

Namaskar. Welcome to new session. In the previous session we had just commenced getting introduced to Vachik kriya-speechly act. It is important to note that our Karmas which are so important for the Karma siddhant to assess, evaluate, probe, etc. There are 3 kinds of karmas which you get in Bhagvad Gita, kayika karma, vachika karma and manasik karmas. We commit to karmas, we perform karmas, we are in karmas by three instrumentations, one is the instrument of the body, the other one is instrument of speech and then the instrument of the mind. We commit karmas through body, body organs, through mind and mind organs and through speech and the speech organ. And speech organs perhaps. You'll know why I am using plurality here in a short while from now.

So our karmas are kayik, vachik, manasik. Then the karmas are sattvik, rajasik, tamasik. There are so many classifications of karma which we don't have to go into it right now. Like nitya naitik karmas, prarabdh karmas, sattvik, rajasik, tamasik karmas and kaya-vachamanasa karmas. So these classifications come when we look into the karma siddhant aspect in yoga. But today it is just Vachik Kriya.

Now, the generality think that oral organ is therefore is just for men to speak because man has the faculty to be speaking, the organ of speech and this speech is just meant for communication. Most of our work we can identify how much it is done by oration, by oratory act, and we think the oratory organ is only given for that purpose. But will you ever imagine, suppose you are totally isolated, there is no one around you to talk with, what are you going to do with this organ? Does it become redundant? Does it mean that the organ is only there for some social interactions? What is the role of organ of speech within us internally?

Now this is not identified by common man. He thinks that oratory organ is for you to be talking to someone, to communicate with someone, speaking to someone, that's why we call it oratory organ or we call it speech organ. But in adhyatma, what is the role of this organ, when you're not going to be talking, when you're not going to be using oratory organ for oration which has some decibels you know we always speak with some decibels, because we produce sound through our mouth. But suppose it's not going to produce any sound, is there any speech which is soundless?

You'll realise that if you slightly probe into it when the oratory organ cannot be speaking we

can speak through our eyes, we can speak through our gestures, we can speak through our face, facial gestures. We make our eyes as organ of speech, we make our face as organ of speech. There is something called body language. So understand the concept of speech organ. It is not just restricted to the mouth part. The mouth part is important for express speech that is called vaikhari. If someone has to hear what you speak then you have to use this mouth. If someone wants to understand what you want to speak you can do that by your eyes or by your gestures. You know these dancers, actors, their face can speak. So the speech has also something, matter where it is beyond language also. And it will communicate. So the speech must be considered in a wider perspective.

The vachika kriya that we attempted in the last session, I told you, I told you that you must embark upon Marichyasana, perhaps today also you can go for Marichyasana or Bharadwajasana or any position that is comfortable to you. It can be even Trikonasana, you can take any posture with which you are familiar and with which you want to explore, and different asanas will give you will give you different explorations so you can settle down to any position such as Trikonasana, such as Padangushtasana such as Bharadwajasana, such as Marichyasana, I leave the choice to you. And then go for all the preliminaries considering that as a posture and try to negotiate it as a posture. So you'll be doing that while I am talking to you in the subject matter of vachika kriya. You will change your sides which is implied that you will change the sides, you will take the liberty to do that on your own. And then get prepared sufficiently which I have explained in previous sessions and then go for act of commentating.

Now in the previous lesson I introduced you to the act of commentating you will have to silently speak, articulate, commentate, describe, define, explain and see how it will open out literacy for you once you start using this oral act of silently speaking, silently describing, silently explaining, silently articulating, silently commentating. And then identify what is being done, identify the actions, identify the responses, identify the resistances, identify the assistances, identify the reactions. So start developing clarity in respect of all this when you are silently commentating. Do not just commentate on what you are doing, commentate on what you are doing, what is happening and clearly start commentating identifying actions, reactions, resistances, assistances, responses, participations, involvement. See all of you want to do yoga with involvement. However technically you are just dealing with actions. what should I do, what should I do, have I done, have I done, have I not done, what needs to be done . But in ultimate analysis you want to have participation. Now, if you create clamour of doing and

doing and doing then that will not facilitate participation.

So Asana implies that it's not only that you should be doing your asana if you are doing in Bharadwajasana or Marichyasana or Sirsasana or Trikonasana. You should not just be doing because you are getting so prepared, that you are also soliciting responses. The body mind breath respond to each other. So identify the responses, as a commentator you must identify the responses, the responders. You must identify the activities, usages, applications, addressals, participations, involvement, assistances, resistances, reactions. So this will improve your literacy about your dynamics, you'll start reading the dynamics with clarity and perhaps if I may say so, in a classified manner, you will start understanding the dynamics and you will realise asanas are not merely done, and are not merely to be done, and are not merely meant to be done.

So there must be responses, there must be assistances, there must be participations. So start understanding the meanings of these words in the internal realm. You might be knowing the literal meaning of these words, but body-mind-breath, how do they participate? What is meant by participation?

You know the meaning of the word but now you have to identify what is meant by it, participation, involvement. And when you are in act of commentating you will see that there is lot of encouragement for you to get better involved, because you have to describe, define explain. So when you have to do all these things, you must have your process with better involvement. Like for examination you know that you are not just learning subject for you to be knowing it but you are preparing to answer certain questions which are going to appear. And you do the studies with greater involvement because you must be able to write answers to the questions on the subject matter that you are reading and the subject matter you are knowing. So it's a different involvement for examination by an examinee. I won't say 'student', he's an examinee and there is a different involvement, you need involvement. It's one kind of involvement to be studying for understanding, another kind of involvement to be examinee, to be appearing for examination.

So the act of commentating will improve the involvement. Otherwise you have a naive idea that if the mind is involved, everything is involved, this is not true. If the mind is involved, it does not mean that everything is involved. So try to decipher this and understand how there is some sort of substance in this statement. If you want better involvement, your body-mind-

breath-senses and organ of speech should be involved. So that will give room for better involvement. So this speechly act also improves involvement which is sought after in your endeavour, in your practises. So it will greatly facilitate that and it will also give you clarity and moreover you will get a very major revelation that asanas are not done, are not meant to be done, asanas are not by doings, asanas are not actions, asanas are negotiations. You will be negotiating to be in an asana, you'll be negotiating to be getting an asana, improving an asana. It's a negotiation, it's not just an action. This kind of indoctrination comes to you, you think you must have some points, better points that you will do better as a posture. But that is not true, you will understand it is a negotiation. And this will facilitate the negotiation aspect of asanas.

And this will facilitate the negotiation aspect of the asanas and your verb will change for the practice of asana. You will never say asanas are done but asanas are negotiated. See you can be driving a car with your limbs, two upper limbs and two lower limbs you will drive a car. Yes, you are allowed to use your limbs to drive a car but suppose you are blindfolded. Why is it that you stop driving? Your legs are there to work, your feet are there to work, your arms are there to work, you can be using you arms on the steering or whatever gadgets or the dashboard, etc. But then why is it that you don't drive when you are blindfolded? Because it is not car driving, you are negotiating. Car driving is negotiating traffic. So car is driven, asanas are driven, not asanas are done. If you still feel that asanas are done, it is illiteracy. You are illiterate about it. So asanas are driven, not done and during asanas you negotiate different conditions, like when you get resistance, you will remedy that and you will overcome the resistance. So you are negotiating that condition. If the participation is inferior, you will try to improve the participation. So you negotiate.

And speechly act is so important. You see I will give you a little stranger example here that suppose you come to me and you want to borrow Rs.100 from me. You can't just say, please give me hundred rupees. I may not give you. I might kick you out. But what is the way then to get Rs 100. You come and ask, oh, how are you, how do you do, what are you doing, how is your family, how is your wife, and mother and parents etc. So I go roundabout and roundabout and roundabout and she says ok, then why is it that you have come. It is better to say that I am a little hesitant to say this but I have really come to say something but I am little hesitating. Then I will say don't hesitate, go ahead. Then you can say that I am needing some hundred rupees. So I will yield to you. That's a skill in speech but if you come and directly say that I

want hundred rupees, I will not oblige. But then if you have that skill and knack you will a little roundabout and then you will make me yielding to your request, or your requirements and I will say ok. You'll say please give me hundred rupees and I will return in due course as soon as possible I will return. I will give you the hundred rupees, rather than knocking the door and when you see me, you just ask 'Please give me hundred rupees'. I will not do that.

So speech also has certain skills. You have to learn the skill of speech and then things become wieldy, they will yield to you. If the body is not yielding you should know how to talk to your body.

Like when your child is not yielding, how do you speak to the child and the child yields. Similarly suppose the body is resisting, the body has resistance, the mind has resistance, it is the oratory act which will come so importantly that if it has a skill to talk to body and talk to mind, the body will yield, the mind will yield and that is your benefit.

So it's not just speaking. How to speak is so important. Just you are able to speak is not sufficient. How to say something and what should be precursor to your major purpose, how to go a little roundabout and then see that your speech becomes fruitful. So the speech organ will also work better. Like you know if you are a teacher, if the teacher complements you and says you are doing wonderfully well, you start doing much more better. You do more than well, you do better than well. Why, because the teacher has complemented you, the teacher comes and stimulates you. If I may say so, perhaps entices you, and you do better. Why not use your oral organ? If you have resistance in your own system, find out whether the organ of speech can talk to it effectively and then make it yield to your requirement.

Anyway, so that's how the act of speech. Develop the skill to speak, then you can also get the benefit out of it. So apart from literacy, apart from developing thought matter, if you recall this in the previous session I said how will you turn out thought matter in asanas. So vachik kriya is so important because you crystallize, you will have ideations, crystallizations, perceptions, cognitions, experiences, articulate experiences. So when you articulate experiences that is a matter for thought. That's why we commence vachik kriya. So here I am showing you additional dimensions of vachik kriya.

Now the vachik kriya has its own backup of intelligence of memory, etc. So that has to be understood here. Vachik kriya or speech organ is not just confined to mouth and the speech

aspects such as lips and teeth and tongue and palate and jaw etc. It has great depth. And vacha, vacha has been probed by adhyatma. Deep study has taken place and it speaks about four speeches. There are four speeches according to adhyatma, according to even Panini's system where Patanjali is a commentator. On Panini sutras as Mahabhashya, Patanjali commentates.

So Patanjali has deep insights into oratory system, not just oratory organ. And this oratory organ has its own memory backup or memory resources. That is why a good orator is not necessarily a good litterateur. Although all that creativity, etc. is in his mind, it flows when he speaks. It does not flow when he embarks on writing. A litterateur has good memory, good creativity, good articulation when there is a paper and pen. He cannot be venturing to be orator. So good litterateurs are not necessarily good orators, good orators are not necessarily good litterateurs because for litterateurs, the organ of writing has its own team work of memory, creativity, imagination, intelligence, clarity. It has its own team and the oratory organ has its own team, a different team.

So by oratory act you will develop that backup as well. Otherwise your mind has its backup, the mind has imagination, the mind has memory, so you will recall all these things in your mind. The mind has a team work behind it, the body has a team work behind it. In asanas you are using your body, so the body has its own memory, body has its own intelligence, you have heard about cellular memory, Guruji has often referred to memory of the cells, intelligence of the cells. So they have their team. Body has its own team, mind has its own team, now additionally when you are using the oratory act you get additional another one more team to assist you for your proficiency, the whole team work behind speech organ.

So in adhyatma, or in Panini's system, or in yogashastra even, or Vedanta shastra even, the speech has been classified into four classes. Paraa, pashyanti, madhyama, vaikhari. Vaikhari is the speech with which I am working now, something that is for your audition, that you're able to hear and through your audition. It will go into your system of brain, mind, intelligence, emotions, etc and it will work. So I am taking recourse to language with some visible/audible speech which has a sound form. That is called vaikhari, the sound produced by mouth during your speech, for your speech, through your speech. That is called vaikhari. What underlies vaikhari is called madhyama. So this is vaikhari locus, oratory organ which is here, vaikhari. Then this is locus for madhyama, throat region. Pashyanti, the heart region and paraa, lower belly region, navel and below.

So these are the loci in our body. Anatomy will not tell you about it, body science will not tell you about it. Adhyatma tells you about this. That there are four speeches, one underlies the other speech, vaikhari the gross is the one which is expressed and what underlies it is called madhyama, locus is the throat region and see interestingly why throat is so important, the plexus there is so important which is called vishuddhi chakra. If you look into the chakras, vishudhi chakra there, it is all with vowels, and no speech is possible without a vowel. Try back home, can you have speech without vowels at all. All consonants, no vowels, you can't utter any word. So these vowels are so important which are 'a, aa, e, ee, oo, ooo, a, ai, o, au, um, aha.'

So these vowels are important for you to be speaking. No speech is possible without these vowels. And vishudhi chakra, all the petals are with those vowels. That is why that is the locus of madhyama. So the thought behind speech is significantly there, that in the cerebral parts. That is why those who have seen Guruji, he used to have his own diagnostics and he would identify the stress of a person by looking at the throat. Because stressful person has commotion of thoughts, crowd of thoughts, chaos of thoughts, conflicting thoughts, battle of thoughts and all these thoughts are in words and all these words must have a vowel. There can be no word without a vowel. At least there must be one vowel in every word, and that's why vishudhi chakra is the locus of madhyama.

And then comes the pashyanti. The pashyanti comes in the heart region. Heart is locus of chitta, consciousness. And the thoughts have the contribution from the heart. What is this pashyanti means literally, means to be seeing or having seen. Having seen means having experienced. If you have no experience about something at all, can you speak about it? You must have seen something beforehand, when I say seeing, it's not just by the eyes because the blind people also can see something. I'm using the word in the figurative sense not literal sense. You must have seen something that is you must have experienced something. So that's an aspect of psyche, where all your experiences are registered, experiences are saved, and that comes handy. Unless you have a experience you can't have a thought, unless you have a thought you can't be speaking on that thought. That's why it's called pashyanti.

And then the paraa is the final one, which is in the navel region, that is the source. So there are four speeches. If you are in music and if you are a vocalist you will understand what is the sound, which comes from belly, which is the sound, which comes from the thoracic region,

thoracic chest, which is the sound that comes from throat and which is the sound that comes from brain. So if you are trained in music, vocal music, then you will be conversant with this. Some sounds will come from belly, the vocalist sings from belly, certain aspect of his singing is from belly, some aspects are from chest, some aspects are from throat, some aspects are from oral organ and some aspects from the brain.

Like if you go to soprano, the brain is involved, if you go to bass, navel is involved. So to give a little clue to you, those who are not familiar with music and singing and vocal music. Soprano means the more you go to higher pitch the brain gives the vibrations that becomes the source for your sound. The more you go to base, the more you go on lower and lower octave, the vocalist brings the head down to go to lower octave. The vocalist takes the head up to go to soprano, higher octave. So these are all nuances in singing. So you get better inducted to this aspect of speech if you are in singing or vocal music, anyway.

So in the oratory act, it's a different kind of thing when it is going to be a silent oratory act. You don't get to use the oratory parts such as lips and teeth and tongue, etc. It's a silent speech. Not to confuse between silent speech and mind, because the mind is not in your control. Any thought can come to your mind, untoward thought can come to your mind, thought that you don't want will come to your mind. The thought you want will not come to the mind. So we know that the mind is not in our hands. But silent speech is not mind because that is in your hands. When you say I have resolved to do this, now as you are in asana you say I have resolved to do my asana more intensely, you have resolved. You think it is mind that has resolved, it's not so. If you probe into it, it is your speech - silent speech. Because you have right to resolve or not to resolve, you might resolve or you might not resolve, that is in your hand, that is your right, that I will resolve or not resolve. So it is in your control. So it is silent speech and seems to be mind. You can't resolve in mind, you make resolution in mind and see how quickly you will mess with it. Mind cannot resolve, it is silent speech that resolves. That is in your hand. You may resolve or you may not resolve, but for mind you can't say I will think or I will not think. That is not in your hands. Thought may come on its own, thought may depart on its own. You don't want a thought to go, it will go, you want a thought to come, it will not come. So the thinking the mind is not in our hands but speech is in our hands.

And speech is so important particularly those who are orators if you are going to give a talk on yoga, you do something in your green room, you prepare. Don't think you silently speak what

you want to speak; don't think you silently speak how you want to commence. You do it with your silent oration, because that is more articulate, that is in your hands. You can invoke it, you can revoke it. You can't invoke the thought, and revoke the thought, you don't have right to that. But for your speech you have. So not to confuse between silent speech and mind. This is the major factor why there is distinction between the two.

So if you want to work with resolution understand the oratory organ is important but we naively think it is mind which resolves. It is not true. Because you resolve with words, you put some words for your resolution. There is an expression for your resolution, expression is language. There are words in your resolution. Language is in the realm of speech, language is not in the realm of thought, of the mind, so much. So, there is much to explore about the speech organ and in adhyatma they go far ahead in exploring those four speeches. However today is not the place for us to dive into that depth and understand paraa, pashyanti, madhyama, vaikhari.

So we'll have to start exploring this speech organ. I have given some clues that there is expression of speech, in speech, there is something underlying the speech, that is the madhyama, there is something that underlies madhyama which is pashyanti, there is something that underlies pashyanti which is paraa. So that's the structure of speech. Paraa, pashyanti, madhyama vaikhari.

Anyway, so that is the speech organ that we investigate during our studies. However today, I want to open out another dimension of this speechly act. Because so far what we saw was to be commentating so as to improve literacy, understanding, crystallisations, etc. And that is for thought process to turn out material for thought. I said oratory act is very important act, you turn out the material for thought. Unless you crystallise something, unless you have ideation, idea, notion, concepts, precepts, crystallisations, you can't have material for thought. So that was one dimension that oratory organ will give you that material, it will supply that material, it will turn out that material which is required for thought process for you to go to meditativity.

But now I'm showing you another dimension of this organ of speech. For essential asanas, the asanas when they go towards the core aspects of it, there are certain kriyas. And the speech organ is indispensable there. We are all used to doing asanas skeleto-muscularly, have I done

my sternum, shoulder, deltoid, trapezium, the spine, the back, the hip joint, the knee joint, the ankle joint, the toe joint, the foot, arms, elbows . So they have made you so corporeal. Asanas are not corporeal renditions; they have greater depth, enormous depth. There are certain kriyas which are coming up later in asanas such as prana kriyas, such as tattva kriyas, such as chakra kriyas. Now these kriyas are all based on oratory act, Vachik kriya.

So I will be giving you a last kind of illustration here with which we will be ending the session today. Now all of you settle down to either straight sitting position or you can be also in Trikonasana or you can be in Tadasana. Now we know that how the breath can work in earlier sessions I told you, normal inhalation to deeper inhalation, normal exhalation to deeper exhalation, thinner inhalation to thicker inhalation, thinner exhalation to thicker exhalation. It works differently on body matters. You can mobilise the body differently, you can have different addressals carried out, different processes actualised by volume, velocity, density, confinement of the breath.

Now let us see how the prana kriya works. So in your position all of you will have to work on opening the chest, Tadasana or Trikonasana or Swastikasana. Open your chest. Now you are all familiar with the bio-mechanical instructions and bio-mechanical techniques to open the chest. Perhaps you will open the chest with your breath also. Inhalation will open the chest in one way, exhalation will open the chest in another way, post exhalative retention will open the chest in another way. So by body-mind-breath you can open it out in different ways. let's try to understand the dimension of speech organ. How you will open the chest differently.

Now in your following part in your delineation of your asana, you inhale with sound form of 'a' as in uncle, inhale a, a, a, a, and try to understand the configuration of the breath. How it opens your chest. You can repeat that second cycle, third cycle, take a deeper inhalation, silently utter 'a' as in uncle and find out how it is 'a'-mode of opening the chest. Now in the following cycles do the same inhalation opening the chest by silently uttering second vowel 'aa' as in father, 'aa' as in father, you see significant difference between 'a' mode and 'aa' mode? Or uncle mode and father mode, you know uncle and father are two different persons. But the very vowel which is in that word is creating significant changes for your chest to open.

So your uncle opens the chest in one way by uttering 'a', your father opens the chest in another

way by uttering 'aa' and now open the chest along with the vowel such as 'eee' as in eagle or 'eee' as in sweet, sweep, eagle. 'eee' eee, eee, how does the chest open? So your silent speech can be an agent to work on your opening of the chest in variegated manners. Back home you can try this. You can use ten vowels, long vowels which are mentioned to you, a, aa, eee, oo, ay, ai, o, ou, um, aha. Each vowel will negotiate chest opening differently, the chest opening will be differently driven by each sound form. And see how significant it is. Bio-mechanics will never tell you. Bio-mechanically try to give instruction to your chest to open that way it will not open. This is a magic, this is a system in our embodiment, just utter the sound and it will actualise different bio-mechanics to open out the chest in variegated ways. Otherwise you as student of posture you know only one way of opening your chest in tadasana or swastikasana. You do not know so many ways, but when you take recourse to this speech organ, silent speech, see significant magical changes.

We have a system within us which is called pranic system and the pranic system works with sound forms. It can cast a spell on the pranic system. So, a, aa, eee, they were casting a spell on the pranic system that's why the pranic system was differently mobilised and you opened your chest differently. So perhaps for some of you this is a eureka experience, so with that eureka experience, let me end the session today. Namaskar.

