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#### ➤ From the MD's Desk:

Dear Friends,

Holi greetings to all of you.

It has been a very quiet month. Particularly, for me! Thanks to Ramaaji, PMC and Subbu, the resident directors. They have taken on the responsibility of handling most of the internal issues with Ramaaji as the single window contact for the residents.

The SLC is busy getting the landscaping done around the Phase 1a area. The common areas are yet to be completed; this will, hopefully, happen in another month. Once the civil work is completed, the landscaping will start.

The contract for painting the exteriors of cottages has been awarded to Asian Paints. They are giving us a 5 year warranty for their work. The painting will start in a week and is likely to be done in about 2 months.



The 'external' issues continue to be a challenge.

RBI continues to ask questions about our accepting foreign money for shares during 2009 and 2011. We are working hard giving the required answers. A lot of this information has to come to us from share holders. And, this is taking time.

The service tax department has reversed its original stand and has sent a notice for a large sum of money to be paid as tax for our share transaction. In short, they consider our activity as a 'real estate' activity rather than a share transfer. We have enough evidence to contest their view and this is being done.

Regards  
Dr. K. Lakshman

**SNL Archives:** All back issues of Suvidha News Letter are available at: <http://suvidha.co.in/news-letters.html>  
**Note:** Download the desired back issue for activating the hyperlinks in the document. Then read it at leisure.

➤ **Suvidha On The Move :**

○ **24-02-2017: 30 Meter tall Airtel Tower**

A 30 meters tall Airtel tower erected at Suvidha has become a new land mark at the village. With a view to enhance the telecommunications, Airtel has come forward to erect a tower on the periphery of Suvidha village for better 4G/3G signal strength. The installation is already completed and activation is expected soon.



○ **Erection of Pagoda:**

The Pagoda that was installed at Dr. Narayanan's Jayanagar house was dismantled, transported and re-erected behind the second security cabin adjacent to cottage # 15a. The civil work has been completed and the landscape work has to be initiated as per the schedule which includes the creepers to climb the pillars and beyond. Incidentally, the project cost is borne by the doctor couple. We are thankful to Dr. Narayanan for this nice gift to Suvidha.



○ **Water Conservation Project :**

Suvidha water conservation and ground water protection project has started off with execution of the check dams with our own resources. The first check dam has come-up after the lake water over flow canal to form a large pool after the walk over bridge. This will substantially reduce the tempo of overflow water and thus reduce soil erosion as well.



- **Progress of Phase 1a jobs:**

The Gazebo is getting completed. All the work of stone steps leading up has been completed. Hand Rails will be provided for the spiral staircase for safety reasons. Street Lights have been erected and powered up. Photos of both are given below,



- **Closure of the breach in the compound wall:**

Project of closure of the collapsed boundary wall with ducts to let out the rain water as well as the overflowing water from the lake near the STP is almost completed. One more check dam will come up just before the out flow track to dampen the force of gushing water and retain silt to avoid blocking the out flow pipes. Photo on the right gives the details.



- **Landscaping work:**

Gap in the Landscape behind the Cottage 77 and 78 was completed and beautified with appropriate plants on and around the natural rock formation in the area. For an easy approach, steps to the park in front of cottage # 150 were laid along with a hand railing support.



- **The Pink Swing:**

A surprise awaits the morning walkers along the cottage #167 road in the form of a beautiful pink coloured swing under the tree next to cottage# 167. Mrs. Vasanthi Naik has volunteered to develop the vacant land adjacent to their cottage at her cost. It is her initiative to have a cozy swing for those who want to relax under the tree. Big 'thank you' to Mrs. Vasanthi Naik for her kind gesture.



➤ **Suvidha Family News:**

- On 19-02-2017, Mrs & Mr, Aradya on the occasion of acquiring cottage#20 on resale, performed Sri Satyanarayana puja and hosted a grand lunch to all residents and invitees.
- On 26-02-2017, Mrs. Jyothi Kumar and Mr. Udaya Kumar H acquired cottage#115C on resale.
- On 09-03-2017, Mrs. Pushpa Prabhu and Mr. Devadas Prabhu hosted a grand lunch to Suvidha residents and other invitees to celebrate their moving into the new cottage after becoming a Suvidha shareholder. On this occasion Dr. Mohan Rao presented his video titled “Ramp Walk of seniors of the village” in three parts. Ms. Sharmila Aravind presented “Active Voices” a video on seniors 85+. The lunch was well attended and the food and the arrangements were meticulously thought out.

We congratulate and welcome all the new members to the Suvidha Family !

➤ **Suvidha Snippets:**

**a) Full bloom of Tree of Gold.**

Mr. Ashok Dey (Cottage#44) observes that our Village has a very large number of the **Tree of Gold (Tebubuia aurea)** in full bloom just now. The trees are almost entirely leafless just now -- leaves having been replaced by large clusters of bright yellow trumpet shaped flowers. And in the light of the early morning sun, when the trees look their glorious best, they are visited by many species of small birds -- among them the **Purple-rumped Sunbird (Leptocoma zeylonica)** and the **Common Tailorbird (Orthotomus sutorius)**, whose pictures are attached below. The Tree of Gold has a very short flowering season.



**b) Rat Snakes in a fight.**



A young member of our security staff, Pranab Bordoloi, is a keen observer of nature and has been photographing birds and snakes in our Village. One afternoon, a week ago, he took the picture of two rat snakes fighting for the right of the territory. It is a pretty close shot using his mobile. As an amateur, he has shown keen interest in taking pictures of birds, snakes, flowers etc. while on duty. Let us wish him a bright future in life.



➤ **Suvidha Talent Corner:**

Under this banner, we introduce to our readers, the contributions of our Suvidha family members who have developed substantial special skill-sets as hobbies. Hope you will all enjoy such presentations. We welcome all such talented members to participate in this endeavour.

- **Paintings:** Dr. Narayanan R, is a popular gynecologist and a resident of Cottage No. 107 at SUVIDHA. Dear readers, you have enjoyed some of his paintings over the past two years. They were captioned under the heading, "Flora of Suvidha". To bring in a change, he now intends to capture the beauty of Suvidha by sketching a few familiar scenes. Hope you will enjoy !



**RANGOON CREEPER**



**RANGOON CREEPER**

Botanical name: *Combretum indicum* Family: *Combretaceae* (Rangoon creeper family)

**Hindi:** Madhu Malati • **Marathi:** Vilayati chambeli • **Tamil:** Irangun malli • **Bengali:** Madhumanjari • **Urdu:** Ishq pechaan

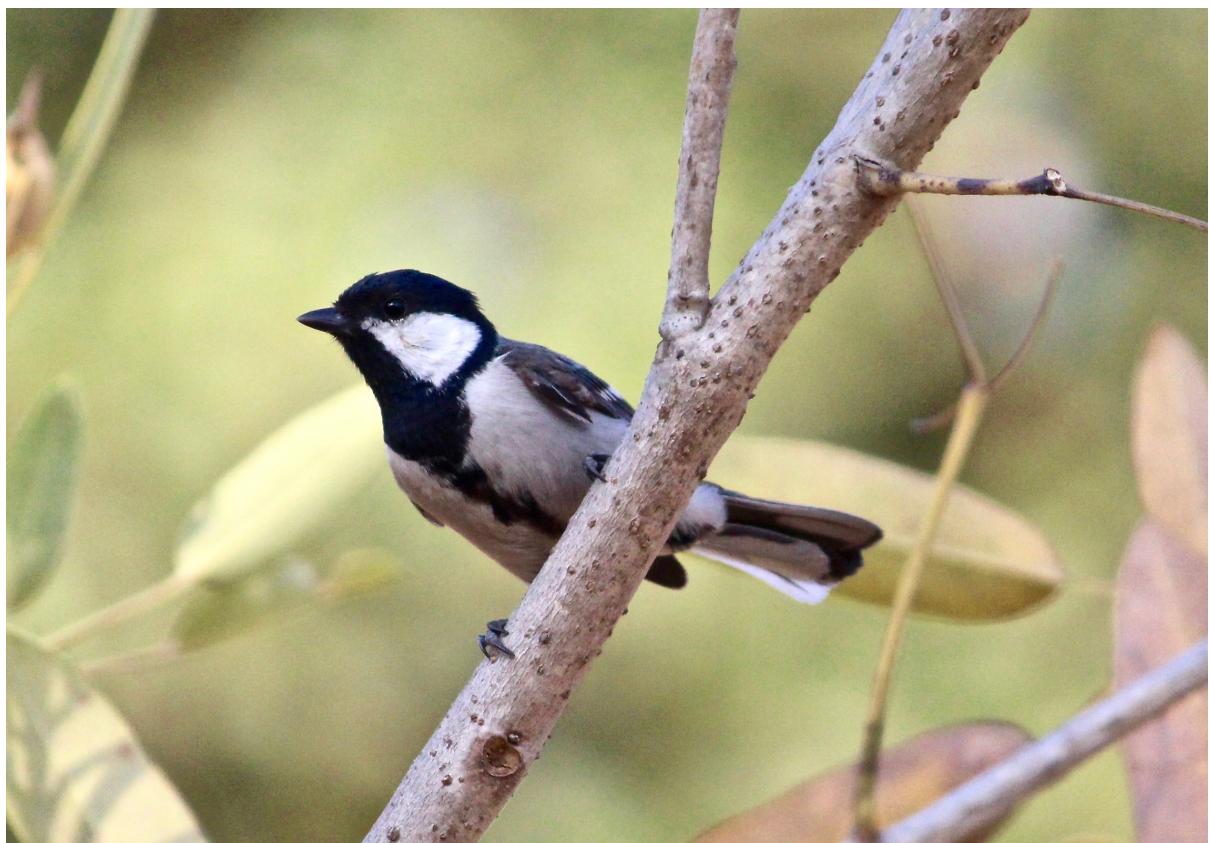
Rangoon creeper is the most common vine in Delhi. It is not uncommon to see the creeper rooted only in a small hole in cemented ground, but the vine thriving and climbing high. Clusters of fragrant white pendulous trumpets open white and then change to pink, red and finally a deep maroon. A vigorous twining climber blooming profusely throughout summer that can reach as much as 70 feet in tropical climates. This plant needs support for growing and is very useful in covering fences, supports, and walls. The fragrant white flowers grow in pendent racemes, quickly changing to pink then red, making a spectacular show. The growth rate is generally fast, and the plant does not make heavy fertilizer demands. Rangoon creeper does like medium to bright light. Under good conditions it will be necessary to prune the plant to keep it in bounds.

Rangoon creeper is found in thickets or secondary forests of the Philippines, India and Malaysia. It has since been cultivated widely in the gardens as an easy to grow plant.

- **Birds of SUVIDHA:** This is a series of beautiful and at times stunning pictures of birds that are either resident of or visitors to our Village. Mr. Ashok Dey, a permanent resident of SUVIDHA since November 2010, has been able to photograph as many as 101 different species of birds in the Village.



### GREAT TIT



#### Great Tit

If you are out early in the southwestern part of our Village you are bound to see the **Great (aka Grey) Tit (*Parus major*)** either singly or in small groups. These noisy little birds (13 cm from beak to tail) keep chattering away while foraging for insects, their eggs and larvae, flower buds, fruit and kernels of small nuts and seeds. With a glossy black head, bright white cheeks, a distinctive broad black band running down the centre of its white underparts and grayish white breast sides and flanks and black wing bars, the species is quite easy to identify. It uses its strong conical bill to hack open nuts and seeds which are held down firmly underfoot.

The species is distributed throughout the sub-continent and can be found in the plains and up to altitudes of 2000 m in reasonably well wooded areas. It hunts in flocks, sometimes in association with other insectivorous birds. Its nesting season is between February and November and it very often raises two successive broods. Both sexes share parental duties.

- **Butterflies of SUVIDHA:** India has over 1,500 species of butterflies. Mr. Ashok Dey, a permanent resident of SUVIDHA since 2010, has been able to photograph and identify many species of butterflies inside our Village until now. Our Newsletter will carry this series comprising pictures and descriptions of butterflies of SUVIDHA.

### ANGLED CASTOR



#### Angled Castor

The **Angled Castor (Ariadne ariadne)**, is distributed all over the sub-continent excluding the dry areas of the northwest but including the Himalayas up to altitudes of over 2000 m. It can be seen in our Village, flying slowly and jerkily with intermittent spells of gliding and settling down to rest every now and then on the ground or on leaves. It generally perches with its wings spread flat, moving very slowly.

With a wingspan of 40-60 mm, it is dark ochre in colour with sparse, wavy dark brown lines on its wings. There are conspicuous bright white spots towards the apex of its forewings. The female of the species has a slightly paler colour.

#### ➤ Readers' Corner :

#### Rama Redeemed in Bhavabhūti's Uttararāmacaritam

**Courtesy:** Dr. T. S. Rukmani, PhD, DLitt., Resident of Suvidha Village, Cottage # 73-74  
(Presently, the author is a Distinguished Professor Emeritus, Concordia University, Montreal, Canada.)

Śrī Rāma has been criticized for two or three events depicted in Vālmīki's Rāmāyaṇa, in which he did not follow the dictates of dharma and one of them is Sītā's abandonment on the basis of a rumour regarding her stay in Rāvaṇa's court. Did Rāma act in a hurry and was he overzealous to preserve his reputation as one who would sacrifice everything for the sake of his rājadharma or was there some mitigating circumstances to warrant his behavior. Scholars are divided on this issue and it has never been resolved to everyone's satisfaction. So much so that scholars like Rajaji who wrote the popular Rāmāyaṇa and Tulsidas of Ramacaritmanas fame preferred to omit this episode altogether and conclude the Rāmāyaṇa with the coronation of Śrī Rāma. However Sanskrit poets such as Bhavabhūti took it upon themselves to depict Rāma in such a way in the Uttararāmacaritam so as to humanize him and generate empathy for him in his difficult task as a dhārmic king by creating situations where Rāma reveals his true feelings which is absent in Vālmīki's Rāmāyaṇa. I shall use both Valmīki's text and Bhavabhūti's play in order to illustrate how this very event is handled by these two great poets.



Let us first look at Vālmīki's Rāmāyaṇa and then compare it with Bhavabhūti's Uttararāmacaritam. Vālmīki's work though considered an ādi kāvya is basically an itihāsa i.e. an epic which is a long poem, derived very often from ancient oral tradition, narrating the deeds and adventures of heroic or legendary figures or 'the history of a nation'. The Rāmāyaṇa is dealing with the hero Rāma's life and as such is narrating the main events in the life of the hero Rāma. Since the emphasis is on the hero's character and his conformity to the rules of society the Rāmāyaṇa of Vālmīki narrates the incidents and events in Rāma's life depicting him mainly as a king strictly conforming to the dharma of a king (rājadharma). As an example of being an ideal puruṣa Vālmīki had set out to depict the life of the ideal maryādāpuruṣottma Rāma. He had therefore not to give in to ordinary human feelings which would take away the exalted position in which Rāma was being portrayed. Rājadharma had to be adhered to at any cost and that is what Rāma does in the Uttarakāṇḍa. Let us look at the events as they unfold.

Rāma has been crowned king of Ayodhyā and all the guests have departed. Rāma was relaxing with Sītā in the garden. Sītā was pregnant and in keeping with the popular belief that all the desires of a pregnant lady called dohadā had to be fulfilled Rāma asks her what she would like. Sītā out of the blue expresses her desire to visit the āśramas on the banks of the Gaṅgā and spend a night there in those peaceful surroundings. Rāma agreed to her wish and promised to send her to the āśrama surroundings soon. The next day a spy called Bhadra who was asked by Rāma to find out the happenings in the city came back to report what he had heard. After much hesitation at Rāma's prompting he finally said: "The townspeople were unhappy that Rāma brought back Sītā with him to the palace without any thought regarding the time she spent in Rāvaṇa's Aśokavana. She was carried on the lap of Rāvaṇa when she was abducted and was thus contaminated by the touch of a person other than Rama. If the king can do so henceforth we also would have to forgive the trespasses of our women. After all whatever is done by the king the subjects will naturally follow him." This rumour regarding Sītā was confirmed by his friends as well. The news came like a thunderbolt to Rāma.

He immediately summoned his brothers and in the course of his narration mentioned how he also had doubts regarding bringing back Sītā who had spent a long time in Laṅkā with him to Ayodhyā (VII.45.6). It was because of that then the fire ordeal was undergone by Sītā and she was declared without blemish by all the devas and ṛsis. The same scandal had erupted once again and even though Rāma knows within his heart that Sītā is pure and in spite of this conviction he still is afraid of the ill fame brought by this accusation (insult) and says that he is ready to give up his life and even Sītā in order to get over this apavāda (insult). So he instructs Lakṣmaṇa to take Sītā the next morning and tells him to leave her near Vālmīki's āśrama on the Tamasā bank. There was no further consultation and he forbid anyone including Lakṣmaṇa to raise the topic even.

Lakṣmaṇa did Rāma's bidding the next morning and Sītā under the belief that Rāma was fulfilling her desire to visit the āśramas was very happy to accompany Lakṣmaṇa. Having reached the shores of the Gaṅga Lakṣmaṇa could not contain himself and informed Sītā about Rāma's decision. Sītā could not believe her ears and laments her fate. She does not blame Rāma even then when without rhyme or reason he abandoned her just because of some rumour in the town. The only redeeming feature was that she was left near Vālmīki's hermitage where she subsequently gave birth to her twins Lava and Kuśa.

Before going forward with the rest of the story let us see if there is any justification for Rāma's behavior towards Sītā especially when she was in an advanced stage of pregnancy. Of course that is not to excuse Rāma of this heinous act. The first excuse which comes to mind for this behavior is that (1) all the elders including Vasiṣṭha and Viśvamitra had left Ayodhyā to attend to the sacrifice that was being performed by Rāyaśrṅga and so there were no elders to advise Rāma in this difficult situation. (2) Rāma had just taken over the kingdom and was totally inexperienced in the art of governing. The first scandal hit him like a thunderbolt and his knee jerk reaction was to abandon Sītā in order to appease this small group of scandal mongers. (3) Rāma was always conscious of the reputation of the Ikṣvāku lineage in protecting dharma, and in his new role as the king of Ayodhyā he wanted to please each and every individual in the kingdom. Of course in his haste he forgot that Sītā besides being his wife was also a prajā or subject in his kingdom and deserved to be protected as well. (4) Rāma in his new role as king was overzealous to follow the path of dharma. He therefore tells his brothers that he would rather abandon his life, his brothers, and if he could do that then the abandonment of Sītā is not so big a thing (VII.45.14). It is sad to note that in the order of things which Rāma considered precious and difficult to give up, the abandonment of Sītā is not given as much weightage as that of giving up his own life or giving up his brothers. This reflects on the patriarchal mentality of society at the time. This also made it easier for Rāma to take the decision to send Sītā away to escape from the scandal that was doing the rounds.

What could Rāma have done under the circumstances: (1) He could have called a janasabhā/gathering of the people and publicly asked Lakṣmaṇa to narrate the episode of the agniparīkṣā which Sītā underwent in Laṅkā to convince them of Sītā's innocence. (2) Since all the elders had left he was handicapped as a statement from an elderly statesman like Vasiṣṭha could have nipped the rumour in the bud. Alternately Rāma should have had the courage to carry on with his job

satisfied that he has taken his subjects into confidence and there was nothing further that needed to be done regarding this scandal. As is the wont then the scandal mongers would have been shamed in front of all the others. Not doing anything was no option and taking the simplest way out by appeasing the rumour mongers was one of the most cowardly acts of Rāma.

The only silver lining in this despicable act was the instruction to leave Sītā near Vālmīki's hermitage hoping that she would be found by the sage and taken care of. Lakṣmaṇa could have left Sītā without telling her the purpose for which she was brought but he had the courage to tell her whatever transpired and also finds fault with Rāma for giving credence to something which was already dealt with in Śrī Laṅkā. Lakṣmaṇa comes back and when informed of what had transpired Rāma seemed to be satisfied and says that he has now gained peace! (VII.52.19). After this we do not find any more reference to Sītā except to learn that she gave birth to twins whom Vālmīki named Lava and Kuśa and who grew up in the hermitage. The next time we hear of Sītā is when Śatrughna visits Vālmīki's āśrama on his way to kill Lavaṇāsura and meeting Sītā and coming to know of the birth of her twin sons Lava and Kuśa. Again on his way back he along with his followers visits Vālmīki's hermitage and listens to the story of Rāma recited by Lava and Kuśa composed by Vālmīki. He however refrains from asking Vālmīki about this composition and after returning to Ayodhyā does not inform Rāma about this nor of his meeting with Sītā and about her welfare. (VII.72-73)

We then hear of the incident of Śambuka a low caste man doing penance and due to that a brahmin boy losing his life. Today we would find this logic strange to connect someone from the lower rung of society doing something which is proscribed leading to the death of a boy from the Brahmin class. Among the many objectionable acts of Śrī Rāma is that of his killing this Śambuka without giving him even a chance to explain himself fully to Rāma. Of course his killing Vāli hiding behind a tree is also well known. This act brings back the Brahmin boy to life.

We then find Rāma deciding to perform the aśvamedha sacrifice and inviting kings, sages and others as guests for the occasion (VII.91-92). Vālmīki also is one of them and he comes with his disciples Lava and Kuśa who have now grown up to be young men. They now sing the story of Rāma's life and regale the citizens of Ayodhyā with their prowess. Rāma comes to hear of their recital and invites Vālmīki along with Lava and Kuśa to his court to listen to his own story recited by his own sons. Recognizing them to be his sons and wishing to see Sītā he asks Vālmīki to bring Sītā and for her to prove her innocence once again in front of the assembly (VII.95). Vālmīki accordingly presents Sītā at the court the next morning and presents her before Rāma. It is here in the assembly of his people that Rāma openly acknowledges that in spite of knowing fully well that Sītā was innocent he abandoned her due to fear from the scandal and asks to be forgiven by Vālmīki. He however still wants Sītā to prove her innocence once again and Sītā had had enough. She then pleads to mother earth to open up as a proof of her absolute fidelity to Rāma and Rāma alone (VII. 98). In response mother earth from whose womb Sītā had originally arisen opens up and carries her away. Thus Vālmīki gives a fitting reply to Rāma's cruel act of repeatedly asking for proof of Sītā's fidelity.

The overall impression one gets of Rāma in Vālmīki's Rāmāyaṇa is a king who is more worried about his personal reputation as a dhārmic king and going to great lengths to preserve rājadharmā. Whether it is the best way to act under the circumstances will be judged by each individual in his or her own way.

But Bhavabhūti seems to be dissatisfied with the way of Rāma's depiction by Vālmīki and thus transforms this poignant tale and humanizes the character of Rāma in his play the Uttarārāmacaritam .The Utta. being a ḍṛṣyakāvya or nāṭaka has the advantage of having characters on the stage and bringing the story alive to the viewing audience. It is also possible to change one's opinion as the story progresses. We see all this happening in the Utta.

The play starts with Rāma's guests all preparing to leave after witnessing Rāma's coronation. All the elders leave for Rṣyaśīṅga's sacrifice and Vaśiṣṭha sends the following message for Rāma: You are a child and new is the experience of being a king. But always be vigilant regarding the following of your duty towards the subject" (bāla evāsi navam ca rājyam;yuktah prajānām anurañjane syāstasmādyāśo yatparamam dhanam vah). In answer to that Rāma pledges that he would gladly sacrifice love, mercy, happiness or even Jānakī in order to please the people of Ayodhyā (sneham dayām ca saukhyam ca yadi vā jānakīmapi, ārādhanānaya lokasya muñcato nāsti me vyathā). While in Vālmīki this declaration comes after hearing of the slander being spread in the city regarding Sītā, to place it right at the beginning of the play emphasizes that come what may Rāma is committed to following rājadharmā to guide his rule. Thus Rāma has proclaimed his commitment to rājadharmā openly and he will have to stick to it at all cost. Pious women like Arundhatī and the queens had also told Rāma that he should also fulfil whatever wish the pregnant Sītā had to her satisfaction. These two operative commands decide Rāma's action in sending Sītā away to the forest as she expressed a desire to visit those sylvan surroundings once more and also to justify his action of abandonment of Sītā due to his prior commitment to rājadharmā. Rāma's meticulous observance of rājadharmā could justify his action of Sītā's abandonment in some people's eyes at least. Lakṣmaṇa does not abandon Sītā near Vālmīki's āśrama as in Vālmīki but leaves her on the river bank of the Ganges. Sītā falls into the river due to birth pangs and gives birth to the twins in the river protected by Gaṅgā and her

mother Prthivī (Bhūdevī). It is these two goddesses who leave the twins in Vālmīki's āśrama and Sītā visits them only after twelve years. This minor change also reduces the anxiety that people might have had regarding Sītā's welfare and her living with her mother Earth is any day better than living in an āśrama in those days of separation.

In Vālmīki, Rāma seems to have gone into a shell and Sītā seems to have faded into the background after this incident. Even Śatrughna's meeting her and seeing the twins did not induce him to tell Rāma about it. But Bhavabhūti keeps the memory of Sītā alive by introducing two interludes. Act II is entirely devoted to introducing the twins Lava and Kuśa who were entrusted to Vālmīki by the goddesses Gaṅga and Prthivī and we are informed that they had grown up well tutored by Vālmīki. We thus know that the twins are safe and sound. In Vālmīki we had to wait till Śatrughna's visit and it was only a cursory mention of them in that context. In Bhavabhūti we learn that they have mastered all the śāstras and have complete knowledge regarding the jṛmbhaka missiles and they have reached their twelfth birthday and further that Vālmīki had composed the Rāmāyaṇa in the śloka metre. We also come to know that Rāma had a golden image as partner for his religious ceremonies thus making him rise in the estimate of the public. The information that Rāma had decided to perform the aśvamedha sacrifice and Chandraketu, Śatrughna's son has been appointed as its commander is also supplied in this interlude. Finally we are informed here that Rama was in Janasthāna in order to punish Śambuka who was doing penance there.

The third act is called a shadow (cchāya) wherein the sylvan deity Vāsantī and the river Tamasā personified have a conversation. Rāma is in Janasthāna and Sītā also is visiting Vālmīki's āśrama on the pretext of attending the auspicious knot-tying ceremony of Lava and Kuśa for their twelfth birthday. She is invisible to everyone and that is why this interlude is called cchāya. In the course of the interlude Vāsantī rebukes Rāma for his cruel deed of abandoning Sītā and it must have been a source of satisfaction to the audience to see that Rāma was chastised for his behavior. After all literature is addressed to an audience which is in sympathy with its characters especially the ones who are wronged without rhyme or reason and this rebuking of Rāma by Vāsantī must have satisfied the hurt feelings of those who were watching the play. Rāma who was apprehensive about Sītā's plight was also reassured of her being alive. Sītā also comes to know of the golden image of herself made by Rāma and is reassured of his enduring love for her.

Act four of the Utta. deals with Lava challenging prince Chandraketu to a battle in order to protect the aśvamedha horse. Acts five and six provide an occasion for Rāma to come directly in contact with his sons Lava and Kuśa and also to suspect that they could be his own children due to the jṛmbhaka weapons serving the two as well as their strong resemblance to Sītā herself. Rāma also learns that Valmīki has composed the life history of Rāma and is eager to see it. The seventh act is significant in many ways. The Rāmāyaṇa is staged as a play within a play (cchāyānātaka) and Rāma along with Lakṣmaṇa and others watch the entire story as composed by Vālmīki. In the course of the enactment it is almost certainly revealed that Kuśa and Lava are indeed Rama's sons. A reunion of Rāma with Sītā and the twins Kusa and Lava is announced and there is no reaffirming the purity of Sītā as in Valmīki's Rāmāyaṇa. Instead Arundhatī just announces the purity of Sītā and all the citizens gladly welcome back Sītā. Sītā joins Rama and her sons Kuśa and Lava and the story ends on a happy note.

What has Bhavabhūti achieved through this deconstruction of the original story? Rama has been depicted as a human being subjected to all the vagaries of human emotions. This enables some people at least to forgive his harsh treatment of Sītā. Many an opportunity is provided to Rama to repent for his hasty act and also to ask the forgiveness of all the elders openly for his rash act. Almost three acts including the interludes deal with Rama's sorrow in great deal and by giving an opportunity to Sītā herself to witness his plight consoles her and enables her to forgive his cruel act. She was more hurt because Rāma did not even take her into confidence before acting in such a cowardly manner. His confession and seeing his pitiful sight enables her to forgive his wrongdoing. The public also is somewhat mollified. A great improvement over Vālmīki was that Bhavabhūti does not ask Sītā to prove her innocence again; it is Arundhatī who takes over the task of proclaiming her innocence and the play thus ends on a happy note. The most important innovation is this ending on a happy note and not the disappearance of Sītā into the womb of the earth as in Vālmīki. This is in keeping with the rules of Sanskrit dramaturgy which forbids depicting tragedy on the stage.

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## MAGNETISE

Compiled by Dr. P M Chandrasekhara, Cottage # 75

### The Five Senses

In the beginning, there were just the elements, namely, earth, water, air, fire and space.

Then, as part of the evolutionary process, the first element, earth, manifested itself into the **sense of touch** and one-sensed creatures came into being. The vegetable kingdom came into existence. Plants are one-sensed creatures and stay rooted to the earth and it is the earth that nurtures them.

Centuries passed by. Then the second element, water, manifested itself into the **sense of taste** [saliva] and two-sensed creatures came into being. Water also symbolizes movement. Insects and worms, moving in search of their food came into existence.

Centuries passed by. Then the third element, air, manifested itself into the **sense of smell**, and three-sensed creatures came into being. Air is the fundamental carrier of smell. Air also symbolises flight. Life forms that can fly in search of their food came into existence.



Centuries passed by. Then the fourth element, fire, manifested itself into the **sense of sight**, and four-sensed creatures came into being. Without light outside, it is darkness, and without light within, it is blindness, one cannot see. Fire symbolises both the light without and the light within. Life forms with sight came into existence.

Centuries passed by. Then the fifth element, space, manifested itself into the **sense of hearing**, and five-sensed animals came into being. Sound travels in space. The animal kingdom was fully in place.

That is how, over the centuries, the five elements through the evolutionary process evolved into various multi-sensed life forms. Now the big question is, 'So what manifested into the six-sensed human beings?'

### The sixth sense

Our universe is a cosmic magnetic field. Gravity is fundamentally magnetism. Our galaxy (Milky Way), our solar system and every other galaxy and the various celestial bodies are all suspended in the cosmic space, controlled by mutually acting magnetic forces. All of them are attracting and repelling each other, thus holding each other in their respective positions, and also aiding the rotations and revolutions. Any imbalance in the cosmic magnetic field, even momentarily. Results in the cosmic accidents causing the big bangs and the falling meteors.

Bible says, 'God created human beings after his own image'. The Vedas explain, 'It is the *Paramathma* that manifests as the *jeevathmas*'. The Koran asserts. 'There is Allah, and everything else descended from Him'

Scientifically explained, from the cosmic magnetic field manifested this bio magnetic field called human. The manifested essence of Existence is man. The basic properties of the magnet, attraction and repulsion, manifested itself as the sixth sense in man, the **sense of discrimination** – pain or pleasure, right or wrong, good or bad, this or that – choosing one and repelling the counter – possibility.

As it is important that the cosmic magnetic field be in perfect sync for the cosmos to be hassle-free, man has to get his magnet right for his life to be flowing zero-defect.

### Get your magnet right

There are three components for a man to get his magnet right:

1. His dominant thoughts and feelings have to be right.
2. His processes have to be in congruence with his desires.
3. His energy levels have to be high.

Firstly, whatever are your dominant thoughts and feelings, those become the direction of your magnet and you attract more of them into your life, and repel the counter-possibilities. This explains the theory of 'Like begets like'. It also explains why the rich get richer and the poorer becomes poorer. If you are abundance-conscious, then that's what you will attract

into your life. If you are scarcity – conscious, then that's what you will attract into your life. It also explains why for some people everything is a problem, and why for some, nothing is unsolvable. It is their dominant thoughts and feelings that make it so.

Let us discuss a few examples. You have lost a relationship. You are perpetually lost in the thoughts of that lost relationship. Feelings of hurt, hatred and the revenge engulf your heart. Now this will become the direction of your magnet. As a result, you will not only draw more and more relationships into your life that will eventually hurt you, but you will also repel the avenues of love. When you are attracting the negative, you are obviously repelling the positive. This explains the reasoning behind 'Why positive thinking?' Positive thinking helps you to attract the positive, and thus repel the negative.

It is for this very reason that every religion insisted on the practice of forgiveness. Blatantly stated, forgiveness is not some saintly quality to emulate, but for the sheer selfishness of getting your magnet right, you need to practice forgiveness. It is not enough what you think for yourself. It is equally important what you think for others. It is not enough you think good for those who have been good to you. It is not enough you celebrate success alone. It is equally important that you celebrate every one's success. Stop looking at what has left you and start focussing on what you are left with.

Count your blessings and never your troubles. Don't feel too much with your failures, but focus on the lessons learnt. Celebrate every success of yours, and run your victory laps. Never get even with others, but always get ahead. Never expect gratitude, but never fail to express gratitude. Seek His grace to outperform the competition, but never pray for other's downfall. Let problems come from anywhere, but let solutions come from you. Counter every negative thought with five positive thoughts, even if it is a mere mental imposition. Every time the world tells you, "You can't", remember, "The loudest way to tell the world to shut up is to produce results, 'Every time the world tells you, "You can", acknowledge by telling them, "I will prove you right'

Darkness, or everything to do with it, would be the last thing that most of us would ever desire. Darkness is evil, creepy and hostile. You never know what havoc it would have in store. However, you'd have noticed that when there is a power shutdown at night or when you are out in the dark, initially you are surrounded by pitch black but slowly you gain familiarity with darkness and the intensity of blackness narrows down. Gradually people, objects, pathways become visible even without an iota of light. As it turns out, the happiest and the most successful of us also go through dark phases at least once in a lifetime. When you wallow in darkness, you believe that you are blinded, and suddenly, there would seem to be no solution to your problems. What you long for is the break of day or a ray of light to break through your darkness. And you call it hope. And the pre-requisite to break through the spell of darkness is to understand it and face it fearlessly. Even in the deadliest situation of life, if you could really hold your calm for a moment and help your mind to locate and gather scattered pieces, soon you would be sorting out the jigsaw puzzle. Only if one thinks with clarity under the influence of magnetic forces will be able to find a way.

Secondly, your processes have to be in congruence with your desires. It is an eternal law that we do not get in life what we desire, but we only get in life what we deserve. It is only by getting our process in congruence with our desires that we deserve their fulfillment. You cannot desire east and go west. It takes what it takes to be healthy and fit: Discipline. Unless you are tough on yourself, life will not be easy on you. If you want to be a pathfinder, you must dare to be a path breaker. Unless you are willing to subordinate your likes and dislikes, you cannot fulfill the purpose of your life. To be a Numero Uno, you got to be the best in what you do. Learn more than what others know. Do more than what others do. Expect more from yourself than what others expect from you. If you want Krishna beside you, then you have to qualify yourself as the best warrior. Competence magnetizes the divine grace. If you want best from life, you got to give your best to life. And, without purity, there is no spirituality. Without self-purification, the divine shall not descend. This explains how the so-called spiritual gurus in losing their inner-purity also lose their spiritual grace. Without process excellence, there cannot be excellence in results. Consistently do this process – audit: 'Are my processes in congruence with my desires?'. Thirdly, you need to have connectivity to a source of energy: a place or a person. A house can be run with a residential electricity connection, but not a factory. A factory would need industrial connection. Similarly, our private reserve of energy is enough for us to meet our day-to-day demands. However, higher the ideals, bigger the goals, deeper the purpose, then greater are the needs for high reserves of energy. Places of worship, irrespective of the religion, are supposedly spaces with high vibrations. That's why, some spaces fill people with vibrations. Spiritually evolved people are supposedly the souls with high vibrations. That's why, some people fill spaces with vibrations. That's why, the saying, 'Where he sat became a temple'. Our physics laboratory experiments remind us that an electromagnetic field cannot function with a voltage drop. Similarly, for your inner-magnet to work effectively, your energy reserves have to be high. Stay connected to a spiritual source. The more you stay in the presence of a rose garden, the more you will begin to smell roses. Find something to hold on to and hold on to it with complete faith.

The Vedas suggest, true growth is only when a man from a life of 'maximum efforts producing minimum results' transforms into a life of 'minimum efforts producing maximum results'. And the only way to achieve it is by getting your magnet right. Thought management plus process management plus energy management: All the three have to be right for your magnet to be right.

Gautama Buddha is just a Siddhartha who got his magnet right. Get God into your team by getting your magnet right. You are designed for abundance. You deserve abundance. You got to magnetise abundance. Make yourself a powerful magnet....

**Acknowledgement :** Magnetise Abundance : Infothoughts: Vol. 4: Issue 9" P.14 to 18.: Dec. 2015

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