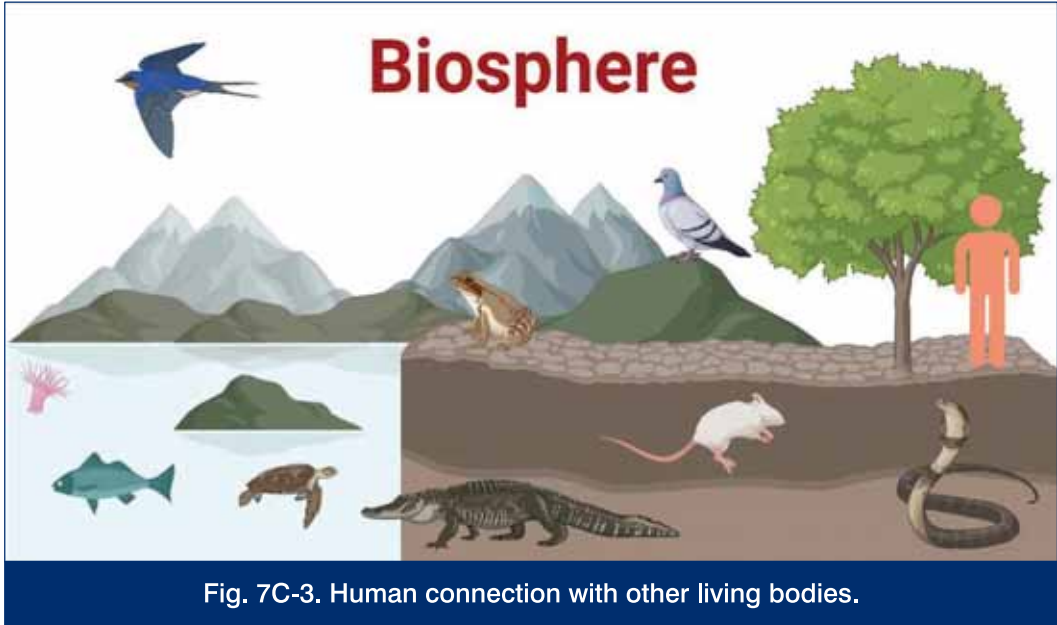
Fig. 7C-2-a & b: Role of a Human and the Universe

### **7C-1-b-iii: Human connection with other living bodies.**

It's also to be understood that humans and other active living bodies, are genetically programmed on the same bio-platform, that is; flora, fauna, avifauna, aquafauna, and others, are all an integral part of the living Universe system because all of them are composed of the same Earthly elements as humans. Thus, all these living bodies can be correlated and



mutually connected, live with each other, be emotionally bound, complement and support each other's activities, and can inter-absorb into each other's body parts as food.



## 7C-2: Finale

I am closing this book with an interesting Sanskrit poem from the Sacred Vedic Scriptures. In it, a lover craves meeting her beloved, who lives in another world deep in the Universe, which she describes in the poem.

The translation of the verse from Sanskrit to Hindi and then in English is as follows:-



*Basti, basti, parbat parbat dunde tuje nigahe,  
Tum se chale aur tum tak pahunche meri mann ki rahen,  
meri mann ki rahen,*

*Chal Hansa uss desh jaha mohe piya baseh,  
Jaha neh ka nirmal deep jale bin baati,  
Poonam hai har raat vaha pe, ho na sake andhiara,  
Vahan lakho suraj milkar, nish din kare ujiara,  
Jaha prem ki barkha nish din barse, mann harshe din-rati,  
mann harshe din-rati,*

*Basti, basti, parbat parbat dunde tuje nigahe,  
Tum se chale aur tumi tak pahunche meri mann ki rahen  
Koi toh bataye...*

*Kaun Jatan karun kaun upaye? mohe piya milan ki aas re,  
Chal udd hansa, le chal vahan, jahan baste, moreh piya re,  
Abb udd hansa le chal uss paar, jahan baste, moreh piya re...  
Jahan baste, mohe piya re..*

*Basti, basti, parbat parbat dunde tuje nigahe,  
Tum se chale aur tumi tak pahunche meri mann ki rahen*



7C-4: a journey where her beloved lives

### 7C-3: The vocabulary of human-animals-universe communication.

1. We have anthropocosmicism<sup>32</sup>, where the activities of humans are comparable to those of the Universe.
2. We also have phrases like "**cosmological analogy**" or "**cosmic metaphor.**" These phrases describe how human actions or behaviours represent or express cosmic activities (*like the Universe, Stars, Celestial bodies or Galaxies*).

---

<sup>32</sup> **anthropocosmicism.** It explores the idea that human and human actions are integral parts of the cosmos and its processes.





3. If we are referring to the way humans interpret or symbolise cosmic events, activities, or phenomena through their culture or tradition, we say:
  - a. **Cosmic symbolism:** where human actions or expressions symbolise larger cosmic forces, events or happenings.
  - b. **Human cosmology** is a philosophical approach that explores how humans understand and relate to the cosmos through their activities, beliefs, or experiences.
  - c. **Astro-humanism** – a more conceptual term that blends the human experience with cosmic ideas, though it's less commonly used. For instance, ritualistic human activities like stargazing, astronomy, or even artistic representations of the stars could be seen as "cosmic activity presented through human activity."
4. **Zoomorphism** attributes animal characteristics or forms to humans, animals, or objects. It's the opposite of anthropomorphism, where human characteristics are attributed to animals or inanimate objects.

Here's a more detailed explanation: Zoomorphism involves portraying or conceiving of something (*like humans, deities, or objects*) as having animal-like traits or appearances.

**Examples: Deities in animal form:** Ancient Egyptian gods are often depicted with animal heads or bodies. **Contrast with Anthropomorphism:** While anthropomorphism ascribes human qualities to animals or objects (*e.g., a talking dog*), zoomorphism assigns animal qualities to humans or other entities. **Examples include human-animal fusions like GANESHA, NARASIMHA, and others.**



# SECRETS OF THE UNIVERSE

*revealed through*

## **HINDU GODS, SYMBOLS, SIGNS & SOUNDS**

The symbolic representations of Hindu deities in mythology—such as Lord GANESHA, depicted with an elephant's head on an obese childlike body riding a mouse; VISHNU, with a lotus stem emerging from His navel and BRAHMA seated upon it; BRAHMA is portrayed as an elder being, with a crown symbolising authority, a white beard, four arms, and four heads; DURGA riding a tiger with ten arms; or GAYATRI with five heads—often appear unusual to modern, logic-driven minds, particularly among younger generations. While these forms are deeply rooted in spiritual symbolism, they are at times mocked by followers of other faiths or misinterpreted, leading to confusion, doubt, and a weakening connection with Hindu culture and traditions.

This book offers a thoughtful, research-based exploration of the science, cosmology, astronomy, and philosophy underlying these ancient depictions. Each symbol is carefully decoded to uncover the hidden logic and its connection to the functioning of the Universe, as embedded within mythological narratives. Far from being merely fantasy-driven, these forms are revealed as a sacred symbolic language, crafted to communicate profound concepts about creation and the relationship between the cosmos and humanity.

By bridging tradition with rationality, the book empowers readers—especially young people—to rediscover their cultural heritage with clarity and understanding, rather than through blind adherence. It restores respect for spiritual Vedic wisdom by showing how mythological symbols encapsulate deep scientific and philosophical insights. Ultimately, it charts a pathway where faith and reason coexist, enriching both cultural identity and intellectual curiosity.

**BALDEV SHARMA**  
**MARSHALLS**  
**FOUNDATION**



Published by:  
Baldev Sharma Marshalls Foundation  
Shivsagar, Shivaji Park, Mumbai 400016.  
Email ID: [chairman@marshallsindia.com](mailto:chairman@marshallsindia.com)

ISBN No.: 978-81-963469-4-2



978-81-963469-4-2