

The Chromatic Diversity of the Alphabet and the Mystery of Creation

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ABSTRACT

The basic element of any language or literature in the world is the alphabet (varṇa-mālā). The alphabet is the collection of letters. When they are expressed in writing, they are called letters. The manifesting Supreme Lord enters the Ādhāracakra of the living being with the vital sound. Then, the mind-manifesting subtle form is obtained and manifests in the form of mantra-svara-letters. This is the mother of the subtle and unmanifest form of the alphabet. These letters are indestructible. The Śabda-Brahmavādin's call Brahma the eternal 'Letters', "Anādinidhanam brahma śabdatattvam yadakṣaram | Bibarttatērthabhābēna prakriyā jagatō yataḥ ||" There is a mysterious mythological story about the creation of the alphabet. Lord Shiva, in his (tāṇḍava) dance, blew the (damaru) drums fourteen times. Probably to make the fourteen worlds resound. These are the ones together called 'Maheshwara-Sūtra' or 'Shiva-Sūtra'.

For the correct understanding of the meaning of the Vedas, six Vedāngas were originated. Among them, the Vedāṅga called Śikṣā is one of the Vedas 'Phonology' (Dhwani-vijñān). Several letters are combined together to form letters. When we pronounce these colorful letters, an inclination of pronunciation, a breath or accent, and a strength or level of tone come with them. All together, there is a special meaning invested. There are five things in an axis. Namely - svara, varna, accent, mātrā, and viniyōga. 'Svara' means heaven, and 'Varṇa' means glory, splendor, brilliance. This is about the glory and brightness of heaven Vowels. The voice of the gods is the voice of man. 'Saptantrikanthosthitah swarah' (Amarakōṣa) Vowels are sounds that become sounds or in the song of Udgāta. Svara also means melody. The universal sacrifice of the self-creation of the power-infused Brahmana is the seed-shaped vowel alphabet.

Therefore, the fact that letters are Brahma is not just a sage's saying, but also science and logic. The fact that 'Sound' and 'Colour' are the same is scientific today. Sound becomes an image in form and colour. Colour is the consonant of the vowel vibration. Just as in music, each raga has a special form and colour. They have divided colour into two parts, vowel and consonant. Like man and nature. Consciousness and power. Vowel is an independent, independent self, self-reliant. Eternal Being is without qualities. The vowel is Brahma Purusha in form and the consonant is natural. His power is manifested in the shelter of Brahma Purusha. Therefore, consonants cannot be pronounced without the shelter of vowel. The color diversity of consonants plays on the colorless surface of the vowel, and if the surface is removed, the image also disappears. The language in which the number of vowels is more, also has more vowels and consonants and diversity. Vowels are naturally clear and profound. The more vowels a language has, the more clarity and depth that language has.

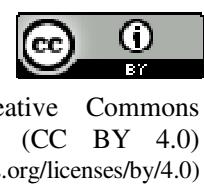
The radiance and brilliance, power and action of all the gods are in the form of vowels in the form of seeds. If vowels are considered as the seeds of creation, then consonants are the shoots of creation. Just as the soul is embedded in the shoots, similarly all creation is embedded in the consonants. 'Biśbamātmagatam byañjan kūṭasthō jagadāñkurah'. The infinite, infinite, impersonal Brahman is manifested in this consonant. 'Prapañcam ātmagatam sbasmin sūkṣmarūpēṇa sthitam byañjayan prakaṭayān sarbatra'. From the body of the Lord, the vowels arise, from touch, the consonants arise, from the senses, the four warm tones (Śa-Sa-Sa-Ha), from the soul, the inner tones (Ja-Va-Ra-La), and from the blissful abode, the seven tones (śaraja, rishabha, gandhara, madhyam, pancham, dhaivata and nisada) arise. Because the Lord Himself is the embodiment of the Vedas and Brahmana in the manifested and unmanifested forms. 'Śabdabrahmātbanastasya byaktābyaktātmanah paraḥ'.

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The Supreme Lord Himself appeared in the vastness of space and the vastness of the universe, the āditya-varṇa of the world sparkled, the sounding speed and vibration arose, the chest of the celestial earth began to tremble, the space and this earth were a dense touch of sound, movement and colour, Brahma Himself with all of them. When seen from the divine perspective, all the gods are in the first five consonants. This body of ours is the base of all the principles, elements and qualities of the universe. The body is actually 'varṇabrahmaya vapuh'. The earth is rotating on its own axis or pole. This axis of the earth is A-kṣa 'Kshamerukaih'. That is, fifty-one alphabets from 'A/ଅ' to 'Kṣa/କ୍ଷ'. All the alphabets from 'A' to 'Kṣa' are present in the axis of Brahma's hand. The fifty-one broken beads on the neck of Mother Kāli are actually the mother form of the alphabets. Mother Kāli stands above the creation of time in a dark, sunken form. Her expression is this entire alphabet. This alphabet is the vibration of all the activity and movement of the great power. The alphabet is the subtle wave-chain (Tarangamālā) of creative power.

KEYWORDS: *The nature of the alphabet; The origin of the alphabet; The correspondence of the alphabet; The theory of words and their meanings, vowels and consonants; The mystery of the alphabet and its greatness.*

INTRODUCTION

If we do not look at the external structure and origin of language but search for its inner spiritual truth, we will see that vowel sounds emerge as the power of the inner soul, from our subconscious and unconscious. This power, having come into the mind, has become conscious in a distinct way. The Vedic sages call this power of the inner soul speech, the goddess of speech. All words are the sounds of infinity. Words are sounded and then merge back into infinity. All the processes of this world have become possible only from the evolution of letters. Through the research paper under discussion, I have tried to reveal the theory and greatness of the origin of letters.

A language with a large number of vowels has a large number of consonants and variations. Vowels are naturally clear and serious. If there are more vowels, then the clarity and depth of the language is also greater. Sanskrit is the best sounding, serious, clear and elegant language in the world because it has the largest number of vowels. There is a specific scientific method and logic in the sequence of sixteen vowels like a, ā, i, ī. Like the anatomy of the body, it is precise and unchangeable. There is a scientific method in the arrangement of Sanskrit letters. It must be remembered that the alphabet is the notation of the language. It is like the notation of music. If it is ignored, the language will not only be disrupted, but also injured. The language will be distorted or distorted.

If we deeply understand the qualities of each letter, we will be able to know the underlying theory or truth of creation. Each letter is a living seed of energy. The seed energy of the alphabet is the embryonic state of the word. Just as the true science of the complete human body cannot be known without knowing the secret of the structure of the fetus in the womb, so is the case with language. The alphabet is the embryology within the maternal system. I hope that the readers will benefit to some extent from this

editorial in their inquiries about the diversity of the alphabet and the theory of creation, and that the purpose of the research paper in question will be achieved.

Body of the Paper-Explanation:

Another name for a letter or script is 'Akṣara' or 'Māṭrā'. This Māṭrā is the subtle and unexpressed form of the alphabet. This letter is indestructible. The thoughts of the mind are destroyed immediately after being expressed in the mouth, but the letter is a permanent symbol. 'Kṣarantu mōkṣēpi' - Akṣara Mōksa, Ka-kārādi Varna (Amarakōṣa-Nānārthavarga). The Shabda Brahmanavadins have called the eternal Brahman Akṣara. According to them, all the processes of this world are possible due to the transformation of letters. 'Anādinidhanam brahma śabdatattbam yadakṣaram Bibarttātērthabhābēna prakriyā jagatō yataḥ ॥' (1)

The Varttikakara Katyāyana says - 'Akṣaram na kṣaram bindyāt' i.e. that which is not weakened or destroyed is Akṣara. Again, the function of 'Akṣara' is to express the meaning by adding the suffix 'unadika saran' to the answer of the word 'vyaptarthyā'. Varna and Akṣara are synonyms. 'Sabyāñjanah sānusbārah śud'dhō bāpi sbarōhakṣaram'. There is a mysterious mythological story about the creation of the alphabet. Lord Shiva blew the tambourine fourteen times in Nritabasana. Probably to make the fourteen worlds resound. Together, these are called 'Maheshvara Sūtra' or 'Shiva Sūtra' (2). In these sutras, 'letters (Varna) are ordered in order (order sets of sounds, order sets of grammatical units). The alphabet is created from those sounds. "Nṛttābasānē naṭarājarājō nanāda ḫhakkām nabapañcabāram. Ud'dhartukāmāḥ sanakādisid'dhānētadbimarsē śibasūtrajālam". (3) Now the question is why this alphabet is advised? In reply, Varttikara said, - "Barṇajñānam bāgbiṣayō

yatra ca brahmabartatē. Tadarthamīṣṭabud'dhyartham̄ laghbartham cōpadiśyatē".

Grammar is the study of letters. The subtle and subtle letters have blossomed and become the Vedas. The letters or varṇas are the constituent elements of those letters, so they have contributed to the knowledge of the Vedas in a continuous manner. If the defects of letters are not removed, knowledge of letters or words is impossible. The desired result of the Vedas will not be achieved. For this, proper knowledge of the alphabet is essential. Why the letters are called 'Varṇas' is discussed in Tantric literature, and meditation and practice of the form of each letter are present.

We usually think of letter recognition (Varṇa-Parichay) as letter recognition (Aksara-Parichay). But letter (Varṇa) and letter (Aksar) are not the same thing. For example, the word 'Agni' has two letters (अ + ग्नि) but it has four letters (अ + ग् + न् + इ), that is, some letters are combined together to create a letter. When we pronounce this colorful letter, an inclination of pronunciation, a breath or accent, and a strength or level of tone come with it. All together, there is a special meaning invested. There are five things in an axis. Namely, vowel, vowel, level, and level. In the words of the Upanishads, it can be said, - 'Varṇah swarah । Mātrā balam । Sāma samtāna । Ityuktah śīkṣādhyāyāḥ ।' (4) Without proper knowledge of all these, we will not have letter recognition. If any one of them is distorted, the entire letter will be in danger and even its meaning will be ruined. Pāṇini says that for the proper knowledge of mantras, knowledge of vowels, letters, syllables, dimensions, and inflections and meanings is essential, - "Swarō barṇoṅkṣaram mātrā biniyōgōhartha ēba ca । Mantram jijñāsamānēna bēditabya padē padē ॥"

Initially, vowels are of three types - Udatta, Anudatta and Svarita. "Udāttāścānudāttāśca sbaritāśca sbarātrāyāḥ" (Pāṇinīya Śikṣa, 11). There are three types of vowels – (Hrasva-swara) short vowels, (Dirgha-swara) long vowels, and (Pluta-swara) flat vowels. The strength of a vowel is determined by its own degree. Short vowels or low vowels have only one degree (dimension), long vowels or high vowels have two degrees, and flat vowels have three degrees. All consonants are half-degrees. "Ēkamātrō bhabēd hrasba dbimātrō dīrgha ucyatē । Trimātrastu bhabēt plutō byañjanāñcārdhamātram ॥"

Vowels appear in their own glory at the beginning of the syllable, but at the end or inside the syllable, vowels change their shape and are shown through some signs. These letter signs are like musical

notations – ए, ओ, औ, औ, औ, औ, औ, औ, औ. There are some signs for consonants which are known as 'फला'. य-फला, र-फला, ब-फला, etc. While pronouncing vowels, there is a tendency to have more or less voice or breath, this variation and fluctuation plays a great role in the investment of the syllable. If there is a slight change, the meaning changes. The word becomes impure and evil. "Duṣṭah śabdah sbaratō barnatō bā" (Mahabhasya-Patanjali), Yāska says in his Nirukta. This profanity (apaśabda) is a terrible crime, offense. It not only causes disaster/ ruin, but impure words become a curse and harm the speaker. (5)

Any mistake in the areas of posture (Āsana), breathing (Prāṇayama), etc. can result in serious damage to the body. There is even a possibility of disability. Similarly, the life force becomes conscious through speech. The gods make cities or viharas, hence the name of the Sanskrit alphabet is Devanāgarī. The alphabet was first introduced in the third century BC. The Brahmi script came to India from the South Semitic region around 500 BC. From the stone inscriptions (śilālekha) of the third century BC, it is known that there were mainly two types of alphabets, namely northern and southern. From the first century AD, the Brahmi script evolved into various regional alphabets in the writing system. In North India, this script made its debut under the name Devanāgarī. Again, wherever the Aryans settled and started speaking their sacred language, they called that place 'Nāgara' or 'Nagari'. Over time, when the writing system was spread through Gairikādī characters, that alphabet was called 'Devanāgarī' or 'Nāgri'. An example of the harm or benefit of language errors or disruptions is mentioned in the Brahmana section of the Vedas. When a vowel reaches a high pitch during pronunciation, it is called 'Udātta' (acute or raised accent). What Panini calls - 'Uccairudātta'. Again, when the tone falls down, it is called 'grave accent'. In Pāṇini's words 'Nīcairudātta'. And when a vowel is in a state of harmony between the two vowels, the Udatta and Anudattata, it is called 'Svarit'. 'Samāhārah sbaritah'- Pāṇini.

Maharsi yājñabalkya warned of fourteen types of defects in the Vedas. Fear or apprehension about letters, high pitched voice, unclear voice, nasal voice, hoarse voice, muffled or extremely high-pitched voice, misplaced pronunciation, bad voice, distorted voice, fragmented pronunciation, pronunciation by hitting letters, unstable reading (reading without rhythm, rhythm or rhythm), etc. Pāṇini has given a description of the qualities that one must have to read Sanskrit correctly. 'Mādhuryamaksarabyaktih

padacchēdastu susbarah | Dhairyam layasamarthañca
ṣarētē pāṭhakāḥ guṇā ||” The word ‘Viniyoga’ specifically means ‘Specially appointed’ or ‘application’. The proper application of mantras in a ritual is called Viniyoga. The correct knowledge of what a mantra means and how it should be used for a particular deity. In general, the correct application of words (in both general and special senses).

‘Svara’ means heaven, and ‘Varṇa’ means glory, splendor, and brilliance. This alphabet of vowels represents the glory and splendor of heaven. The vowels are called ‘Svara Brahmanā’. When Brahmanā expresses Himself through words, then Svara Brahmanā is created. That is why the Śrimadbhagavadgītā has called Svara Brahmanā the ‘lotus feet of Shri Krishna’: ‘Svarabrahmāni nibhārtahṛṣīkēśapadāmbujē’ (6). Heaven itself becomes sonorous in the voice. The voice of the gods is the voice of man- ‘Saptatantrīkanthōsthitāḥ sbarāḥ’ (Amarakōṣa)). Vowels are the sounds that are sounded or evoked in the Sāmagāna. Svara also means melody. In ‘Nāradīya-Śikṣa’ teachings, the seven tones of Sāmagāna have been linked to the seven tones of music. ‘Saptasbarāśrayō grāmā’ (Non-lethal Weapon) The svaragram or sargam is - sā rē gā mā pā dhā ni, i.e. Madhyam, Gāndhāra, Rṣabha, Ṣaraja, Pañcama, Dhaivata, Niṣada. And the basic vowels are also seven -अ, इ, उ, ऋ, ल, ए, ओ; “Yatsāmānāṁ prathamasya bēñormadhyamah smṛtah | Yōsau dbitīyō gāndhārastṛtīyastṛṣabhaḥ smṛtah || Caturthaḥ ṣaraja ityāhuḥ pañcamō dhaibatō bhabēt | Saṣṭhō niṣādō bijñeyah saptamah pañcamah smṛtah ||”

(7) The sages have called vowels the Brahma sacrifice. ‘Sbarasampannatayā ḍartbijyam kuryāt’ (8). Brahman power is called ‘Svara’. The universal sacrifice of the self-creation of Brahman, which is combined with power, is the seed-shaped vowel alphabet.

Now let's shed light on the meaning, identity, and actual theory of the letters-

(A/अ)

Through the Bhagavad Gita, we have come to know that ‘A’/ ‘अ’ means Shri Krishna. ‘Aksarāñāmakārōśmi’ (Śrimadbhagavadgītā-10/33); ‘Akārō bāsudēbāḥ syādākāraśca pitāmahāḥ’! In the alternative: - ‘Akāraḥ kēśabāḥ prōktah’ (Amarakoṣa, koshmālā, Ekasharakoṣa-1). ‘A’ means (pitāmaha) grandfather again. ‘A’-kara is also used to indicate scarcity, insignificance, otherness, lack, contrast. The first letter of Omkar or Pranav is ‘A’ (A+U+M/ अ + उ + म) ‘A’-the awakened state of consciousness. ‘Atati

Teesthati Va’ - Taranath Bachaspati has given this meaning. ‘A’- ‘A avadyang’ to indicate sympathy; ‘A’ in the sense of rebuke – ‘Apacasi tvāṁ jālma’ (Panini). A is Maheshwara - ‘Ah syāddēbō mahēśbarah’. In other words, the weak, the demon, the tortoise, the courtyard, the war, the greatness, the inner palace of the royal palace, the ornaments, the fire of the sacrificial fire, the power of the mantra, the reins, the horses of the chariot, the moon. “Kṛṣṇaḥ ṣaṅkarō brahmā ṣakra sōmahanilānalah. Sūryaḥ prāṇo yamaḥ kālō basantaḥ prāṇabāḥ sukhi”- (Saubharī Ēkārthanāmamālā). That is, Shiva, Brahma, Vāyu, Vaishwānara, Sūrya, Indra, Sōma, Anila, Anala, Kāla, Pranava are synonymous with 'A'-kara. ‘Am syācca paramām brahma’- ‘Am’ means the Supreme Brahmanā.

The unmanifested Supreme Character, the colorless one beyond all the colors of manifestation, He created this colourful diversity through His own power, - “Ya ekāvavno bahudhā ṣaktiyōgād.”

(Ā/ आ)

‘Pūjāyāmapi māngalyē ākāraḥ parikīrtitah’ (Amarakōṣa) ‘Ā’ in the sense of worship and auspiciousness. ‘Ā’ is the preposition denoting surprise, joy, sorrow. ‘Ā’ is the prefix denoting extent, extent, limit, correctness, extent, contrast. ‘Ā’ is used to satisfy scholars. - ‘Ā paritōṣād biduṣām na sādhu man'yē prayōgabijñānam’ (Kālidāsa-Abhijñānaśakuntalam). In Panini's grammar, the preposition ‘Ā’ is used to indicate rank, limit or limitation through the sūtra ‘Ān maryādābhībīdhyōḥ’ (Aṣṭādhyāyī 2/1/13-Pāṇini). Again, according to the Vārttika, Kātyāyana, the use of the preposition ‘Ānāḥ pratijñāyāmupasaṅkhyānam’; (Vārttika) has been shown in the sense of promise, i.e., to make a firm commitment.

(I/ इ)

‘Ikārō ucyatē kāmō’ (Amarakōṣa) ‘I/ इ’ means Kāmadeva, Madana. ‘I/ इ’ also means surprise, pain, impatience. ‘Iḥ kāmaḥ sthāṇurindrōṛkō baruṇaḥ pādapaḥ dbipāḥ | Śuciḥ śrīmānajō bālō bīrīciḥ kṛttibāsutaḥ ||’ ‘I/इ’ again means Varuṇa, Pādapa, Dwipa, Shuchi, Birinchi, Krittivāsa. The number ‘I/ इ’-kara denotes one hundred (100). Arrival (itvan, itam), departure (itvar, itya), knowledge (itam) etc. are understood by this ‘I/ इ’-kara.

(Ī/ ई)

‘Ee’ means Lakshmi – ‘Lakshmi’s abode’ (immortal body). ‘Ī/ई’ also means to be pervaded, to see (Īkṣhyate), to desire, to eat, to go, to beg, to receive light, to conceive, etc.

We have learned the meaning of the four vowels, A/अ, Ā/आ, I/इ, Ī/ঈ; But what is the logic behind the different meanings of each of these vowels? What is the significance? The Vedic sages called them 'Brahmavāka' or Gaurī (11). Therefore, the letter Brahma is not only the word of the sages, but also science and logic. The fact that sound and colour are the same is scientific today. Sound becomes an image in form and colour. Colour is the consonant of the vowel vibration. Just as in music, each raga has a special form and colour. It is amazing to think about the depth of the true vision of our sages and sages. They divided the colours into two parts, vowels and consonants. Like man and nature. Consciousness and energy. Vowels are independent, independent, self-reliant. Eternal Being is without qualities. Vowels are Brahmana in form and consonants are nature in form. The manifestation of His power is in the shelter of Brahma Purusha. Therefore, consonants cannot be pronounced without the shelter of vowels. The colourful variety of consonants plays on the colourless surface of the vowels, and if the surface is removed, the image also disappears.

A language with a high number of vowels has a high number of consonants and a high variety of vowels. Vowels are naturally clear and profound. If there are more vowels, then the clarity and depth of the language are also greater. The reason why Sanskrit is the most sonorous, clear, elegant language in the world is because it has the highest number of vowels.

Understanding, analyzing, and indicating the stages of vowel sounds so finely is a pinnacle of the scientific vision of the sages. The number of vowels in Sanskrit is sixteen, and if you include the consonants, twenty-five. There is a specific scientific method and logic in the sequence in which the sixteen vowels are arranged, such as A/अ, Ā/आ, I/इ, Ī/ঈ. Like the anatomy of the body, it is precise and unchangeable. There is a scientific method in the arrangement of Sanskrit letters. First 'A/अ', then 'Ā/आ', then 'I/इ', then 'Ī/ঈ', thus the sixteen vowels are arranged, in any way random or before or after, it is ह-य-व-र-ल / ha-ya-va-ra-la. It must be remembered that the alphabet is the notation of the language. It is like the notation of music. If you ignore it, the language will not only be disrupted, but also injured. The language will be distorted or distorted. Like a tuneless, dissonant, loud song. The expression of this sound is like the awakening of the inner soul. 'The chosen medium of the soul's self-expression'. (Sri Aurobindo); The spontaneous sound form of the inner soul is called by the linguist Penka - 'phusis'. The creation of sound by the combined vibration of the muscles and nerves

of the body. Maxmuller and modern linguists have given it the name - 'thesis'. The Vedic sages have given the name - Vāk, Vāgdevī to this power of the inner soul. According to Tantra, different levels of speech power have been indicated, namely: Vaikharī, Madhyamā, Pasyantī and Parā. (12)

The first manifestation of vowel sounds is from the voice (kanthaswara), so it is the voice. That sound is 'A'. This 'A' is the first and original sound. This sound is as pervasive as the sky and is the shelter of all colours. Therefore 'A' is before all and in the heart of all. 'A' is Brahma, 'A' is Nārāyaṇa, the ayana or shelter of all creation and thought. In 'Kāśikā', Acharya Nandikeshwar says— "Akārō brahmaṛūpah sarbaguṇah sarbabastuṣu |....Akārah sarbabarnābhyaḥ prakāśah paramēśvara. Ādyamantēna sanyōgādāmityēba jāyatē ||" When the vowel 'A' becomes long, it becomes 'Ā'. As a result, surprise and joy spread more widely. 'A' and 'Ā' are short and long forms of the same vowel. Pāṇini formulated the formula – 'Akah savarṇē dīrghah' (Aṣṭādhyāyī-6/1/101).

(U/उ)

The second sound of Omkar or Pranav (A+U+M/अ+उ+म). The subtle dream state of the inner soul of consciousness. 'U/ उ' means Umesha (Siddhānta Kaumudī). 'U/ उ' again means sound, noise or roar. 'Sinhadhbaniṇnāda' (Kumārasambhava, 1/26). 'U/ उ' means Shankara – 'Ukārah śaṅkarah prōkta' (Amarkosha). Prohibition, limit or limit – 'U mēti mātrā tapasō niśid'dhā' (kumārasambhava 1/26). 'U/ उ' means Brahma, Chandramāndala, Kāla, Nārada, Mārkandeya, Rāvaṇa; (Saubharī Ēkārthanāmamālā). 'U/ उ' also means asking or demanding; such as 'uneti'. 'Lakṣaṇē/Rakṣaṇē ca api ukāra ūkārō brahmaṇi smṛtaḥ' (alternative)

(Ū/ऊ)

'Ukāro Brahmanī Smṛtaḥ' (Amarakōṣa) – means to protect, Brahman. Its other meanings are – Shiva, Agni, Tvaṣṭā, Purṇa-Chandra, Poor, Saramā – 'Bahnirniśākarah pūrnō daridrō saramādhīpa', (Saubharī Ēkārthanāmamālā). 'Ūdhwani' – Darkness is removed and dawn, dawn or light appears. 'Lakṣaṇē/Rakṣaṇē ca api ukāra ūkārō brahmaṇi smṛtaḥ'. (Alternative) Now the question may be, is there any relationship between words and meanings? Or is it just a fabrication? Are they intertwined? Like light and heat, mind and energy, Krishna and Radha, or Hara and Parvati? The answer is that all the meanings of the colors have been revealed in the visual sense. Rishi Aurobindo says, - 'Word is to

make us see, not to make us think or feel' Because all words are the sound of infinity. As soon as a word is uttered, it merges back into infinity. Aurobindo has said it beautifully in this regard, - 'soar straight into the pure empyrean of the infinite.'

(R/ऋ)

The seventh vowel in this discussion is 'R/ऋ'. This 'R/ऋ' gives Sanskrit a special quality compared to other languages of the world. This sound arises in the brain, in the cerebral. When the blessed vowel 'R/ऋ' is reached, a yoga of life air is achieved. Yogis will understand its meaning and significance. The mind, driven by the spirit of the inner soul, presses the fire of penance in the body. As a result, the life air is circulated. The sages of the Vedas have named the life air that is stirred up as a result – the Maruts. "Ātmā buddhyā samētyārthān manō yuṇktē bibakṣayā | Manah kāyāgnimāhānti sa prērayāti mārutam ||" (Pāṇinīya śikṣā). When the life air (Prāṇavāyū) or Marutam circulated by the penance fire within the body reaches the brain, the blessed vowel 'R/ऋ' is heard. As a letter, 'R/ऋ' means movement, upward movement. The rhythm of the truth of the universe, the action of the great creation, is 'R/ऋ' or 'Rta/ऋत'. According to Amarākōṣa- 'Rkārō bēdamātā/Devamātā'. 'Rcchatērityāgrāyāṇah.' (Nirukta-1/9); The infinite and solemn sound of space- 'Rcchantībā khē udgāntām' - (Nirukta-1/9). For yogis, space is the blessed consciousness, the form of sound. The gods reside in the midst of this deep and vast vastness. 'Rtēna pṛthbī bahulē gabhīrē', (Rgveda-4/23/10). The other meaning of 'R/ऋ' is truth. 'Ritavridha Ritavana' (Rgveda 5/65/5). Every human being is held by the touch of truth - 'Rtaspr̥ha ḡtabānō janē janē'; (Rgveda-5/67/4).

(L/ळ)

The next vowel of ॲ is 'L/ळ'-kar. It is not a dental letter, but a Murdhanya vowel (retroflex). Sri Aurobindo has shown its pronunciation as लळ (lr). Although we generally pronounce 'लि'. But the correct pronunciation would be लळ (lr) i.e. the liquid sound of ॲ. According to Maharshi Aurobindo, the Vedic soft- 'ळ' has become a murdhanya- 'ळ'. 'Rti savarnē ḡ bā, ḡ ti savarṇē ḡ bā' according to Vārtika- hōṭ + ḡ-kārah = hōṭ ḡkāra, hōṭkārah is like this. Linguistically, ल- had a murdhanya vowel in ancient Vedic Sanskrit. The pronunciation is more like ल+ळ. In the first chapter of the Rgveda, the mantra of Agnisūkta is – "Agnimīrē purōhitam..."; (अग्निमीरे पुरोहितम्...)

पुरोहितं यज्ञस्य देवपृत्वजम् । होतारं रत्नधातमम् ॥) Although the लळ-kara disappeared from Vedic Sanskrit later, it has found its place in Tamil and Maratha languages. "The Vedic modification of the soft cerebral d/ळ into a cerebral l. This sound disappears in later Sanskrit, but has fixed itself in Tamil and Marathi. Such is the simple instrument out of which the majestic and expressive harmonies of the Sanskrit language have been formed." -Sri Aurobindo (13) In the Bengali language, the predominance of the letter 'li/' is like 'ळ' being 'eaten by a digbazi' (to do a somersault), resulting in the current disappearance of the letter 'ळ'.

(ए, ऐ, ओ, औ/ Ě, Ai, Ā, Au)

Among these four vowels, two are basic vowels - ए, ओ. The other two are not basic. ऐ, औ- joint vowel, diphthong or vowel combination. Despite having two vowels in their structure, they are used as one vowel. They are formed as a result of sandhi, so they are called 'Diphthongs'. ओ + इ = ऐ, ओ + उ = औ, that is two vowels are combined to form a pair of vowels. In English, this is called 'Diphthong'. ए, ऐ are palatal vowels, pronounced on the palate ओ, औ are labial letters (Oṣṭhya), pronounced on the lip. The sound is emitted in the vocal tract first in the voice, then in the palate and finally in the lips. Therefore, according to the natural rule of pronunciation of the vocal tract, ए, ऐ will come first, then ओ, औ. These four long vowels have been combined together in the gods Brahma, Vishnu, Maheshwar or Rudra. 'ए' means Vishnu, 'ऐ' means Maheshwar, 'ओ' means Brahma, 'औ/Au' means Rudra. "Ēkārah kathitō (ucyatē) biṣṇuraikāraśca mahēśvara | Ōkārastu bhabēdbrahmā aukārō rudra ucyatē ||" (Amarākōṣa). Thus, standing at the last row of the vowel alphabet is the god of creation, stability, and destruction.

The radiance and brilliance, power and action of all the gods are in the form of vowels in the form of seeds. If vowels are considered as the seeds of creation, then consonants are the shoots of creation. Just as the soul is embedded in the shoots, so is all creation in the consonants. Biśbamātmagatam byañjan kūṭasthō jagadañkurah'; (14). The infinite, infinite, impersonal Brahman is manifested in this consonant. 'Prapañcaṁ ātmagatam sbasmin sūkṣmarūpēṇa sthitam byañjayan prakaṭayān sarbatra' The Bhagavad Gita has given a beautiful poetic description of the creation of the alphabet. The three forms, which are the essence of the Supreme Soul, the Supreme Brahman, emanated from His own abode. 'Trayōbarṇā Akārādya' – that is, A-U-M/ अ-उ-म =

ॐ. That Om is the 'Bījam sanātanam'. From that, the Lord created short and long vowels, and the consonants that are plosive consonants, fricatives, semi vowels/internal consonants. "Tatōkṣarasamāmnāyamasṛjadbhagabānajah | Antasthōśmasbarasparśa-hrasvadīrghādilakṣaṇam". (15); From the body of the Lord come the vowels, from the touch come the consonants, from the senses come the four (uṣma-varṇa) fricatives (śa-śa-sa-ha), from the soul come the inner tones (ya-ba-ra-la), and from the blissful abode come the seven tones (śadaja, ṛṣabha, gāndhāra, madhyam, pañcam, dhaivata and niṣād). Because the Lord Himself is the embodiment of the Vedas and Brahman in the manifested and unmanifested forms. Śabdabrahmātbanastasya byaktābyaktātmanah parah | (16)

And that manifest world is the Ṛgveda. The divine manifestation of creation is first manifested in the first five consonants - Ka-Kha-Ga-Gha-Ña.

(Gutturals/kaṇṭhya – Ka, Kha, Ga, Gha, Ña / ڪ, ٿ, ڳ, ڻ, ڻ)

'Ka'-Soul, manifestation of the Supreme Soul, manifesting world. Amarakosha says- 'Kaścātmā ca samākhyātah kaḥ prakāśa udāhṛtaḥ'. Ka= Śrīṣṭipadma. 'Pṛthibyām kuḥ samākhyātāḥ'. Brahma, Vishnu, mind, sun, moon, fire, Kamadeva, time etc. 'Kha'- 'khamindriyām samākhyātām khamākāśamudāhṛtam. Kham sbargē ca samākhyātām kham sarpē ca prakīrtitam' (Amarakōṣa). 'Kha' means sky, senses, vastness, Aditya, sun (khamanī, khadyotanah), earth (khastani), outer space (khagōl). 'Ga'- 'Ganapatiruddiṣṭō gō gandharbbaḥ prakīrtitah'. Ganesh, the traveler, sound, voice, gandharvah, (middle speech) Saraswati, earth, mother etc. 'Gha'- 'Ghō ghanṭāyām samākhyātah kinkīnī ghā prakīrtitā'. 'Gha' means the sound of bells and kinkini. Sound waves of the universe, vibrations, grinding, mountain gates, a pure concentration of all sounds and sounds – 'Ghanaśca prakīrtitā' - (amarakōṣa); 'Ña'- 'ñakārō bhairabah khyātah ñakārō biṣayē smṛtah' - (amarakōṣa). Roar, raga-special sonority (ñibate), life-like colours (Prāṇastutragō), Ñam=dharā, ramā, ñah= brahma. 'Bhairava'- Avatar of Shiva. Related to death and destruction, Kāla Bhairava.

When we examine the Ka-vargiya (guttural) five consonants (ka-kha-ga-gha-ña), we see that the Supreme Soul God Himself appeared in the vastness of the universe, the Aditya Varna of the world of the sky sparkled, the sound-filled speed and vibration arose, the chest of the celestial earth began to tremble, the sound-filled, moving, and colorful intense blissful touch of that space and this earth, all of which is Brahma Himself. When viewed from the divine

perspective, all the gods are included in the first five consonants. Ka = Keshava, Vishnu, Agni, Vāyu, Yama, Sūrya. Kha = Surya, Aditya. Ga = Vishnu. Gha = Pūṣa (one of the twelfth Aditya, Hindu Vedic gods, son of Kāshyapa and Aditi, god of meetings, marriages, journeys, roads, cattle, etc.). Ña = Brahma, Shiva.

(Palatals/Tālavya – Ca, Cha, Ja, Jha / ڦ, ٿ, ڙ, ڻ)

'Cakārāścandramākhyātā-(bhāskarē) staskaraśca prakīrttitah'. Cha means moonbeam, sun, eye. 'Nirm'malām chām samākhyātām taraṇī chah prakīrttitah'. Chha- pure, tarani, liquid without kutrachit, chhedan or chhedak. Ja- speed, relative, jaghanadesha (waist or loin), caste, birth, nightfall, jaya (victory), consonants- 'Vyanjane jha prakīrttit', birth, Janaka (father), Shiva, Vishnu, Suri, yojana, gāyan (song). 'Jha' means sound, nāda (sound), jhankār, storm, destruction, wind, fish. "Jhañjhābātē jhakārah syānnātē jhah samudāhṛtaḥ | Jhakāraśca tathā bāyāu" | 'J'- 'Gāyanē prōkta ñakārō ghargharadhbhanau'. That is, singing, the sound of the gurgling or the sound of the gurgling.

(Cerebrals – ڦ, ڻ, ڻ, ڻ, ڻ, /Ta, Tha, Da, Dha, Ña)

'Ta'-kara means tankar, earthly sounds, ringing of the bells, silver, coins, swords. 'Tha'- Maheshwar, Mahadev, Mahashunya, Brihat, wealth 'Thō mahēśvara ākhyātah śūn'yē ca prakīrttitah. Bṛhad'dhanau ca thah prōktastathā candrasya manḍalē'. 'Dha'-kar means Shankara, Damaru (instrument), terror, sound, Bhima. 'Dha'-kara means ḏhakkā, ninād, nirguna, kinnar, nirdhana etc. 'Ña'-kara means Ñakārah kīrttītō jñānē nirṇayēhapi'. Meaning of fame, determination, knowledge, surety, good deeds etc.

(Dentals – Ta, Tha, Da, Dha, Ña / ڦ, ٿ, ڻ, ڻ, ڻ)

'Ta' means virtue, thief (Taskarah), tail, tailless, devoid of good conduct, countless, nectar, wind, breeze, air. 'Tha' means mountain (Śilōccaya), mountain, fear, protection, bowing, constellation. 'Śilōccayē thakārah syāt thakārō bhāyarakṣaṇē'. 'Da' means trouble, donation, desire, protector etc. 'Dha' means giver of wealth (dhanadah), rich (dhanin), daughter, scholar, direction, dhanesh, righteous, well-off, burden-bearer, 'Ña' means shape, appearance, good, Buddha, beautiful, bound, praise, boat, 'Ñasabdah sbāgatē bandhau bṛkṣē sūryyē ca kīrttitah'.

(Labials, Oṣṭhya varṇas- Pa, Pha, Ba, Va, Ma / ڦ, ڻ, ڻ, ڻ, ڻ)

'Pabanē pah samākhyātah'. Wind or wind, drinking, falling, Patram Pāda, East direction, Kubera, West direction, King. 'Pha' means storm, wind, phlegm, wind-ache, letter, anger or wrath, fruitless speech,

call, harsh. Class 'Ba/ā'-purposeful, pitcher, bird, wandering aimlessly, fruit, chest, mace etc. 'Bha'-Bha' - 'nakṣatram bham budhaiḥ prōktam bhramarē bhaḥ prakīrtitah'. Star, bhramar, building, light, brilliance, manifestation, Shukracharya, virtue, buzzing, Bhanu, sculptor, earth, land, fear. 'Ma' is the name of Lord Shiva, Mother (mātṛi), (Chandramā) Moon, Vēdhā, Lakshmi, Bandhan (bond, tie, connection), the last letter of the Omkar dhwani, Yajñā, Indra.

(Semi-vowels / Intermediate letters - Ya, Ra, La, Va / य, र, ल, व)

The secret meaning of the sound 'Ya/य' is Yaśō yah kathitah śiṣṭairyō bāyuriti śabdītah'. Fame/glory, wind, sound, Kubera, journey, journey, separation, sacrifice, etc. 'Ra' - Rama, desire, lust, cannon, chariot, speed, crying, earth, wealth, senses, wealth control, rice, fear, objects, donation. 'La' - the purpose is Indra, wind, salt, donation, pun, success,

(Unique letters - (अः/am, अः/ah)

Āṁ, and Ah - Anusvara and Visarga are considered as vowels. (h) Visarga = Visrishti, m/m 'Mōhanusarāḥ'. 'Āṁ syāt ca paramam brahma aḥ syāccaiba dēbō mahēśvarah' The Anusvara vowel is nasal (Anunāsika), Visarga is a vocal (Kaṇṭhya) vowel. According to the five physical qualities and characteristics of the alphabet, Acharya Raghavbhatta, a Tantra scholar, has divided it into five parts. Namely: 'Vāyvāgnibhūjalākāśāḥ pañcāśallipāyāḥ kramāt'. (17)

Air/वायु	Fire/अग्नि	Earth/भू	Water/जल	Sky/आकाश
अ, आ / a, ā	इ, ई / i, ī	उ, ऊ / u, ū	ऋ, ॠ / r, ī	ल, ॠ / lr, lī
ए / ē	ऐ / ōi	ओ / ō	औ / au	अः / am
क / ka	ख / kha	ग / ga	घ / gha	ঢ /
চ / ca	ছ / cha	জ / ja	ঝ / jha	জ /
ট / t̪a	ঠ / tha	ঢ / ða	ঢ / ðha	ণ / na
ত / ta	থ / tha	দ / da	ধ / dha	ন / na
ঘ / pa	ঘ / pha	ব / ba	ঘ / bha	ম / ma
ঘ / ya	র / ra	ল / la	ব / va	শ / śa
ষ / ū	ষ / kṣa	ল / la	স / sa	হ / ha

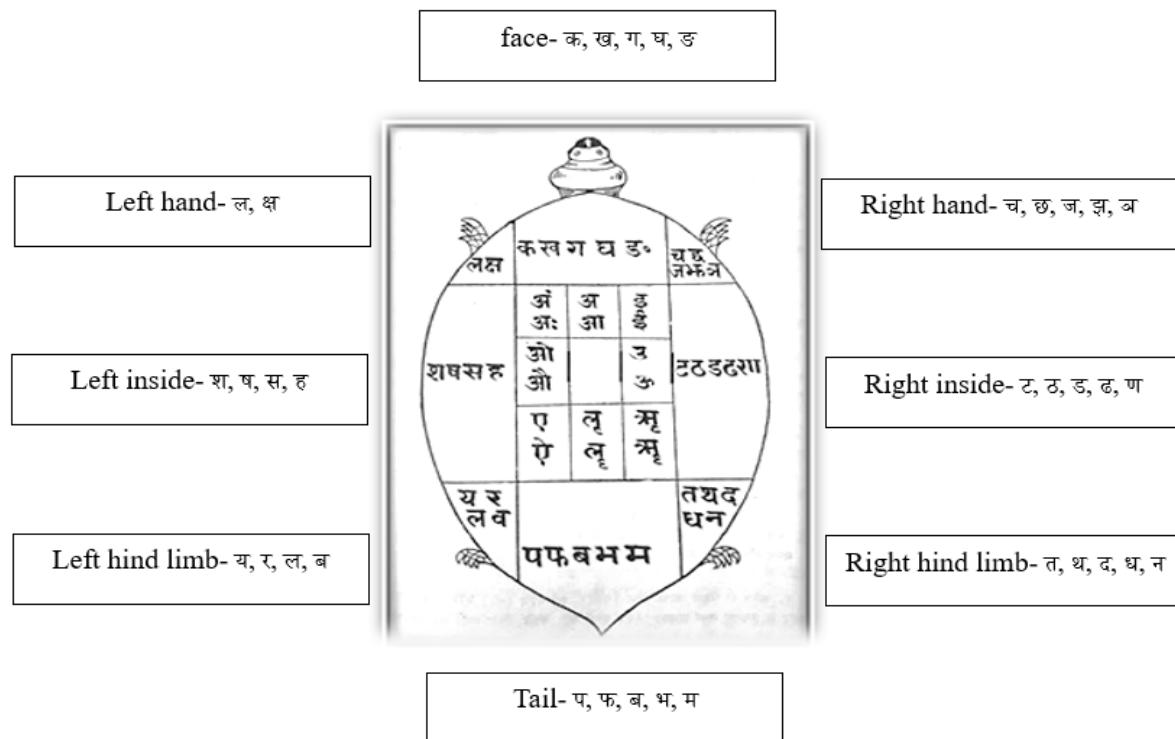
Image – According to Br̥hat̥ Tantrasāra

The sages have given the mysterious name of the god who has embraced all the alphabets as his womb, 'Kurmadevata'. There is a mantra for purifying the seat during worship or sadhana. - 'Āsanamantrasya mērupr̥ṣṭha'ṛṣih sutalāṁ chandah kūrm'mō dēbatā āsanōpabēśanē biniyōga | Pṛthbitbayā dhṛtā lōkā dēbitbarāṁ biṣṇunā dhṛtā, tañca dhārayā māṁ nityam pabitrāṁ kurucāsanam॥' (Purōhita-Darpana); Rishi-merupr̥ṣṭha, Chhanda-sutal, Kambupr̥ṣṭha and sutal indicate smoothness. Kurma is the body of God. Kurma means Vastu or house or seat. The word Kurma has four letters- k+ū+r+m. 'ka'-Vishnu, 'ū'-protector or shelter, 'ra'-fire or the creator, and 'm'-a close, secure bond of affection like a mother's lap.

destruction. 'Laḥ ślēshē cāśāyē caiba pralayē sādhanēhapi laḥ | Mānasē karuṇē caiba lakārah sāntbanēhapi ca'॥ La = The seed mantra of the colorful and fragrant world, Lang. 'Laṁ pṛthibiyātmaka gandha'. 'Va' – the inner Va of the 'Va' – the Va. 'Badanti śam budhāḥ śrēyāḥ śāscā śāntā nigadyatē'. Knowledge, intelligence, calm, good.

(Silibant & Aspirate - / Śa, Śa, Sa, Ha / श, ष, स, ह)

'Śa'-Varnartha – Shankara, happiness, good, sleep (bed), āhu (saying), envy (enemy), Shambhu, Chandra. 'Śa'-Kar 'Śaṭabhyāḥ sthānēbhyāḥ jāyatē yah saḥ ṣaṭajah'. Vayu, shadjah (vowel), excellence, abortion. 'Sa'- Soma (Somrasa, Soma deity), joy, symptoms, Lakshmi, cow, association, monkey, all. 'Ha'-For anger or anger, holding, addressing, determining the cause, prohibition or prohibition, covering the feet, sky, horse, sun, etc.

**Image- Kûrma Chakra**

One of the ten incarnations of Lord Vishnu is the Kûrma-Avatar. During the churning of the ocean, Vishnu himself took the form of Kurma and held the Mandâra mountain on his back (18). The significance of this mythological story is the unshakable stability of the world, the firm foundation. Kûrma, i.e. the tortoise, does not allow external blows to touch it with its hard shell or covering. It can roll itself up at will and hide itself in an impenetrable covering. All the chanting, penance, sacrifices and offerings performed by a saint without knowing the Kûrma Chakra are considered fruitless and useless. Kûrmacakramabijñâya yah kuryâjjapa-yajñâram tasya yajñaphalam nâsti sarbânarthâya kalpyatê'. (19)

The special importance of the Kûrma-Chakra is the position of the alphabet, it is necessary to take the seat of practice after gaining subtle theory and correct knowledge. At the mouth of this chakra is the 'Ka'-varga, this is the lamp of the chakra. This is the best seat of practice. Dikṣu pûrbâditô yatra kṣetrâdyakṣara sansthiti'. If we deeply understand the qualities of each letter of the alphabet, we will be able to know the underlying theory or truth of creation. Each letter is a living seed of energy. The seed energy of the alphabet is the embryonic state of the word. Just as the real science of the complete human body cannot be known without knowing the secret of the structure of the embryo in the womb, the same is true in the case of language. The alphabet is the embryology within the maternal system. In the words of Sri Aurobindo, it can be said, 'a kind of science of linguistic embryology'.

Conclusion:

Our body is the base of all the principles, elements and qualities of the universe. The Vedic sages have said, - 'Prthibî mî śarîrê śritâ' (Taittirîya āranyaka 3/10/8/7). That is, the entire world shelters my body. The principle, energy, and element that is the root of the world are also made of the same. The body is actually 'Varṇabrahmamaya bapuh'. The earth is rotating on its own axis or pole. This axis of the world is A/अ- kṣa/क्ष kṣamērukaih'. That is, fifty-one letters from A to Kṣa. The axis of Brahma's hand is all the letters from A/अ to Kṣa/क्ष. Tantra knowledge contains 'Barṇamayîm mälâm sarbatantra prakâśinîm' (Bṛhat Tantrasâra). The hand of the goddess Saraswati holds the Śvetakṣa-Sûtra. The white color is the symbol of the Parâvâk trumpet. Like a sleeping serpent, the Kula-kundalîni energy is the source of the Akṣamâlâ, the alphabet. The fifty-one shards of hair on the neck of Mother Kali are actually the mother form of the alphabet. Mother Kali stands above the creation of time in a dark, reclining posture. The entire alphabet is the manifestation of which. This alphabet is the vibration of all the activities and movements of the great power. The alphabet is the subtle wave of creative power.

Footnote:

1. Bhartrhari- bâkyapadîya-1/1 'anâdinidhanam brahma śabdatattvam yadakṣaram. Bibarttatearthabhâbena prakriyâ jagatô yatah !'

2. Shiva Sutra/ Meshwara Sutra Order- अङ्गृहीता क्रल्
कृ। ए ओङ्। ऐ औं च। हयवरटा लण् अमडनम् घढधृ। जव
गड दश् खफ छठथ चटतवा कपया शषसग् हल्
3. Kāsika- Nandikeshwar.
4. Taittirīya upaniṣada śikṣāballī, dvitīya anubāka.
5. “Mantrō hīnah svaratō varṇatō bā mithyāprayuktō
na tamarthamāha। Sa bāgbajrō yajamānam hinasti
yathēndraśatruḥ sbaratōparadhāt ॥” Pāṇinīya
śikṣā, 54
6. Śrīmadbhāgabata-mahāpurāṇa-6/5/22
7. Nārādiyā śikṣā
8. Brhadāraṇyakopaniṣad 1/3/25
9. “Ya ēkōbarṇo bahudhā śaktiyōgād barṇānanēkān
nihitārthō dadhāti। Bi caiti cāntē biśbamādau sa
dēbah sa nō bud'dhyā śubhayā sanyunaktu ॥
Śbētāśbatara upaniṣada, 4/1
10. Saubharī ēkārthanāmamālā
11. Gaurīnirmāyā salilāni takṣat�ēkapadī dvipadī sā
catuśpadī । Aṣṭāpadī nabapadī babhūbuṣī
sahasrākṣarā paramē byōman ॥” -R̄gvēda 1/164/41
12. ‘Paśyantī madhyamā bāci baikharī śabda-
janmabhūḥ ॥ Icchājñānakriyātmāsau tējarūpā
guṇātmikā. Kramēṇānēna srjati kundalī
barṇamālikāmī -Śāradā tilaka 1/109
13. १०। Sri Aurobindo - ‘Vedic and Philological
Studies’
14. Śrīmadbhāgabata-mahāpurāṇa- 3/6/20
15. Śrīmadbhāgabata-mahāpurāṇa-12/6/43
16. Śrīmadbhāgabata-mahāpurāṇa- 3/12/46-48
17. Br̄haṭ Tantrasāra
18. Surāsurāṇāmudadhiṁ mathnatāṁ mandārācalam
dadhrē kamaṭharūpēṇa pṛṣṭha ēkādaśē bibhuḥ’.
(Śrīmadbhāgabata-mahāpurāṇa-1/3/16

19. Br̄haṭ Tantrasāra

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