

The Mind-Body Benefits of Chanting the Pranava AUM

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INTRODUCTION

When we speak the sound enters the eardrums of all people around us. Unfortunately there are no “ear-lids” that we can use. When we utter any sound, this sound travels in air and touches other’s skins, enters the eardrum, moves their *cilia*, and transformed into electric impulses is codified by their brains as “a word”, “a song”, “a sigh”, “a laughter”. We need to cultivate the concept of *sonic responsibility* towards others, the environment and, most of all, ourselves.

Many activists today talk about pollution but quite a few mention sound pollution. Yet, sound pollution is rampant and affecting our nervous system in unprecedented ways. Sound pollution does not only imply being subjected to the sounds of traffic in the middle of a crossroad in Pondicherry. It also implies being bombarded by the sounds of commercials or films on TV, by people speaking out loud on their cell phones in a NYC subway or shop, by *muzac* in elevators (no matter how pleasant it may be, it is an imposition), by planes roaming in the air (I take my responsibility in this matter as I travel by plane quite often), by loudspeakers in the villages around Pondicherry playing all sorts of tunes (all different, all at the same time). How can we protect our nervous systems and ourselves?

Dr. Larry Dossey writes: “High levels of unpleasant sounds cause blood vessels to constrict; increase blood pressure, pulse and respiratory rates; release extra fats into the bloodstream; and cause the blood’s magnesium level to fall.” (Paul, 2004:xx)

The Pranava, containing all sounds, is a most powerful tool for mind-body healing. Medical research is aware of the important benefits that proper breathing and pranayama practices bring to health and well-being. Breathing is an arrow on which chanting can fly. The results of chanting the Pranava AUM are exactly opposite to the detrimental effects of sound pollution. Yoga practitioner and sound healing Russil Paul quotes the result of the research of doctor and yoga practitioner Dr. Dharma Singh Khalsa.

Mantra stimulate the secretion of the pituitary gland, which is located only millimeters from the palate. These secretions strengthen our immune and neurological systems, protecting us from disease and negative emotions. In various clinical and therapeutic applications, chanting has been found to control the production of stress hormones and increase the production of endorphins, the body's natural painkillers. (Paul, 2004:6)

In ancient cultures and in the folklore of many societies, sounds – and particularly prayers and ritual formulas such as mantras – were and are used to polarize the bodies of man and regain a state of balance and harmony. In the Mediterranean world, the Egyptians, and much later the Greek with Pythagoras, studied the relationship between acoustic ratios and their effects on the human body. We know that much of the wisdom of these cultures came from India and that Pythagoras himself either traveled to India or studied with Rishis traveling through the Middle East and the Mediterranean (see H. Kahn). In Southern Italy, where Pythagoras founded his school, music has been used as a healing art in a method that I conceptualize as *acoustic homeopathy*: the musicians/doctors see the dis-eased and try to diagnose the illness of body, emotions and mind by playing certain tunes. Once the vibration of sound matches the vibration of the affliction, that tune is played for a certain period of time, in small dosage but consistently, until the vibratory patterns match each other and neutralize themselves. This is the basis of the healing of the ritual of *tarantismo*, for example (see Biagi).

If various sounds can heal various afflictions, then the Pranava AUM, Sound of All Sounds, can heal them all. Embracing the ancient Rishis' wisdom and the modern scientific results that all is vibration and that all comes from the Void or Brahman, what is more auspicious and efficacious than intoning the vibratory sacred Mantra that is the closest we can get to that state of Perfect Stillness and Absolute Reality?

BENEFITS OF THE OM JAPA

While sound is amoral, the choices we make in regards to our production and consumption of sound is not. What are the sounds that surround you? Where did you choose to live? Or to work? What is the vibratory environment there? What is the percentage of healthy,

positive words you formulate during the day? Do we pollute the sonic environment with useless chatting, negative gossiping, or simply plain conversations? We do have a responsibility in regards to what we utter. Do you subject yourself to aggressive sounds, music, TV shows? Do you spend your “free time” in pubs and clubs with deafening music and people’s small talk? We do have a responsibility in regards to what we listen to.

In this modern societies’ cacophony, is there a chance that we may be able to attain that silence in which we can hear the *harmony of the spheres*? The *OM Japa* offers such an opportunity to us. When properly chanting the *Pranava AUM*, one cannot harm one’s self, others or the environment. On the opposite, one brings about positive change in the vibratory systems inside and outside. One condition: the *Japa* needs to be done properly, with “right-use-ness”. The *Pranava AUM*, says Maharishi Patanjali, needs to be chanted with *devotion and emotion*, with a pure intention. How can one sing with a pure intention when one is not pure? Buying any sorts of gadgets with the Sanskrit symbol of AUM won’t do. The *OM Japa* is both the tool to get to *Samadhi* and the end goal as it is the *Atman* in the form of vibration. But if one is not pure in the intention, the *Pranava* does not reveal itself and remains a one-syllable utterance. One needs to have the right key to open this treasure box. Inside the box is the infinite, the ultimate, the unmanifest, the stillness of the Divine.

Maharishi *Patanjali*, three thousand years ago, codified the eight limbs of *Ashtanga Yoga* in the *Yoga Sutra*. In a succinct way – only 195-196 Sutra – Patanjali exposes human afflictions and their causes, the ways to overcome them until steadiness of body and mind are reached, and then the further steps to attain concentration (*Dharana*), meditation (*Dhyana*) and finally, liberation (*Samadhi*). The eight limbs (*ashta anga*) of *Ashtanga Yoga* are analyzed under many angles (*anga*) so that we may find our individual way into these coded disciplines.

In *Samadhi Pada*, the first of the four chapters, Sutra 27-29, Patanjali describes the benefit of the constant repetition of the *Pranava Aum*, the sound of all sounds, the manifestation of all worlds, the embodied vibratory form of *Isvara* (God, the Absolute). The repetition is not a mechanical one. One needs to first understand the meaning behind this seemingly simple one-syllable sound, its effects on all bodies of man, and finally release all understanding and vibrate with *bhava*, emotion, a devotional emotion in this case. The *japa*, in time, will lead one

to Samadhi through the deep understanding of one's self as the Self, as the Cosmic State of Existence, *Purusa*.

The benefits of the *japa* of the Pranava AUM are listed in the Upanishads, as well as in *Tirumandiram* and in the *Bhagavad Gita*. Always it is stressed that the AUM is the *svarupa* of the Divine, its form made manifest. In the tenth chapter of the *Gita*, *Vibhuti Yoga*, Lord Krishna tells his valiant warrior and friend *Arjuna*:

Among the great sages, I am Bhrgu; among utterances I am the mono-syllabled "OM"; among holy offerings, I am the offering of Japa; among immovable objects, I am the mount Himalaya. (Tr. by Swami Tapasyananda, Verse 25)

By repetition of the AUM, one can attain liberation. In Chapter eight of the *Gita*, *Akshara Brahman*, Lord Krishna tells *Arjuna*:

Thinking of Me continuously, with a mind trained in the practice of spiritual communion and freed from the tendency to stray away to other objects, one attains to the Divine Spirit Supreme. (Tr. by Swami Tapasyananda, Verse 8)

Established in the spiritual communion by inhibiting all sensations, concentrating on the heart centre, and drawing up the vital energies to the head, one should meditate on Me along with the utterance of the single-syllabled mantra Om denoting Brahman. Departing from this body in this state, one attains liberation. (Tr. by Swami Tapasyananda, Verse 13)

AUM: THE SOUND OF ALL SOUNDS

AUM is divided into three main sounds: A, U and M. Number three is a sacred number in many esoteric traditions. It is the number linked to creation and the manifestation of form.

Yogacharya Dr. Ananda Balayogi Bhavanani in his book *Yoga 1 to 10* writes:

*The Pranava AUM (OM) is the Cosmic Nada (sacred sound of the universe), It existed before (Pra) anything arose anew (Nava). [...] The Pranava consists of three parts, namely the Akara (AAA), the Ukara (UUU), and Makara (MMM). According to Tirumoolar, the Akara stands for the Jiva, Ukara for the Para, and Makara for Shiva. He equates SIVAYA Mantra with the Pranava when he says that "Si" stands for Shiva, "Va" for Para, and "Ya" for the Jiva. According to the **Yogatattvopaniṣad**, the three Lokas, the three Vedas, the three Sandhyas, the three Svaras, the three Agnis, and the three Gunas are all supposed to be the letters of the Pranava. The **Garuda Purana** says that the three syllables represent the manifest (Vyakta), the unmanifest (Avyakta), and the Purusha.* (p. 52)

It is mentioned in many scriptures that out of the void came sound in the form of vibration. The Christians translated the Hebrew *ruah* as “the verb” but it truly means sacred spirit, a divine breath, a sacred vibration. Quantum Physics has, in the last decades, gone deeper and deeper into the essence of matter only to find that we are all a mass of vibratory waves. Not only humans are like so, but all that is. What appears to be a solid reality in and around us is a field of waves at different vibratory frequencies.

In his book, *The Science of Awakening Consciousness*, the Indian telecommunications engineer H.C. Mathur writes:

In scientific terms the solid objects and colours we see around us are only patterns of superimposed vibrations which appear to us as objects due to our previous memory and experiences. The memories and experiences are also vibration patterns stored in a certain band which we identify as our self. The whole phenomenon is an interaction of vibrations and has no objective reality. The vibrations themselves have manifested from void under the space-time limitation. The only reality is Void or Mrahman. (p. 34)

Studies in the field of vibration show that sound can change and affect these vibratory patterns that constitute what we perceive as reality. The work of Japanese Emoto on water crystals speaks to this phenomenon. Emoto, took pictures of water crystals taken from various springs or taps, and also experimented with sending positive or negative thoughts to water, sending prayers, and exposing the water to different styles of music. The crystals showed dramatic changes in their shapes, from harmonious (under the vibration of prayers and good, positive thoughts and words) to chaotic (under the influence of negativity). Hans Jenny, a Swiss scientist, investigated the field of vibration and called his results *cymatics*. He showed in beautiful images how sound vibration applied to water and sand modify the inner structure of matter.

Modern science, however, is only restating in current terms what the *Rishis* of lore and other sages around the world have always studied and applied: we are much more than what we perceive through our senses. Human response to speeds of vibration is brilliantly mapped out by Yogamaharishi Dr. Swami Gitananda Giri in his *Yoga Step by Step: A Correspondence Course*. Sound is the slowest of all forms of vibration, slower than electricity, heat, light, x-waves and other forms of waves that travel through the Universe. “Our cells are governed

by rhythms” writes Dr. Swami Gitananda Giri and, “learning to respond to a natural environment, cultivating natural desires and habits, limiting excesses, abnormalities and aberrations, cultivating Yogic virtues through *Kriya Yoga* [...] and particularly the practice of *Pranayama*, opens one into a natural flowing into the correct response to body demands, the senses, the emotions and the mind” (Lesson Eight, p. A-31).

Various cultures have used specific sounds to support the path of human evolution to *humane* and then *divine*, in particular the A, M, NG. The *Essenes*, the esoteric sect of orthodox Jews among which Kristos – Jesus Christ – lived in his early years and from whom he received part of his esoteric education, used the sounds A, M, NG to heal by touch and at a distance (Givaudan, *L'altro volto di Gesù, Memorie di un'Esseno*).

When chanting the Pranava AUM, the concepts of space and time dissolve. The dissolution of space and time is a prerequisite to overcome *Avidhya*, ignorance, one of the five *Pancha Klesas* enounced by Maharishi Patanjali in his *Yoga Sutra*. All is ONE: the understanding of this Oneness, of this Unity is the goal of the science and art of Yoga. Yet, in our *Avidhya* we perceive differences and opposites. H.C. Mathur describes how our perceptions spring forth from *Avidhya*, the major of the *klesas*, or obstacles to *Yoga sadhana*:

The beginning and the end of this universe is void. So also is its present status. The objects and events we see around us have no real existence. They are an illusion. They exist only in our mind, created by the mind and our sense organs. Our senses have a limited perception. They cannot perceive the whole and therefore, can only present a partial picture to the mind. The mind becomes a victim of ignorance. It interprets the sensations as material objects constituting the universe. Incomplete perception manifest as a whole sequence of objects and events out of a perfectly balanced state of dynamic equilibrium that is void. [...] Avidhya first sets the frame of reference by confining the scope of perception to three dimensions of space and one dimension of time. This disturbs the balance of void [Brahman] and manifests a cosmos under this limitation. (pp. 11-12)

The *Mandukya Upanisad* begins by saying that “*Om* is all this; whatever was is, and will be, as well as that which is beyond the triple conception of time” (quoted in John Grimes’ *Ganapati. Song of the Self*, p. 78). AUM is a vehicle to regain a state of balance through the awareness of the limits of our perceptions:

The concept of AUM, for example, as the envelop of all that exists, could be interpreted as a spectrum of vibrations with an infinite amount of information and energy inherent in it. This huge

amount of information and energy depicted by SHIVA and SHAKTI is inherent in the perfect balance of BRAHMAN. (p. xii)

In modern societies not only do we live by false perceptions of space and time but, what is worse, is that we live with the asphyxiating constraints of the lack of space and time. We are told that the planet is overcrowded and that we are all running out of time! Stress naturally springs from this conditioning of needing more and more and getting less and less satisfaction in the process.

We are bombarded by sound and this lack of *acoustic education and respect* is one of the major downfalls of contemporary “civilizations” and one of the roots of so much dis-ease. Our body, our emotions and our minds need quietude. Dr. Swami Gitananda Giri used to say that “health and happiness are our birth right and not our goal”. I would add that quietude is also our birth-right and not something to get only as part of our packaged vacations or luxury liner trips across the world. Quietude should not only be cultivated outside but, most importantly, inside. The quietude of the mind of the inner self are a pre-requisite for spiritual life. The Rishis, Yogis and spiritual masters around the world have always praised the benefits of inner and outer silence as a form of *tapasya* and cultivation of the self into the Self. *Mauna* is an observance and a restraint at the same time. We refuse our animal impulse to communicate at all times which is a form of *Abhinivesha*, clinging to life at all costs, and learn to listen, especially to inner sound, by quieting the train of thoughts that are sometimes louder than our voices, and just being.

LISTENING IS HEALING

Dr. Swami Gitananda Giri, in Lesson 45 of *Yoga Step by Step* introduces the practice of *Shabdha Pratyahara*, a controlled and evolutionary way to perceive inner and outer sound:

Sit in any of the recommended postures [comfortable Yogic sitting positions] and listen inside of your own head for the subtle sound of blood coursing through the arteries and veins, the sound of blood pressure or the “flub-dub” of the heart’s pulsation. Other body sounds may be used as well. Listen intently for two or three minutes, then allow the thinking/hearing to go outside of the body and listen for sounds right around the body. Sometimes a vibrant static sound can be heard in the air immediately around the head. After listening for a few minutes, let the ears under the control of

the mind listen to your immediate environment to sounds in the room or in the building or in the place where you sit. Now let the hearing go out into the area immediately around the site or building where you sit. Listen to every sound as it occurs. Now reach out with your hearing a hundred meters or so, perhaps up to a city block. Listen to any sounds occurring in that periphery. Stretch out the hearing for a mile, listening to all the sounds circumscribed by the limits of your Pratyahara Kriya. Now, let the thinking/hearing go as far away from you as humanly possible. Concentrating on sending the hearing to far-off distances: listen intently. In this way you have allowed the sense of hearing to do exactly what it has been created to do... to hear. Now having exercised the hearing to its fullest, withdraw the sense of hearing through a reversal of the steps of the Kriya, performing the true purpose of the Pratyahara at each stage until after ten to fifteen minutes, you re-enter the body again. Then listen intently to the subtle sounds within. Raise the mind with the last vestige of this inner concentration on sound into Bhrumadhya or Tysra Til or the Shiva Netra. These centres are included within the concept of Ajna Chakra, the Centre of Inspiration in Tantra, and Kundalini Yoga. (pp, 211-212)

Swamiji introduces a very deep and important concept: the speed of vibration of outer and physical sound and light are not the same as the ones of inner sound and light:

Be wise enough at this point to recognize the dominant part that the sense of hearing plays in one's Inner Life. In the Inner Life, the senses are reversed. Inner sight is a lower speed of vibration than Inner sound. Mastering of a physical hearing and Shabdha, Inner Hearing, is the key to Pratyahara. (p. 212)

What does this mean in relation to the Pranava AUM? When we say that the AUM is the sound of the Divine, what do we mean? Our physical sense of hearing is very limited. We swim in an ocean of vibrations and each of our senses can only receive a certain range of them. Our skin also perceives vibrations at another speed. As we become more internal and learn to withdraw the senses, we access another sense, more subtle, the sense of inner hearing. The AUM, however, springs from an even inner plane. It springs from Brahman Itself, as it manifests in Its polarity. What we perceive with our ears and what we can invoke and evoke with our vocal organs, however, is not to be despised. On the contrary, this is a manifestation of that higher Reality, just at a lower speed of vibration.

Vibrations exist at many speeds superimposing one another. H.C. Mathur pinpoints that vibrations carry energy and information. The vibrations of electric light carry a lot of energy but little information while the vibrations used for radio broadcast, for example, carry little energy and a lot of information (Mathur, p. 14). Perhaps the Pranava AUM is so powerful because its vibrations carry both a lot of energy and a lot of information. Energy and

information in the Pranava are equal and immense: they are the sum total of Cosmic vibrations. This concept is very vague for the beginner *Sadhak*, the Yogic practitioner. The immensity of these concepts is un-graspable and un-thinkable, going against the ideas of modern societies in which we are encouraged to emote and grasp or grab (food, emotions, knowledge, degrees, money, jobs, partners and so on). This immensity and awesome beauty should not scare or inhibit our spiritual practice. On the contrary, it can push us forward in our search for truth birth after birth until we can let go of all concepts and become One.

THE PRACTICE OF PRANAVA PRANAYAMA

The *OM Japa* cannot be done properly without the awareness of breath. First, concentration must be brought to the lungs and to the process of inhalation and exhalation. Then another element is contemplated: breath retention. As we move into the universe of Pranayama, the awareness and control of the vital force *Prana*, we move from our animal conditioned self to a more humane state of being. Patanjali lists the impulse of clinging to life, *Abhinivesa*, as one of the five *Kleshas*, the obstacles on the spiritual path of evolution. Breathing is an automatic function of the body. Generally we breathe in and out without thinking about it. In Pranayama, we first observe our breathing habits. Then, slowly, we begin to regulate the breath by counting the in-breath and the out-breath so that they become equal in length. Then we prolong the breath and add the third stage of retention of breath. Then, with much practice *Abhyasa*, dispassion towards failure or success, *Vairaghya*, and devotion towards the practice, *Bhava*, we may come to the fourth stage, the natural cessation of breath. This fourth stage is only for advanced practitioners and should not be “experimented” or forced by the beginners, especially those who are not under the guidance of a true Guru. All these stages of Pranayama are listed very succinctly in the Patanjala Yoga Sutra, in *Sadhana Pada* (the second chapter), Sutra 49-52.

Yogamaharishi Dr. Swami Gitananda Giri Guru Maharaj teaches his *Chelas* (students) that the science and practice of Pranayama are of utmost importance. The first volume of *Yoga Step by Step Correspondence Course*, opens with a page on “Yoga-The Science of Living” and then two pages on Pranayama (pp. 1-3). In Lesson Two and particularly in Lesson Three, Dr. Gitananda explains that the lungs have three sections and that sectional breathing is not

only possible but advisable He gives the detailed instructions to practice *Vibhaga Pranayama* or sectional breathing, which is divided into: *Adham Pranayama*, breath and energy control in the Lower Abdominal Area, *Madhyam Pranayama*, breath and energy control in the Mid or Intra-costal Area, and *Adhyam Pranayama*, breath and energy control in the Superior, High or Clavicular Area. Dr. Swami Gitananda Giri then instructs the *Chelas* on the proper *Mudras* to perform with each section. In Lesson Six he introduces *Mabat Yoga Pranayama*, in which all three sections are brought together into one vast, grand (*Mabat*) breath. It is in this Lesson that Dr. Swami Gitananda Giri explains the *Pranava Pranayama* (p. A-23):

Lower breathing is governed by the sound 'Aab', middle breath by the sound "Ooo", high, clavicular breath by the sound 'Mmm', while total breath, the complete union of all parts of the breathing apparatus, is controlled by the sound of 'Aab... Ooo ... Mmm', the Pranava Mantra AUM or OM. Think the sound 'Aab' when taking in the abdominal breath, then let out the breath with an audible 'Aab' for a longer period of time than the inspired breath. Repeat three or four times. Do the same with 'Ooo' for the mid-chest and 'Mmm' for the upper breath. Conclude with a few rounds of complete breath using 'AUM' in the same fashion. [...]

After giving some details about the ratios or counts to be used in the length of the in and out breath, Dr. Swami Gitananda explains that this basic (not simplistic) form of Pranayama is very well suited for Yoga beginners and that its benefits of a healthy body, mind and spirit are many (*Ibid*):

This is called Pranava Pranayama and has great Yogic benefits as it is the first Yoga, through Union of the Breath, that you have achieved. Extensive health benefits will also be noted and this Pranayama is an excellent Yoga Chikitsa, or breath therapy for those suffering from diseases of all types.

THE PRANAVA AUM: THE MEDIUM AND THE GOAL OF SPIRITUAL EVOLUTION AND WELL-BEING

What is inherent in Patanjali's aphorisms is that the Pranava is both a medium and a goal: it is the arrow to liberation from the wheel of death and rebirth (by cleansing us from the *Antarayas* and the *Kleshas*), and the Divine Itself. The chanting of the Pranava is very protective and required when intoning any *Mantra* or *Bhajana*. The letters of the Sanskrit alphabet are very *Sattvic* and powerful symbols that embody full concepts and realities. It is not surprising that they have been misunderstood as only *Sattvic* minds can truly try to grasp

their deep significance. A superficial and gross mind cannot make much sense out of them. John Grimes, in his book *Ganapati, Song of the Self*, writes:

The Sanskrit alphabet is arranged in accordance with the order of the origination of sounds in the vocal system, commencing from the larynx with the opening of the mouth, passing through the throat, and ending with the closing of the lips. Between the opening (pronounce the letter a, the first letter of the Sanskrit alphabet, as “uh”) and closing of the mouth (pronounce the letter m, the last letter of the Sanskrit alphabet), all the other letters/sounds that represent all one’s experiences and concepts, are produced. [...] (pp.78/ 79)

AUM is an *apotropaic* sound, a sound that protects and dispels negative influences. In the Paramparai of Yogamahrishi Dr. Swami Gitananda Giri Guru Maharaj it is always chanted at the beginning and the end of *Mantras* and prayers to turn a personal invocation into a Universal evocation. This concept is very important, as it is believed that intoning a Mantra without the protective seal of the AUM can attract the opposite effect.

In Tamil Nadu the AUM is often embodied in Lord Ganesha, the elephant-headed God, the Divine Lord Dispeller of Obstacles, the Obstacle to the Obstacles. Both in the Sanskrit and in the Tamil symbols for AUM one can imagine the head of an elephant with a twisted trunk, *Vakra Thundaya*. John Grimes writes:

Ganapati is referred to as the Omkara svarupa (the personification of the primordial word, Om). His curved elephant’s trunk is a representation of the pranava mantra, Om, the sound from which the world was created. [...] From the ice cave of the infinite, when the bindu began to expand with the first emanations of manifestation, the vibrations of Om emerged. This Om is Ganesa. He is the first word, Vac, the Primordial Cause. The Siva Purana says, “Omkara came out of my mouth. Originally, it indicated me. It is the indicator and I am the indicated. This mantra is identical with me. (p. 77)

In her article *Striking Sparks.... Making Fire*, Smt Yogacharini Meenakshi Devi Bhavanani details the importance of making and keeping a fire, *Homa*, in the ancient Indian household (home) and the necessary tools for the traveler, the fire sticks:

These sticks were a “life off” bestowed upon one either by Guru or father. The fire sticks are a pair, consisting of the flat lower stick, known as the Aranima Kritva. This has a small groove cut in the center, into which the Cottara Aranira, the upper stick, fits. To create the fire, the upper stick must literally be drilled into the lower stick with exactly the right speed and pressure. The upper stick moves a full circle to the left, stops for an instant, and then returns for a full circle to the right. The heat builds up. The process must not stop, otherwise the point of friction will defuse and ignition will not occur. Repetition (Abhyasa), constant action without stop, is the key to creating fire. Incessant,

unrelieved friction and intensity of unbroken effort alone will produce the sparks which create the fire.

Quoting a passage from the *Svetasvatara Upanisad* (1-14), Meenakshi Devi Bhavanani unveils the process of making fire as a metaphor for the process of enlightenment involving the Pranava AUM:

Svadeham aranim kritva, pranavam cottara aranim Dhyana nirmathanaabhyasat, devam pashyen nigudhavat,

“Make your whole being the lower fire stick, and the Aum (the Pranava) the upper fire stick. Ignite the fire within by the power of the Adhyaan, your meditation, and touch the hidden source.”

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