
NAAM ABHIYAAS

GYAANI SANT SINGH JI MASKEEN

The tongue is doing the JAP of Waheguru, but the thought of uttering Waheguru mantra takes place in the mind. The navel is natively referred to as Dhunni because it is this place where sound (dhun) emerges from. The air strikes the Dhuni when a thought of saying something takes place in the mind. Naabhi (Navel) is like a wind instrument - For example, a harmonium, flute, shainai, etc. can only produce sound if it is pumped with some air, otherwise one cannot produce any sound out of them. Naabhi is one such instrument Waheguru has planted in our body that only produces sound if wind is applied to it. It is the wind that is an important element in the whole procedure. That is why, Guru Nanak Dev Ji has called wind a Guru because it is the Guru that creates associations for us. Wind produces speech, and with speech we are able to make associations with others. In the worldly affairs, we first see and then speak about it. In the case of Waheguru, we will HAVE to speak to create the association.

ਕਬੀਰ ਕੇਸੇ ਕੇਸੇ ਕੂਕੀਐ ਨ ਸੋਈਐ ਅਸਾਰ ॥

kabeer kaeso kaeso kookeeai n soeeai asaar ||

Kabeer, chant the Name of the Beautifully-haired Lord; do not sleep unaware.

ਰਾਤਿ ਦਿਵਸ ਕੇ ਕੂਕਨੇ ਕਬਹੂ ਕੇ ਸੁਨੈ ਪੁਕਾਰ ॥੨੨੩॥

raath dhivas kae kookanae kabehoo kae sunai pukaar ||223||

Chanting His Name night and day, the Lord will eventually hear your call. ||223|| (Ang 1376, SGGS Ji)

Kabir Ji says no matter what, I will keep on saying Lord's name, eventually my call will be heard. On the worldly level, we see and then speak, but here one has to just keep saying His name, one day we will be able to see Him standing right in front of us.

When wind strikes the Naabhi, it produces a sound, that sound is called Parra. When that sound rises up and reaches the heart, it is called Basanti; this is where that sound receives its words. When the words reach the throat, that state is called Madhmaa, this is where a complete sentence is formed. Eventually, tongue expresses it outside the body; this state is called Bekhari. So these are the stages of speech:

1. Parra
2. Basanti
3. Madhmaa
4. Bekhari

Now, one has to reverse the process and take that sound back to the Dhunni, the place where the sound arose from. Kabir Ji refers to this as:

ਉਲਟੀ ਗੰਗਾ ਜਮੁਨ ਮਿਲਾਵਉ ॥

oulattee gangaa jamun milaavo ||

Turn your breath away from the left channel, and away from the right channel, and unite them in the central channel of the Sushmanaa. (Ang 327, SGGS Ji)

One has to reverse the cycle and merge Ganges back into Yamunaa - The sound that was created at the Naabhi, and came out of the body via the tongue has to be reversed and sent back to the Naabhi. Of course, this process is very difficult. One can keep saying Waheguru Waheguru thousands of times, the effort will be fruitless until one is able to reverse the sound and take it back to where it emerged from i.e. the Dhunni. In order to do that, Bekhari must be converted to Madhmaa, Madhmaa to Basanti, and finally Basanti to Parra. The inner revolution will start only when the process of utterance of Waheguru is reversed.

When Waheguru is uttered and reversed this way, it takes away all the clinging pains and sufferings; this sound provides supreme bliss. However, in order to be able to say Waheguru in the above way, one has to utter Waheguru a lot of times and meditate on it until the state is reached where the process of reversal is finally accomplished.

How to achieve the reversal? The sound came out from the inside via the tongue, so it cannot take it back in; one has to use the ears to take the sound back inside. Guru Teg Bahadur Ji says:

ਰੇ ਮਨ ਰਾਮ ਸਿਉ ਕਰਿ ਪ੍ਰੀਤਿ ॥

rae man raam sio kar preeth ||
O mind, love the Lord.

ਸ੍ਰਾਵਨ ਗੋਬਿੰਦ ਗੁਨੁ ਸੁਨਉ ਅਰੁ ਗਾਉ ਰਸਨਾ ਗੀਤਿ ॥੧॥ ਰਹਾਉ ॥

sravan gobindh gun suno ar gaao rasanaa geeth ||1|| rehaao ||
With your ears, hear the Glorious Praises of the Lord of the Universe, and with your tongue, sing His song.
||1||Pause|| (Ang 631, SGGS Ji)

Keep on singing Waheguru matra, but do not let it get wasted in the thin air, the purpose is to listen with ears and take the sound back inside the body. Just like food is taken in with mouth and eventually becomes blood, similarly when praises of the Lord are taken back inside, the person will be blessed with salvation; this absorbed sound will give supreme bliss, and result in Samadhi Avastha. However, one has to really LISTEN to the sound of Waheguru matra; when one LISTENS with utmost concentration, millions of pains and sufferings are eliminated by just one Waheguru Jap.

ਨਾਨਕ ਭਗਤਾ ਸਦਾ ਵਿਗਾਸੁ ॥

naanak bhagathaa sadhaa vigaas ||
O Nanak, the devotees are forever in bliss.

ਸੁਣਿਐ ਦੁਖ ਪਾਪ ਕਾ ਨਾਸੁ ॥੧੦॥

suniai dhookh paap kaa naas ||10||
Listening-pain and sin are erased. ||10|| (Ang 3, SGGS Ji)

When one really LISTENS with love and concentration, then ears will absorb the sound inside and take it to the throat i.e. Madhmaa. When one is able to convert Waheguru sound back to Madhmaa, it will give immense joy to such a person - he will be able to actually enjoy the rass of Gurbani. If the concentration and love is maintained, the sound reaches from Madhmaa to the

heart (Basanti); one starts hearing the Anhad Naad at this stage. This stages takes that person to the doorsteps of God. Guruji describes it as follows:

ਸੋ ਦਰੁ ਕੇਹਾ ਸੋ ਘਰੁ ਕੇਹਾ ਜਿਤੁ ਬਹਿ ਸਰਬ ਸਮਾਲੇ ॥

so dhar kaehaa so ghar kaehaa jith behi sarab samaalae ||
Where is that Gate, and where is that Dwelling, in which You sit and take care of all?

ਵਾਜੇ ਨਾਦ ਅਨੇਕ ਅਸੰਖਾ ਕੇਤੇ ਵਾਵਣਹਾਰੇ ॥

vaajae naadh anaek asankhaa kaethae vaavanehaarae ||
The Sound-current of the Naad vibrates there, and countless musicians play on all sorts of instruments there.

ਕੇਤੇ ਰਾਗ ਪਰੀ ਸਿਉ ਕਹੀਅਨਿ ਕੇਤੇ ਗਾਵਣਹਾਰੇ ॥

kaethae raag patee sio keheean kaethae gaavanehaarae ||
So many Ragas, so many musicians singing there. (Ang 6, SGGS Ji)

There is immense celebration at the doorsteps of the Lord. Ancient Kings and Maharajahs would order music to be played at the doors of their palace during mornings and evenings. Bhagats would hear the Anhad Naad inside, and created instruments to try to reproduce that sound. This stage is immensely enjoyable, but there is only one more step left to be taken further - the sound that has become Madhmaa has to strike the Naabhi and become Parra again.

If the required concentration is maintained and one keeps keeps the Jap going, the sound will strike the Naabhi; the Naabhi that opened to create the sound in the first stage will fully open up. At this stage, body lives but mind (mann) dies. Such a person starts existing on the same level as Waheguru Himself. Kabir Ji clearly declares:

ਬਿਗਰਿਓ ਕਬੀਰਾ ਰਾਮ ਦੁਹਾਈ ॥

bigariou kabeeraa raam dhuhaae ||
Just so, Kabeer has changed.

ਸਾਚੁ ਭਇਓ ਅਨ ਕਤਹਿ ਨ ਜਾਈ ॥੧॥ ਰਹਾਉ ॥

saach bhaeio an kathehi n jaaee ||1|| rehaao ||
He has become the Embodiment of Truth, and he does not go anywhere else. ||1||Pause|| (Ang 1158, SGGS Ji)

ਅਬ ਤਉ ਜਾਇ ਚਢੇ ਸਿੰਘਾਸਨਿ ਮਿਲੇ ਹੈ ਸਾਰਿੰਗਪਾਨੀ ॥

ab tho jaae chadtae singhaasan milae hai saaringapaanee ||
Now, I have mounted to the throne of the Lord; I have met the Lord, the Sustainer of the World.

ਰਾਮ ਕਬੀਰਾ ਏਕ ਭਏ ਹੈ ਕੋਇ ਨ ਸਕੈ ਪਛਾਨੀ ॥੬॥੩॥

raam kabeeraa eaek bhae hai koe n sakai pashhaanee ||6||3||
The Lord and Kabeer have become one. No one can tell them apart. ||6||3|| (Ang 969, SGGS Ji)

A Gurmukh Bhram Gyaani who has reached such an Avastha then does not need to recite

Waheguru mantra, the sound constantly vibrates inside him with every breath taken - he/she becomes the roop of Akal Purakh Waheguru.

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