

SANSKRIT LANGUAGE.

Any language is basically a code. Both spoken and written languages are symbolic representation of a type of logic used for communication. A monotonous sound is clipped into short pulses by the introduction of a short period of silence and these are combined into sets that are given a meaning by the user. Any cyclic vibration has a typical characteristic of reversal of action, like up and down, forward and backward or left and right and this variation can be described as creation and destruction or acceleration and deceleration or sinusoidal oscillation. If the opposing effects are equal they cancel out or the nett algebraic effect is zero which does not contribute to detectable or measurable signal. The period the pulse is on can be considered a 'mark' and the silence a 'space' and a combination of mark and space makes a cycle. Numerous possibilities can be had with different combinations of mark space ratios and therefore many forms of codes can then become languages.

Verbal languages are composed of a complex form of such codes. Similarly script can be formed by dots and or dashes against a different coloured background and numerous complex combinations provide various language scripts. A white sheet of paper forms a monotonous background but a dot in a contrasting and detectable colour forms an elementary written code. The structuring of such codes is based on principles of organising limitations or constraints. The human speech mechanism has a set of built in organs that allow him to vocalise but at the same time his lungs, vocal cords, tongue, mouth, teeth, lips and nose act as constraints to limit his ability to control sounds. Formulating all these limitations in a theoretical way allows him to maximise the range and depth of his language coding system which Sanskrit is.

"Sanskrit" means a refined code. "Sama" means equalised and "krit" means cut, clipped, divided, pulsed or in other words a code. The language was developed scientifically and logically as the only possible code human beings could create naturally with the equipment they had, the human body. The lung along with the vocal cords formed a sound producing device. The diaphragm, separating the lung from the stomach, could be expanded or contracted thereby enabling the production of sound, through the vocal chords. It could be extended by an additional time duration called the second time constant. The tongue, teeth and lips clipped the sound to produce the consonants of the alphabet.

The code was systematised in the following manner. Clipping the sound at the back of the palate with the root of the tongue produced a silent or hard consonant like "ka". If it was vocalised at the same time it became "ga". Both "kha" and "gha" sounds could be formed by aspirating at the same time to produce the second time constant. If contact of the tongue was softened it became a nasalised "nga" thus forming a set 5 different sounds with the same position of the tongue. It had a direct correlation to the Triguna classification of interactive states in Sankhya as Tama Raja and Satwa with interface states Linga & Bhava and Abhiman & Ahankar.

Further, by placing the middle of the tongue against the roof of the mid-palate, another set of 5 sounds like "cha", "chha", "ja", "jha", "nja" were created. The alveolar position produced "tha", "ttha", "dda", "ddha", "nna" and the dental position gave "tha", "thha", "dha", "and dhha", "na". Next, using the lips the labial sounds of "pa", "pha", "ba", "bha", "ma" were produced. In all 5 sets of consonants with 5 characteristics in each set were created to cover the alphabetic spectrum of sounds. A third dimension was added in the form of short and long duration vowels.

Based on the fundamental and axiomatic concepts of Sankhya theory, the human ability to discriminate a change became the first detectable code. It was called a "matra" or a beat or period. Every code had a numerical or sequential value. Now, using the information we have derived so far we can set up a grid of the refined code called Sanskrit. The table of alphabetical codes is given below:

Consonants.

Tone/ Class	Guttural	Palatal.	Alveolar	Dental	Labial
Silent + hard	Ka 1	Cha 6	t'Ta 1	Tha 6	Pa 1
Silent + Aspir	Kha 2	Chha 7	t'Tha 2	Thha 7	Pha 2
Voiced + hard	Ga 3	Ja 8	d'Da 3	Dha 8	Ba 3
Voiced + Aspir	Gha 4	Jha 9	d'Dha 4	Dhha 9	Bha 4
Nasal	n'Ga 5	n'Ja 5	n'Na 5	Na 5	Ma 5
Semi- Vowel	Ya 1	Ra 2	La 3	Va 4	
Sibilant	Ha 8	Y'sha 7	Sha 6	Sa 5	
Ending	Ksha 0				iM 5

Vowels

Short	a	i	u	ir	ai	O
Long	aa	ee	oo	irl	aai	Ouw

The alphabetical code had a natural sequential numerical value and these have been marked against each sound. In Sankhya when two objects collided, rebounded and separated it formed an interactive cycle and was defined as Thama, Raja and sathwa respectively as the Gunas. Interactions could occur simultaneously or sequentially defined by the three phases of the Guna classification. Ten claps can be counted as such if it occurred one after another. However if all ten claps occurred at the same instant or simultaneously, it can be counted only as a single clap but would sound denser than one clap. Thama, being the simultaneous interactive state, had dense characteristics. Raja had resonant or transition characteristics, whereas Sathwa had expanding characteristics. The guttural had Thamasic qualities, the alveolar Rajasic and labial Sathwic characteristics. The palatal and dental were change over states of Linga/Bhava and Ahankar/Abhiman of the interactive states creating sounds. An axiomatic interaction can have only ten cycles and proof is given in the relevant chapters. But a cycle of five sequential counts repeated when it returned to complete the cycle. Hence numerically 1 to 5 formed the leading count, whereas 6 to 9 became the lagging count that ended again at 5. Vowels were not created by an interaction but were merely the extension of a state of sound vibration and hence did not have numerical value. Hence just as music timed to a beat or matra became enjoyable and memorable, prose composed as poetical verses confined to a matra or metre had the same effect with the added advantage of even conveying mathematical formulas and its solutions. This method created living human books that could survive generations just based on memory.

Preglacial Sanskrit was created as a spoken language and remained as such for two important reasons. Speaking was real-time communication method and as such it had 6 qualities of interactive variations. The spoken verses contained six types of controls as rhyme rhythm, tone, inflection, emphasis and onomatopoeic meaning. Numbers of any value can be represented by an alphabetical string of letters to any number of decimal places and can be easily remembered by composing it as a picturesque phrase. Hence mathematical theorems can not only be represented as memorable phrases at the obvious level but the letters in a phrase can represent numerical values of worked out solutions. Today animated graphic techniques make it easy to communicate the most complex ideas. In Vedic times too, the same principle was used to produce a dynamic imagery through a precisely formulated oral system. Scripting was ignored as a communicating tool as meditative processes were immensely superior in absorbing field characteristics through sound control. The Prathisakhya, an explanatory elocution appendix, clarified rule changes from the normally used procedure. Ancient Sanskrit had no grammatical restrictions for poetical compositions had to be flexible enough to convey complex ideas whereas prose, though comprehensive, failed due to its 'inability to memorise' long alphabetic sequences. Applying these factors to each set of verse 'simultaneously' through the learnt 'meditative Siddhi technique' created a real experience in the mind. The Dharma Mega Samadhi state helped to understand the meaning, as a realistic, picturesque 'mental experience', the author tried to convey

As an example the very first Sloka from of the Rigveda is decoded and interpreted as explained below. The Sanskrit phrase with its equivalent meaning is:

Agnimile purohitam yajnasya devamritvajam hotaram ratnadhatam.

<i>Agnimile</i>	Through expansion (by heat)
<i>Purohitam</i>	Theorising (by Pundits)
<i>Yajnasya</i>	Triggering (Sacrifice triggers nature to act)
<i>Devamritvajam</i>	Substratum of space (foundation of natural phenomena)
<i>Hotaram</i>	Extraction of . (collecting the result)
<i>Ratnadhatam</i>	Free energy (gift of the highest order)

Rephrasing it in understandable English:

"By triggering the expansive qualities of the fundamental substratum abundant free energy can be obtained".

The 26 digit number value decoded from the original Sanskrit code is '35531286185134564886222865'. It represents the numerical value of the volumetric rate of interactive stresses radiated as light in cubic yards per unit time of one cycle. The numbers are given below based on rules of pronunciation and emphasis:

Ag	ni	mi	le	pu	ro	hi	th'm	ya	jna	as	ya	dhe	va	mri	th	va	j'm	ho	tha	ram
3	5	5	3	1	2	8	6	1	8	5	1	8	4	5	6	4	8	8	6	2
ra	thna	dha	th	ma'm																
2	6	9	6	5																

The radial value in metres is $(35531286185134564886222865)^{1/3} \times .9144 = 3.00621248 \times 10^8$ metres/cycle.

The correction for the precession of the equinox is $1 + [(24 \times 3600) / 3.36 \times 10^6] = 1.01385$ which gives the correct rate of stress transmigration as a light wave in space: $3.00621248 \times 10^8 / 1.01385 = 2.9658 \times 10^8$. It is derived axiomatically in Sankhya as $10^b = 2965759 \times 10^8$ where $b = 2 / .618^3 = 8.4721$. But the measured velocity of light in Physics is 299792458 because its theoretical premise is that light travels in empty space. But applying the correction of the Sun Earth distance in terms of Solar radius of 214 times gives $10^{1/214} = 1.0100845$ and $2.9658 \times 10^8 \times 1.0100845 = 299792458$ metres /cycle second. The advancement and depth of knowledge in Vedic science is highlighted by the above.

Modern Sanskrit was the result of a post glacial renaissance by the survivors of the floods. The ancient oral communication system used in the brahmanical tradition of scholarship apparently survived intact a period of so many generations. For the resurrected Vedic compositions still reflect the enigmatic original concepts, despite efforts at projecting a rational meaning to phrases that were beyond the grasp of post glacial interpretation.

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