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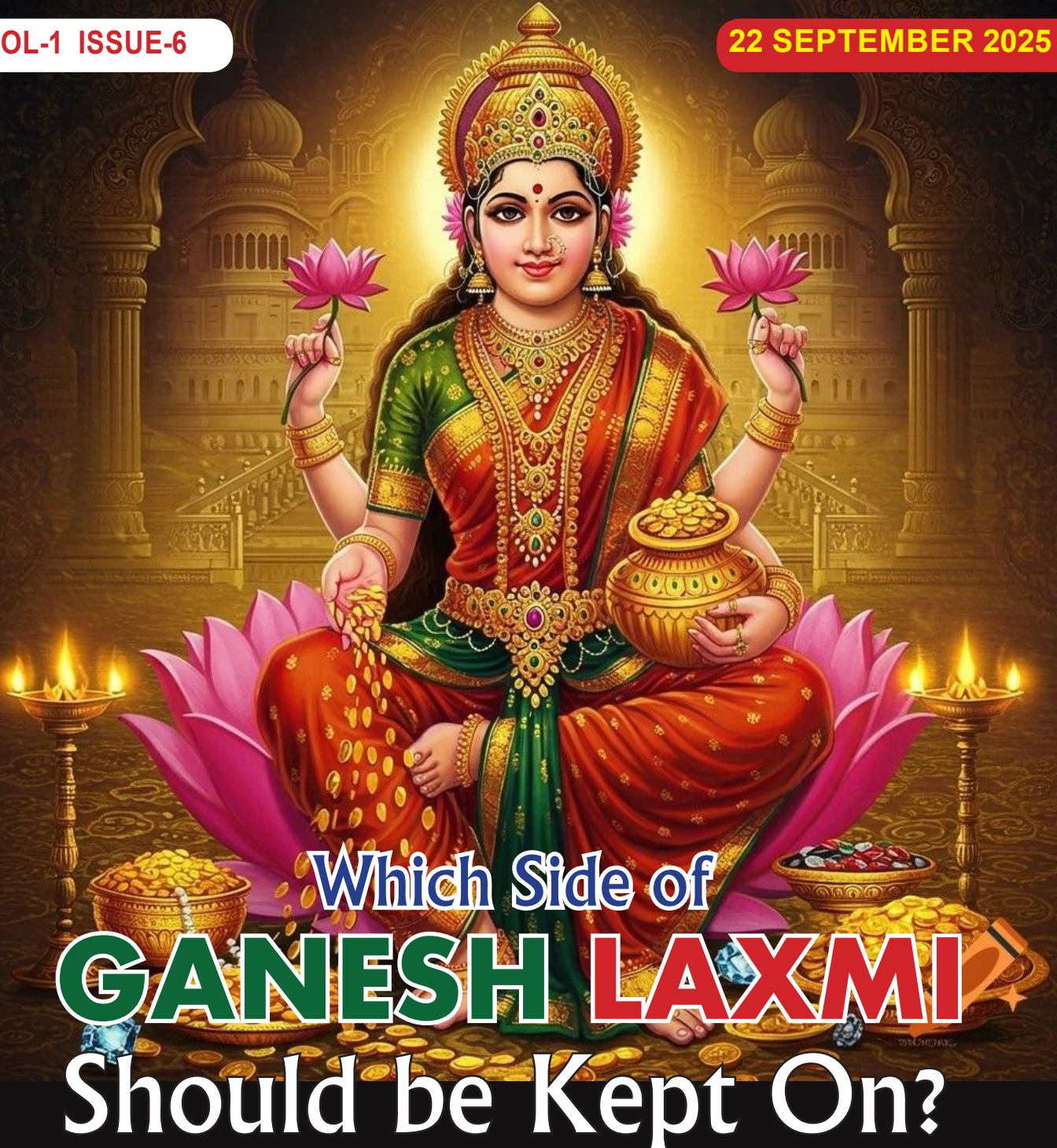
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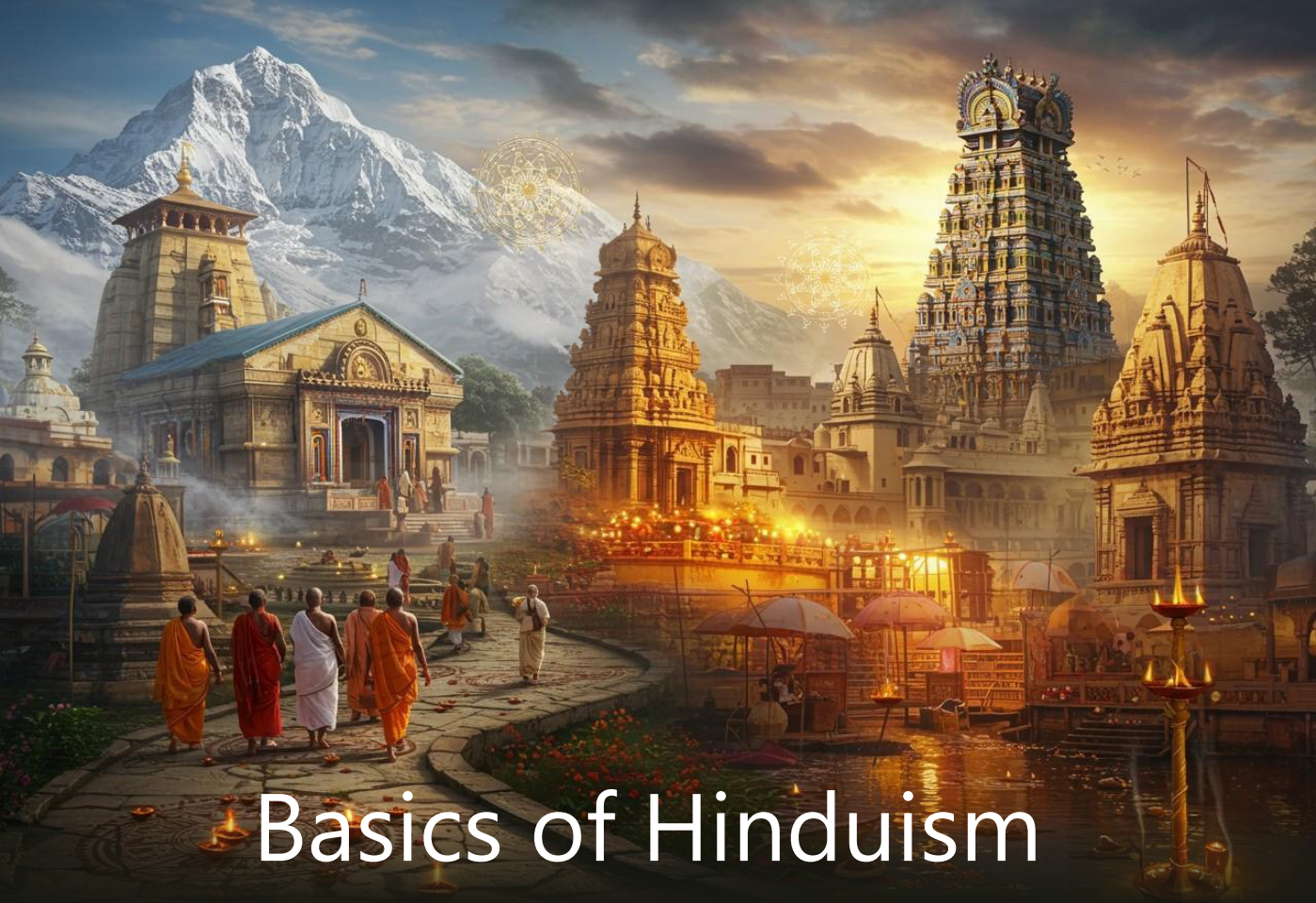
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22 SEPTEMBER 2025



Which Side of
GANESH LAXMI
Should be Kept On?



Basics of Hinduism

Sacred Pilgrimages

Pilgrimage, tirthayatra, is one of the five duties of every Hindu, along with dharma, worship, samskaras and observing religious festivals. A pilgrimage is an exercise in willpower, humility and faith, when the devotee travels to often difficult locations, leaving his problems at the feet of the Deity and forgetting everything but God. Most Hindus go on pilgrimage from time to time. They journey to one of India's seven holy rivers, or to a few divinely blessed, liberation-giving cities, or maybe to faraway temples legendary in their power and boons. Many are the places where grace manifests on Earth.

A pilgrimage is an intimate experience, a direct connection between the seeker and the sacred. A devout Hindu goes on pilgrimage to see holy men and women, to worship at holy shrines, to have darshan of Deities abiding in ancient sanctums. Ultimately, a pilgrim journeys to see God, to have a lifechanging, bliss-engendering, karma eradicating contact with the Divine. It may happen through a special vision, a particularly deep meditation or the altered consciousness following some grand puja. When the devotee sees God, God also looks at him—and rays of divine light change his karma forever.



**DID
YOU
KNOW?**

Sacred Grains



Navadhanya, the offering of nine sacred grains, is a key part of Hindu ritual, especially in Navagraha homas and temple consecrations. These nine seeds are not chosen for agricultural value but for their traditional correspondence with the nine planetary forces grahas as outlined in Vedic and Agamic texts. Their offering is meant to acknowledge, harmonize with, and seek clarity regarding the karmic patterns they reflect.

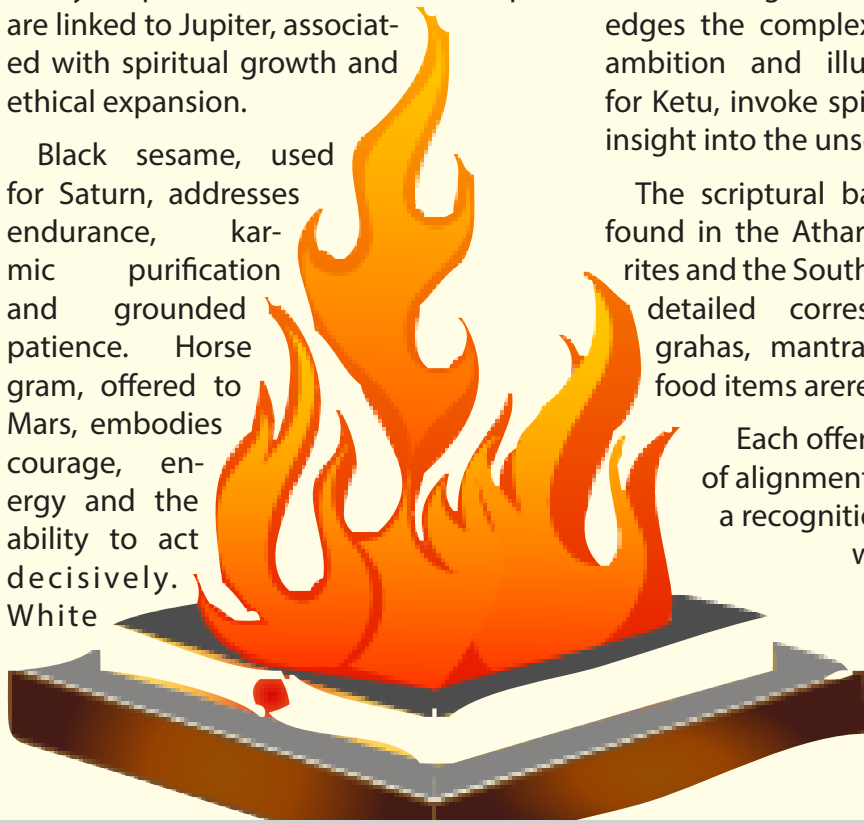
In Hindu cosmology, the Navagrahas are not considered to cause events or influence free will. Rather, they are seen as indicators

cosmic instruments that reveal what already exists in our karmic field. Much like a clock does not create time but only shows it, the planets point to cycles, tendencies and turning points that are already seeded within us. Their patterns are visible in the macrocosm and mirrored within the microcosm of the individual.

Each grain in the Navadhanya set is matched with one graha and symbolizes a quality of consciousness or life-force to be brought into balance. Rice is offered for the Moon, evoking emotional steadiness and purity. Wheat corresponds to the Sun and

represents vitality, confidence and right action. Green gram, for Mercury, supports clarity of speech and intellect. Chickpeas are linked to Jupiter, associated with spiritual growth and ethical expansion.

Black sesame, used for Saturn, addresses endurance, karmic purification and grounded patience. Horse gram, offered to Mars, embodies courage, energy and the ability to act decisively. White



beans are for Venus, promoting harmony in relationships and refinement in expression. Black gram, tied to Rahu, acknowledges the complexity of transformation, ambition and illusion. Mustard seeds, for Ketu, invoke spiritual detachment and insight into the unseen.

The scriptural basis for this system is found in the Atharva Veda, Graha Shanti rites and the South Indian Agamas, where detailed correspondences between grahas, mantras, metals, colors and food items are recorded.

Each offering becomes a gesture of alignment with the natural order a recognition that inner and outer worlds are not separate.

The fire in which these grains are offered serves as the bridge between this and the inner worlds.

FACT: Reincarnation, a central Hindu belief, gives the assurance that there is no eternal Hell, only chance after chance to improve and redeem oneself as the law of karma brings back to us the fruits of our past actions so that we can learn and evolve. All people are seen as divine, yet shrouded by ignorance. While every soul will ultimately achieve the highest spiritual attainment after many births, still there are young souls and old souls.

Young souls, who have lived few lives, are often selfish, instinctive and cruel. Old souls, having experienced many lives, tend to be compassionate, superconscious and gentle.

FICTION: It is often thought that Hindus are forbidden to eat meat. This is not true. Hindus teach vegetarianism as a way to live with a minimum of hurt to other beings, but in today's world, not all Hindus are vegetarians.



2BHK
FLOOR LAYOUT

2HK
COMPACT LAYOUT



Vastu tips for

YOUR POOJA ROOM

The pooja room is more than just a physical space; it's a reflection of your inner spirituality and devotion. By aligning it with the principles of vastu tips for home, you invite an aura of purity, positivity, and divine presence into your home. Embrace these tips to create a puja room that becomes your personal haven for meditation, prayer, and profound peace.

Northeast Direction

The most auspicious location for a pooja room vastu is the northeast corner of your home. This direc-



tion is considered the most sacred and is known as the 'Ishan Kona', believed to attract divine energies. Avoid South: Never place your pooja room in the south, as it is considered inauspicious according to Vastu tips principles.

Door and Windows

A two-door entry is considered auspicious for a puja room. If possible, incorporate a window or ventilation in the northeast to allow natural light and air to flow in.

Pooja Room Placement

Avoid placing the pooja room under a staircase or against a bathroom wall, as these locations are deemed disrespectful and can attract negative energy. Ensure the pooja room is not directly aligned with the kitchen or bathroom.

Idol Placement

The Idol Placement Vastu should be placed in the northeast direction, facing west, ensuring they are not facing each other to avoid disharmony. Avoid placing idols on the floor; instead, use an elevated platform or shelf.

Colors for Serenity

Opt for light colors like white, light yellow, or light blue. These pooja room colors are believed to bring calmness, clarity, and a sense of purity to the pooja space. Avoid dark colors, as they may add heaviness to the room's atmosphere.

Lighting and Lamps

The lamp, or diya, should be placed in the southeast direction. Ensure the pooja room is well-lit, ideally with natural lighting. If using artificial lighting, opt for soothing, gentle light sources.

Storage in Pooja Room

Keep the puja room uncluttered. Use minimal storage to keep necessary items like puja utensils, books, and incense sticks. Avoid storing anything that is not related to worship or spiritual practices in the pooja room.

Flooring Material

Marble or wood are considered auspicious materials for the flooring of a pooja room. Avoid using black or dark-colored tiles.

Maintaining Cleanliness and Purity

The puja room should be the cleanest room in your house. Regularly clean the room, idols, and accessories to maintain purity and sanctity.

Avoid Electronic Gadgets

Keep electronic gadgets and appliances away from the pooja room to maintain its tranquility and spiritual atmosphere. This includes avoiding televisions, computers, or phones in the pooja space.

Durga Puja

Significance, Rituals & Auspicious Time



Durga Puja is the most popular festival among the Bengali community and is celebrated with great enthusiasm and joy in all parts of India. Popularly known as Shardiya Navratri, mostly in Northern & Central India, this festival marks the time when Goddess Durga ascends upon the Earth from her parental home, Mt. Kailash.

Durga Puja is celebrated each year for 10 days in the month of Ashwin (September-October), but the main festival commences

on the 6th day of this Navratri period. This year, Durga Puja will start on 22nd September 2025, which is first day of Navratri and end on the 2nd of October, the 10th day of Navratri.

It is celebrated differently in the northern and the eastern parts of India. However, the most prominent and popular version is the one that comes from West Bengal. The first day of Durga Puja is called Mahalaya, which is the day when the clash between

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the demons and deities takes place and Goddess Durga is summoned to win the war in favor of the Gods and Goddesses.

Durga Puja as per Hindu Mythology

According to the Hindu Mythology, Mahishasur was a demon who went through an exceptionally tough penance to ask for a boon of his choice. The boon was that he should be invincible in a way that no man and no Devata (deities) can kill him. He exempted women from this category as he felt women to be too weak and mediocre to be able to bring him to his end.

He was granted this boon as he wished. However, his atrocities began, and he misused them all to seek revenge on the Devatas to get an upper hand. The destruction he was causing was unfathomable and to end it, an entity had to be brought to life who had the capacity to kill this demon. That is how the birth of Durga took place.

Durga was born from the blessings of Brahma, Vishnu and Mahesh – the Creator, the Preserver and the Destroyer. She was a woman, not a man or a Devta and, therefore, was the only one to control and kill Mahishasur.

A 10 day war took place, where Mahishasur shape-shifted quite a few times to confuse Durga. Durga, however, understood each of his illusions and finally when he came to his original form of a buffalo, slashed his head off. Thereby, bringing an end to the havoc caused by him in all the realms of the world that he so lusted to claim and bring destruction to.

Dates, Auspicious Time & Rituals



On Durga Puja each year, Goddess Durga ascends to the Earth along with her four children – Ganesha, Kartikeya, Lakshmi and Saraswati, to visit her parental home, from her bridal home in Mt. Kailash, where she resides with her husband, Lord Shiva. In a way, this journey of Goddess Durga is considered as



the annual homecoming.

Idols of Goddess Durga are erected in Pandals (canopies) on a grand scale where she is worshipped in her demon-slaying position. She is accompanied by her children on both sides and her husband, Lord Shiva, overseeing from above. All the deities are mounted on their animal carriers and together form a beautiful family portrait, which is reverently worshipped.

The five days of Durga Puja are celebrated with pomp and show – Shashti, Saptami, Ashtami, Navami and Vijaya Dashami. Each day has its own significance and meaning.

The five days of Durga Puja are observed as follows:

28th September – Durga Puja Day 1- Shashti

On the 6th day of Navratri, as per mythology, Goddess Durga comes to earth with her four children– Goddess Saraswati,

Goddess Lakshmi, Lord Ganesha and Lord Kartikeya. On the evening of this auspicious day, the face of idol Durga is unveiled, and rituals are performed with 'dhaak' (cylindrical drums) and 'dhunuchi' (the burning of coconut husk mixed with holy and sacred frankincense) to bring positive vibrance and strength.

29th September – Durga Puja Day 2- Maha Saptami

On this auspicious day, the Maha Puja is performed. At sunrise, a banana tree is submerged in holy water and then adorned in a new sari as is worn by the newlywed women. This ritual is called 'Kola Bou Snan and Puja'.

30th September – Durga Puja Day 3- Maha Ashtami

On this auspicious day, it is said that Goddess Durga executed the Demon Mahishasur in the battle between the demons



and deities. Prayers and flowers are offered to the Goddess on this day during 'Anjali'. Anjali means offering flowers and reverence to the deities. This ritual is considered very holy.

Girls younger than nine years are represented as the incarnation of Goddess Durga and are worshipped with reverence. This ritual is called the 'Kumari Puja', which is followed by the Sandhi Puja. Sandhi Puja is a lengthy ritual which often spills into the next day, Navami.

1st October- Durga Puja Day 4 – Navami

After the Sandhi puja ends, the auspicious day of Maha Navami begins where in the evening 'Maha Aarti' of Goddess Durga is performed with lots of excitement, pomp and show. It is believed that the 9th form of Goddess Durga keeps us protected and safe from fear, disease and anxiety.

2nd October – Durga Puja Day 5- Vijay Dashami

Vijaya Dashami is the last day of the fes-

tival of Durga Puja and Navratri. Women apply and perform 'Sindoor Khela', where married women apply the red vermillion (Sindoor) on the Goddess and on each other. The festival culminates with the immersion of the Goddess in the river Ganga, preferably, which is known as 'Ghat Visarjan'.

This ritual includes taking out a procession, where the idol of the Goddess is carried by the devotees on trucks, along with the beating of dhaks and drums, accompanied with singing and dancing which brings an end to the Puja rituals.

The end of this festival brings the hope of celebrations for the next year once again and devotees and enthusiasts start to await the return of Maa Durga to her earthly abode.

These few days of festivals brings in positivity, warding off any negative vibe, strength, and hope for the win of good over evil always.

- RS ROSHINE

Chennai

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Story of Shraavan Kumar

Life of Shraavan Kumar

Long time ago, there lived a boy called Shraavan Kumar. He was very unfortunate as both of his parents were blind. He had to look after his parents and do all types of household chores throughout the day. As

his parents were unable to see, so he had to do all the work for them. He was a very responsible son and did all the work of his parents with full of eagerness and responsibility. None of the wishes of his parents remained unfulfilled as he always tried his best to fulfill every wish of his parents.

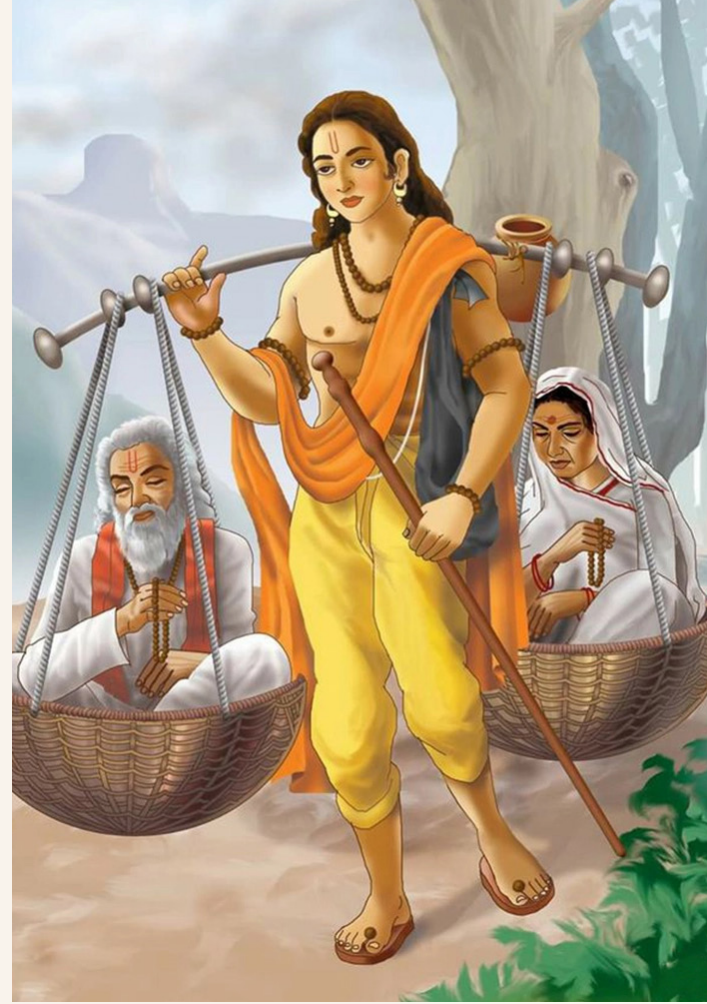
Parents Pilgrimage Desire

Soon, his parents desired to go on a pilgrimage. Hearing this, the son was very pleased. He wanted to fulfil his parent's desires so he created a balance like device where he could carry his parents on his shoulders and take them on the pilgrimage. Soon they set off their journey. During their travel, Shravan Kumar offered his parents some fruits from the forest. They ate the fruits happily but never had any corn or cereal. Since they were on a pilgrimage, they avoided food offered by anyone else.

Death Story of Shravan Kumar

They reached a forest near Ayodhya. Soon they felt very thirsty and asked Shravan to get some water in order to quench their thirst. Shravan left his parents in the forest and went to river Sarayu to bring water for them.

The king of Ayodhya was King Dashrath and he was very good at hunting. He stepped into the forest with an intention to hunt. He had an innate quality of hunting as he could throw his arrow from miles if he could hear a sound. Shravan dipped the vessel to collect water and that produced a sound. Hearing the sound, Dashrath mistook it as the sound of a deer drinking



water. He aimed his arrow from where the sound was coming and threw it. The arrow breezed through the air and pierced straight into the chest of Shravan Kumar. He cried out of excruciating pain and eventually fell on the ground.

The moaning sound did not escape the ears of Dashrath. He reached the place im-



mediately and saw the innocent boy crying out of unbearable pain. Dashrath noticed a vessel lying beside him and the boy was all covered with mud and blood. After seeing the sight, Dashrath became very upset and cursed himself.

King Dashrath got Curse

Soon Shravan noticed the king. He told the king in a trembling voice not to worry for him. He told that he came to river to get some water for his thirsty parents. He requested the king to pull out the arrow that had pierced him and take some water to his parents. He also instructed him to inform his parents about his death. The king pulled the arrow out and took water for Shravan's parents. He offered the water to the old parents however the parents denied to have it and asked the carrier to reveal his identity. The carrier gave the news of their son's death and hearing it the parents were in utter grief and dismay. He requested the king to take them to their son. Slowly the king took them to the place where their son had died. After reaching the spot, Shravan Kumar conveyed a message to their parents. He uttered that he has got a place in heaven and he would wait for both his parents to arrive there so that he can provide the services again to them.

Soon the parents took a dip in the sacred river and died beside their son. However before dying they had cursed King Dashrath for killing their son. They said that as they could not tolerate their son's death and hence they died, similarly King Dashrath would also face the same consequences one day. He would also die due to his son's loss. The curse was found to be true because king Dashrath could not bear the pain and died at the time when Lord Rama went on exile for fourteen long years.



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The placement of the Ganesh Laxmi Murti is very important. The positioning is based on traditional customs and their symbolic significance. Lord Ganesh should always be placed on the left side of Goddess Laxmi.

To enhance the flow of positive energy, here are some more recommendations for placing the Ganesh Laxmi Murti in your pooja room as per Vastu:

Place the Ganesh Laxmi murti in the northeast or Ishan corner (or east quadrant) of the house.

The idols should face east or west from the central point of the house. The east is most preferable for praying and meditating.

Goddess Laxmi should always be placed on the right side of Lord Ganesh.

The Ganesh and Laxmi murtis should not be directly facing each other.

You should always keep the pooja room area clean and brightly lit.

Note: Please keep in mind that these recommendations and the layout of the house also play a unique role in the final placement of the Laxmi Ganesh Murti in the house.

Those who worship Lord Ganesh and Goddess Laxmi with a pure heart find their lives transforming and their wishes coming true. Lord Ganesh removes all obstacles and bestows the seeker with wisdom. Similarly, Goddess Laxmi blesses the earnest seeker with financial abundance, growth, and success, creating an ultra-positive environment at home.

Which Side of **GANESH LAXMI** Should be Kept On?



Shri Vitthal Rukmani TEMPLE Pandharpur

Pandharpur Vitthal Rukmani Temple - Shri Vitthal Rukmani temple, Pandharpur near Solapur is the main center of worship for the Hindu deity Vitthal, believed to be a local form of god Krishna or Vishnu and his consort Rakhumai or Rukmini. Shri Vitthal Rukmani temple is the main centre of worship for Vithoba, a form of the god Vishnu. A dip in the holy river Chandrabhaga on whose banks Pandharpur resides, is believed to have power to wash all sins. Prettily placed on the majestic banks of River Chandra bagha, Punda-

lik Temple portrays lord Vitthal as its chief deity. Vitthal is one among the manifestations of Lord Vishnu. The main shrine is a five-story building with a pyramidal gun spire. The statue of Jaya and Vijaya flanks Lord Vitthal.

The main attraction in this square shaped temple is its portico, which has a measurement of 25' by 17'. This portico holds



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the idol of lord Shiva, which is protected by a brass cover. It is a customary practice that the devotees should wash their feet in the warm water spring that flows adjacent to the temple before they embark their dharshan of the lord. One among the embarrassing allure in the temple premises is the iron boat of 3 ft by 2 ft, which floats in the river water but appears too heavy to raise with hands. Timings in the temple is schedules between 4 AM -7 PM.

Rukmini Mandir in the district of Solapur is one of the chief deities of Pandharpur. This temple dedicated to her is placed on the banks of Chandra Bhaga river and it is commonly called as the Panduranga Temple. Lofty walls and colossal towers are the landmark signs of this lovely shrine. Situated on a high platform the temple stands 370 feet east-west houses and 170 feet northwest. The entry to the temple is through the Namdev gate which is characterized by a plight of 12 steps. The temple holds the statue of Namdev who is figured

with his tambourine. Though Rukmini is the wife of Lord Krishna she is not seen with her husband in this shrine. Legend has it that Rukmini is doing her penance and that's why she is depicted alone in her temple. Earlier the mandir has only a small shrine and portico and later a mandap, an antarala and a sabhamandap were added to the existing structures.

The Vishnupada literally is the lord's feet and the temple by this name situates within the city limits. A lovely shrine on the majestic environ of the Chandrabhaga river is a breath taking site that allures the onlooker with its exquisite charm and prettiness. The temple is connected to the shore by a ramp. Constructed with stone masonry, the temple is in the shape of an open hall where sixteen pillars of stone support its flat roof. The pillar portrays images of Lord Krishna and Vishnu in their typical postures. The temple enshrines the lotus feet of the lord on rock, which are placed on a square. These rocks carries the footprints

in two positions and one can also see the foot prints of a cow entrenched in it. One of the footprints show cases the typical posture of Krishna standing on his left foot and the right foot crossed and resting on his toes. The other one depicts the lord on his both feet. Since the temple situates in the middle of the river temple shows water level up to its floor level and in the rainy months the temple is virtually submerges with the water.



denote 'father' in Marathi. Lord Vithal/ Vitthal/ Vithoba is none other than Lord Vishnu, Lord Narayana or Lord Krishna. It is believed that Lord Krishna had incarnated at the end of Dwarka Yuga on the eighth day of the dark fortnight in the holy month of Shravan (As per the Hindu calendar). He is lovingly called names like Pandirath, Panduranga, Pandhairaya, Vithai, Vithoba, Vithu-mauli, Vitthalguru-rao by his devotees. But the well-known and commonly used names are

A holy shrine of quite antiquity that holds Vithoba, a localized version of lord Krishna is one among the numerous devout destinations in Pandharpur. The temple is believed to be centuries old and the most amazing aspect in this holy shrine is the scripture that dates back to the year 1195. The devotees used to rub their back on this scripture, which is believed to absolve them from the wheel of rebirths. The lord is seen accompanied by his consort Rukmini. The deities look truly impressive with its blackish colour and in Navarathri and Dusshera celebrations they would be clothed with new clothes every day. The temple is open for the public for the whole day during Vari. After Vari the temple is washed with water and the deities would be fed with special meals

Legend of Vitthal Temple

The 'Vi' in Lord Vithoba's name denotes knowledge and 'Thoba' denotes shape. He is the shape of knowledge or the idol of knowledge. Another interpretation is that the word 'Vitthala' is said to be derived from the Marathi word 'Vit', meaning brick. The reason behind the brick will be explained later in this article. 'Ba' is used to

Pandurang / Panduranga and Shri Vitthal / Vithal. The word Vitthala is said to be derived from the Kannada (a language spoken in the southern parts of India) word for Lord Vishnu. The worship of Lord Vitthala has been derived mainly from the Puranas. His worship has been made well-known by the teachings, poems, kirtans, and pads of great Vaishnava saints of Maharashtra from the 13th through the 17th centuries. They were saints like Sant Namdeo /Namdev, Sant Jnaneshwar, Sant Eknath and Sant Tukaram. Pundalik, a saint was closely associated with this shrine, and hence this shrine is also known as Pundarika Pura.

According to the legend, there was once a devoted son called Pundalik. He looked after the needs of his father Janudev and his mother Satyavati. But things changed when Pundalik got married. He started ill treating them. Tired of his tyranny, the parents decided to head for Kashi / Varanasi. It is said that those who die in Kashi attain salvation and liberation from the cycle of birth and death. This is still believed today and many people travel there when they feel their end is near. Hearing his

parents plans, Pundalik and his wife decided to join them. His treachery continued so much that he made his old parents walk throughout the journey while he and his young wife rode on a horse. On the way, they came across the hermitage of the venerable sage, Kukkutswami. Tired of the long journey, the group decided to spend some days there. That night, Pundalik lay awake and witnessed something remarkable. Just before dawn, he saw a group of beautiful, young women dressed in dirty clothes, enter the Sage's hermitage. They did chores like cleaning the floor, fetching water and washing the Sage's clothes. After that, they went to the prayer room. When they came out, their clothes were spotlessly clean and they disappeared. Pundalik wasn't alarmed seeing this but rather he felt at peace. He kept thinking about the incident the following day. He wanted to be sure that he was not dreaming but had truly witnessed such a glorious incident. So he remained awake again. But this time, he got closer and decided to speak to the women.

"Who are you all?"

"We are Ganga, Yamuna and all the holy rivers of India. People take a dip and bathe in us to wipe away their sins. The impurity of their mind, body and souls make us dirty. That's why you see our clothes in such filthy condition."

Pundalik was amazed with their answer.

"But you are the biggest sinner of all because of the way you treat your parents."

This was a rude awakening for Pundalik. He realized his mistake and changed



his ways. He served his parents well and looked after all their needs and comforts. It is said that devotion in any form reaches God. Seeing Pundalik's sincere devotion towards his parents, Lord Vishnu was extremely pleased. He left his abode - Vaikuntha Lok to bless Pundalik.

Lord Vishnu reached Pundalik's house and knocked on his door but he was serving food to his parents. Pundalik saw the Lord at his door but his devotion to his parents was so intense that he wanted to finish his duties first and then attend to his guest. It didn't matter to him whether the guest was a mere mortal or God.

Pundalik gave the Lord a brick to stand on and asked Him to wait until his duty was completed. The ever-loving Lord was so pleased with his devotee that He waited for him. When Pundalik came out, he asked God's forgiveness for neglecting Him, but the Lord instead asked him to request a boon and it would be fulfilled. What more could a devotee ask when his Lord was standing right in front of him? Pundalik asked that He should remain on earth and bless all His devotees. His wish was granted and the Lord remained behind and is known as Vithoba or the Lord who stands on a brick. This form of the Lord is Swayambhu which means that His idol has not been carved or etched but it came into existence on its own. He is accompanied by His consort Rakhumai or Rukmini.

Daily Rituals and Vibrant Festivities

Pandharpur Temple follows a deeply spiritual daily schedule, ensuring uninter-

rupted devotion from dawn to midnight. The day begins before sunrise with Kakada Aarti, a melodious prayer that awakens Lord Vitthal, filling the temple with divine energy. Devotees gather for Abhishekam, where sacred water and offerings purify the idol, symbolizing devotion and surrender. Throughout the day, various poojas, bhajans, and darshans keep the temple alive with faith and devotion. The evening Dhoop Aarti lights up the sanctum, symbolizing the triumph of light over darkness. The final ritual, Shejarati, is performed before closing, marking the deity's rest for the night. While Pandharpur is a hub of devotion all year, it truly comes alive during Ashadhi Ekadashi (June-July) and Kartiki Ek.

Best Time to Visit

Pandharpur is a divine destination that welcomes devotees year-round, but its true spirit shines during Ashadhi Ekadashi and Kartiki Ekadashi. These grand festivals, held in June-July and October-November, transform the town into a spiritual wonderland. Thousands of Warkaris arrive, singing bhajans and dancing in devotion, creating an electrifying atmosphere. The entire town resonates with chants of "Vitthal Vitthal," filling hearts with divine joy. For those seeking a quieter experience, the winter months from November to February are perfect. The cool, pleasant weather makes darshan and exploration comfortable. Without the festival crowds, visitors can peacefully absorb the temple's sacred aura. Walking along the Chandrabhaga River, witnessing the serene ghats, and offering prayers to Lord Vitthal become deeply personal and meditative experiences. Whether amidst the festival's vibrant energy or in



winter's tranquil embrace, Pandharpur offers a spiritual journey like no other, leaving devotees with a sense of inner peace and devotion.

How to Reach Pandharpur

Pandharpur is well-connected by road, rail, and air, making it easily accessible for pilgrims and travelers. The town has a well-devel-

oped road network, with regular MSRTC buses operating from Mumbai, Pune, Solapur, and Kolhapur. For a more comfortable journey, private taxis and cabs are also available, ensuring a hassle-free trip. For those traveling by train, Pandharpur Railway Station provides regular connections to Mumbai, Pune, and Solapur. Additionally, Solapur Junction, located 75 km away, serves as a major railway hub with extensive connectivity across India. The nearest airport is Pune International Airport, approximately 210 km away. It offers flights to all major cities in India. From the airport, travelers can hire a taxi or take a bus to reach Pandharpur comfortably. With such seamless transport options, devotees and tourists can easily embark on their spiritual journey to this sacred town.

A Journey of Faith and Devotion

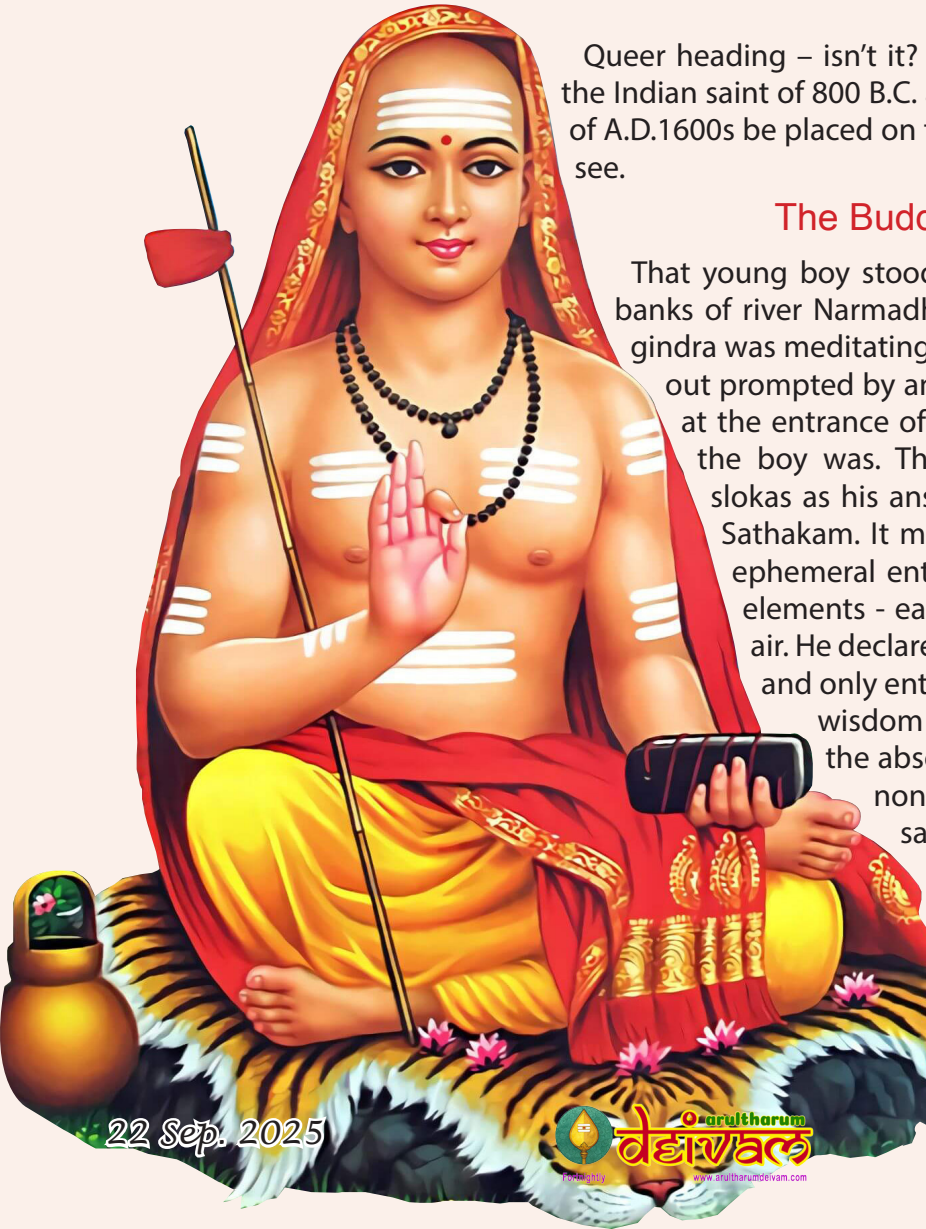
Pandharpur is not just a temple town; it is an embodiment of unwavering faith, devotion, and Maharashtra's deep-rooted cultural heritage. Whether it's the enchanting sight of Warkaris marching in unison, the grandeur of the temple's rituals, or the divine experience of touching Vithoba's feet, a visit to Pandharpur is bound to leave an indelible mark on one's soul. Whether you are a devout pilgrim or a curious traveler, Pandharpur promises an experience like no other—one that connects you with the divine and immerses you in spiritual bliss.

Adi Sankara and Shakespeare

Queer heading – isn't it? Do you wonder how can the Indian saint of 800 B.C. and the English dramatist of A.D.1600s be placed on the same pedestal? Let us see.

The Budding Saint

That young boy stood before the cave on the banks of river Narmadha. The sage Govinda Yogindra was meditating inside the cave. He came out prompted by an instinct. He met the boy at the entrance of the cave and asked who the boy was. The young boy recited 10 slokas as his answer. It is called Nirvaana Sathakam. It means that he was not the ephemeral entity comprised of the five elements - earth, fire, water, space and air. He declared, "I am the glittering one and only entity with the deep - rooted wisdom without any duality. I am the absolute Sivam". The boy was none other than the born - sage Adi Sankara. The Yogi Govinda Yogindra recognized the sanctity of young Sankara and accepted him as his disciple.



22 Sep. 2025

The Concept of Illusion (Maya)

Thus, right from the beginning of his ascetic life, Shri Adi Sankara stressed on the impermanence of the physical world and the validity of Maya or the Concept of Illusion. What is Maya? The simple answer is – “That which is apparently truth and actually untruth” is Maya. Though Maya is the creative source of the Universe, it is not the permanent, concrete reality (Sath Vasthu). Rather it cannot be ignored also as the illusive matter (Asath Vasthu). This condition that cannot be explained by any verbal skill is called Anirvasaneeyam.

Maya voluntarily sinks itself into oblivion at the dawn of wisdom just like the fading away of darkness at day break. Something that comes across as real but is not a real thing is Maya. Maya is neither truth nor untruth. It is all around us, hiding reality and taking us away from it by creating illusions and shadows. The teaching of Adi Sankara is that, though the world is just an apparition, we must lead the dharmic life founded upon noble ethics considering the illusion as reality.

The Universe and Maya

Adi Sankara is of the view that the entire Universe is but an illusion. He calls this stage as Jagan Mithya (Illusive Universe). He does not categorize the objects of this world such as humankind or other living beings under Maya. Of course, he considers this world as the reflection of Brahman. We mistake a shining oyster - shell for silver. On seeing a piece of coir we confuse it for a snake. Till we realize the truth of the object, what we observed is not fake. That is not truth also. He calls this state as Mithyai (ephemeral). The same object which

is genuine in a view and in the meantime fake in another view is called Praathiba-asika Sathyam. The world that looks practical (genuine) is Vyaavariha Sathyam. Adi Sankara calls the enlightenment that finds everything as the reflection of Brahman, Paramarthika Sathyam.

Maya in Macbeth

There is no chance for Shakespeare to have known either Adi Sankara or his theory on Maya. Still, we find the elements of the concept of Illusion or Maya of Adi Sankara in the plays of William Shakespeare. In Shakespeare's play “Macbeth” the eponymous protagonist calls the human existence a mere appearance and an illusion on the move. In Act 5, Scene 5 he says,

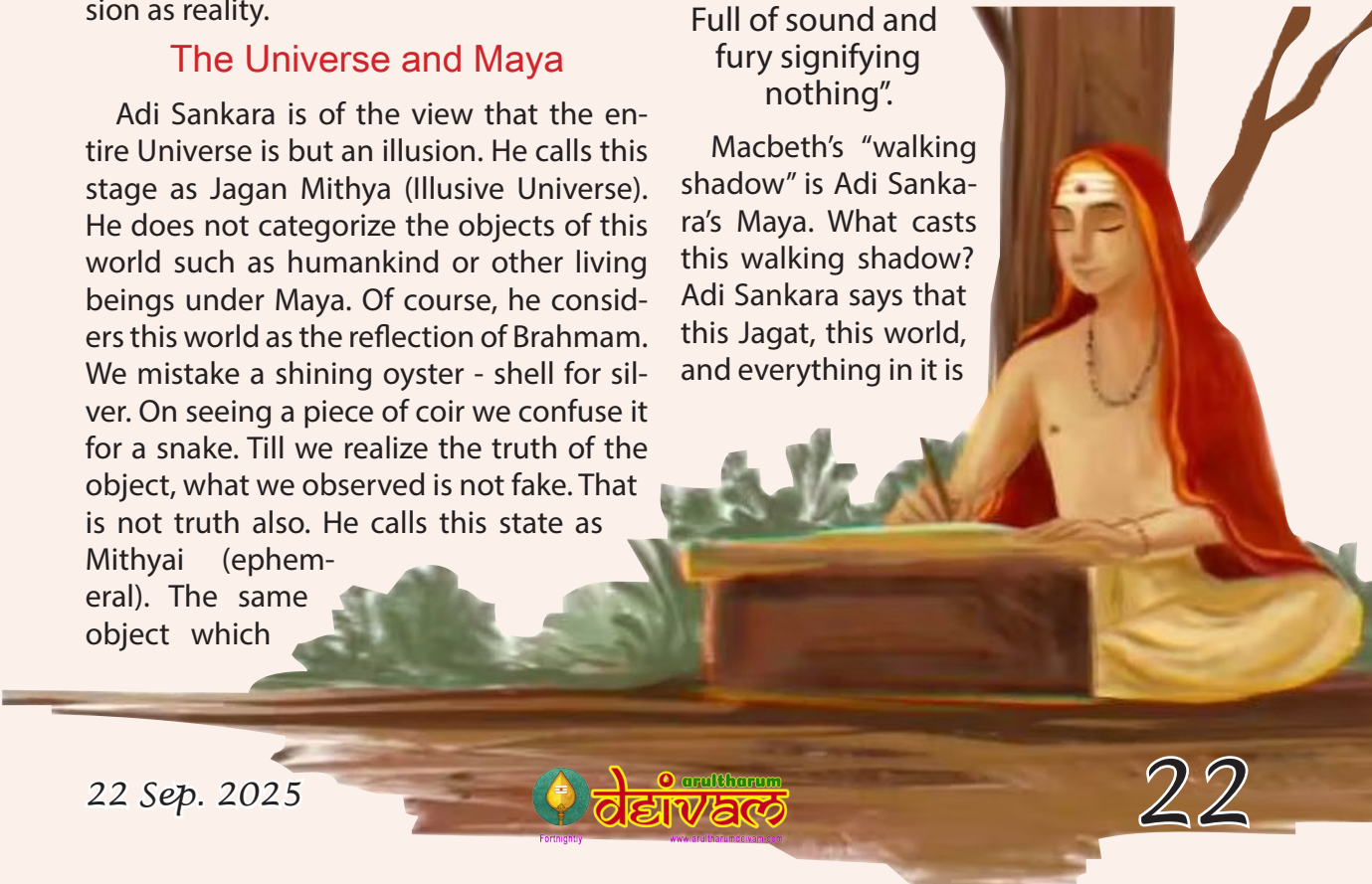
“Life is but a walking shadow, a poor
player

That struts and frets his hour upon the
stage,

And then is heard no more. It is a tale
told by an idiot

Full of sound and
fury signifying
nothing”.

Macbeth's “walking shadow” is Adi Sankara's Maya. What casts this walking shadow? Adi Sankara says that this Jagat, this world, and everything in it is



illuminated by Brahman, the one light that is the supreme truth.

Maya in Tempest

The same sentiment of human life's ephemeral condition is expressed in Shakespeare's play "The Tempest" through the voice of Prospero. In Act 4 Scene 1 he says,

"We are such stuff as
dreams are made on

And our little life is rounded
with a sleep".

Maya in As You Like It

In yet another instance, we can find Shakespeare to express the concept of Illusion, Maya, in his famous play "As You Like It". In Act 2 Scene 7 of this play a melancholic character Jaques utters the famous quote,

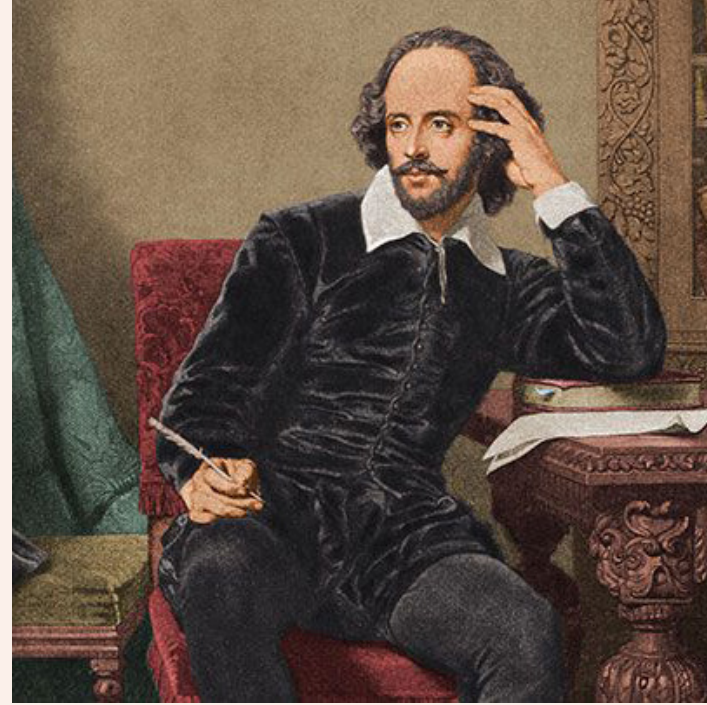
"All the world is a stage, and all men and
women merely players.

They have their exits and entrances, and
one man in his time plays many parts".

These are a few instances to show how Shakespeare follows the track of Adi Sankara's concept of Maya in his plays.

Bharathy and Adi Sankara

Paradoxically the great Tamil poet Bharathy stands on the opposite banks of the river Maya of Adi Sankara. He takes a stand contrary to Adi Sankara's concept of Illusion. He says that he is not bothered about the hermits and sages uttering the concept of Maya. Let them carry on. But the essence of negation called Maya should not find a place in our homes which are the abodes of auspiciousness. In his poem "Untruth? or Truth?" (Poyyo? Meyyo?) he shoots a volley of questions towards the world.



Standing, walking, flying are all these things dreams or fake appearances? Are these either mean Maya or do they not have any worthful meaning? The firmament, dense trees, and the rising Sun in the dawn – are they mirages or just occult errors? What we do see is concrete. There can't be anything concrete sans sight. He further adds that what we see is the reflection of cosmic energy (Goddess Sakthi) and he affirms that these sights are surely eternal.

The world is the system with the components of yes and no. Ying and Yang. Thus, the sacred sage Adi Sankara and the revolutionary poet Bharathy have their own exclusives opinions. Adi Sankara says though Maya prevails in the world, the under current is Brahman. Bharathy is also of the opinion that Goddess Sakthi rules over the Maya. Thus, we find both geniuses come to a compromise in the end.

Dear readers, I hope you will agree that it is interesting to connect Spirituality and Literature with a prudent approach?

- P. Ganapathy

Palayamkottai

22 Sep. 2025

Brahmotsavam Festival @ Tirumala



The Brahmotsavam Festival in Tirumala, Tirupati, is one of the most significant and grandly celebrated Hindu festivals in India. Dedicated to Lord Venkateswara, this nine-day festival takes place at the Sri Venkateswara Temple and is considered the biggest annual event in Tirupati. Thousands of devotees from across the country flock to Tirumala to witness the divine proces-

sions, rituals, and vahanams (chariots) carrying the deity.

What is Brahmotsavam?

The word 'Brahmotsavam' means a "grand celebration". The festival is a thanksgiving to Lord Brahma. According to legends, it is believed that Lord Brahma first worshipped Lord Balaji at the



catchment area of the holy Pushkarini river to thank the Lord for his blessings to humankind. Hence, the festival is named after him as he was the first one to conduct it at the Tirupati Temple. Since then, the festival has been celebrated annually with great fervor, and it is believed that attending the Brahmotsavam bestows immense blessings and washes away sins.

Brahmotsavam Festival 2025 - Dates and Schedule

The Tirumala Tirupati Brahmotsavam Festival 2025 follows a detailed schedule of vahanams and special rituals. Below is the complete schedule for 2025:

Tirumala Tirupati Brahmotsavam 2025 Schedule
Date Morning Vahanam Evening Vahanam

- ❖ 17-Feb 2025 – Senadhipathi Utsavam, Ankurarpanam
- ❖ 18-Feb 2025 Tirucchi Utsavam, Dwajorohanam Pedda Sesha Vahanam
- ❖ 19-Feb 2025 Chinna Sesha Vahanam Hamsa Vahanam

- ❖ 20-Feb 2025 Simha Vahanam Muthayapu Pandiri
- ❖ 21-Feb 2025 Kalpa Vruksha Vahanam Sarva Bhupala Vahanam
- ❖ 22-Feb 2025 Mohini Avataram Garuda Vahanam
- ❖ 23-Feb 2025 Hanumantha Vahanam, Vasanthotsavam Gaja Vahanam
- ❖ 24-Feb 2025 Surya Prabha Vahanam Chandra Prabha Vahanam
- ❖ 25-Feb 2025 Rathotsavam Aswa Vahanam
- ❖ 26-Feb 2025 Pallaki Utsavam, Teertha Vari, Chakra Snanam Tirucchi Utsavam, Dwaja Avarohanam

Festivities & Celebrations at the Brahmotsavam Festival

The festival is celebrated with great vigour and attracts a large number of devotees every year. On the first day, 'Anurarpana' ritual is performed along with the ceremony of paying respect to

Shri Vishvaksena. The Anurarpuna ritual signifies ripeness, richness, success and abundance. A procession dedicated to Lord Venkateshwara is also seen on Pedda Seshavahana and covers four streets of the temple for over two hours till midnight.

During the nine days of the festival, religious activities like homas and processions (vahanam) of various idols are taken out on chariots, both in the morning and evening at the temple.

The 9 Days Of Brahmotsavam

DWAJAROHANAM

Dwajaroohanam meaning flag hoisting is held on the first day. A flag bearing the image of Garuda (Mount of Vishnu) on the top of Dwajasthabam of the temple is hoisted amidst the chanting of the Vedas. This symbolises the formal invitation which is given to the deities to attend the Brahmotsavam Festival. Before the flag hoisting ceremony, there is a procession of the deities. As a tradition, after the dwajaroohanam, the Chief Minister of Andhra Pradesh offers new silk clothes to the Lord.

PEDDA SESA VAHANAM

After Dwajaroohanam, in the evening, there is a procession of Lord Venkateshwara on Adi Sesha, the thousand-headed chief serpent which is known as Pedda Sesha Vahanam

CHINNA SHESHA VAHANAM

Vahanam (procession) during Brahmotsavam

This is held on the second day when the Lord is taken out on Vaasuki (Serpent God). Chinna Sesha Vahanam is five-headed.

HAMSA VAHANAM

The Lord is again taken out in a procession in the evening on the second day on Hamsa (swan). Hamsa signifies purity and high intellectual capability.

SIMHA VAHANAM

The Lord is taken out in a procession on a lion on the third day. This is held in the morning and symbolises power. It is believed that Lord Ven-



kateshwara assumed the form of a half lion and half man in his Narasimha Avatara.

MUTHYALA PALLAKI VAHANAM

Held in the evening on the third day, the Lord is taken out in a procession with Sri Devi and Bhoo Devi, his consorts. They are taken in a palanquin decorated with an umbrella of pearls.

KALPA VRUKSHA VAHANAM

The Lord is again taken in a procession on Kalpa Vruksha as his vehicle. This signifies that he is the giver of boons and fulfils all the wishes of his devotees.

SARVA BHOOPALA VAHANAM

On the fourth day (evening), the Lord goes out in a procession on a vehicle called Sarva Bhoopala. This signifies that he is the Lord of Lords.

MOHINI AVATHARAM

Decorated in the attire of Mohini Avatharam, one who distributed the Divine Nectar, Lord Venkateshwara again goes out in a procession. This procession is held on the fifth day and starts from the temple in data pallaki accompanied by Lord Krishna in the other pallaki (palanquin).

GARUDA VAHANAM

In the evening on the fifth day, the Lord goes



out in a finely decorated procession with his chief devotee and vehicle, Garuda (the King of Birds). Thousands gather to witness this grand spectacle. It is considered extremely auspicious to witness this sight.

HANUMANTHA VAHANAM

Lord Hanuman is Lord Venkateshwara's vehicle for the procession on the sixth day. Lord Hanuman is believed to be the most trusted devotee of the Lord.

SWARNA RATHOTSAVAM

In the evening on the sixth day, Lord Venkateshwara is taken out first for Swarnarathotsavam and then on an elephant as his vehicle.

SURYA PRABHA VAHANAM

On the seventh day, the Lord is taken out on a procession with the Sun God as his chariot. Sun is believed to be the incarnation of Lord Maha Vishnu.

CHANDRA PRABHA VAHANAM

In the evening, the Lord again goes out in a procession with Moon as his vehicle.

Both these rituals on the seventh day signify that Lord Venkateshwara is the cause of

days and nights.

RATHOSTAVAM

On the second last day, the Lord goes out in a procession along with his consorts on a beautiful Chariot pulled by his devotees. There is chanting of Govinda Nama Smarana. There is a belief that those who witness this are liberated from the cycle of birth and death.

ASHWA VAHANAM

With Ashwa (horse) as his chariot, the Lord goes out in a procession. This is a symbol of the forthcoming Kali Avatar. Lord Venkateshwara used to ride a horse while hunting wild animals.

CHAKRA SNANAM

On the last day of Brahmotsavam, a special tradition is observed called Avabhrutha Snanam. It is held for Malayappa and his consorts along with Sudarshan Chakra. Later, the Sudarshan Chakra is immersed in Swamy Pushkarini.

DWAJA AVAROHANAM

On a ninth day, the Garuda flag is lowered as a mark of completion of the festival. The priests chant various mantras and rituals are performed in Dwajastamba and mandapa.



7 immortals (Chiranjeevis)

Ashwathama

Ashwatham, or Ashwathama, was the son of Drona, the guru of Pandavas, and his wife Kripa. He hailed from a line of Brahmin weapon masters and was known for his exceptional combat skills and loyalty to his friend Duryodhan. Ashwathama is considered one of the eight Rudras and was the final commander-in-chief of the Kauravas in the great Mahabharata war.

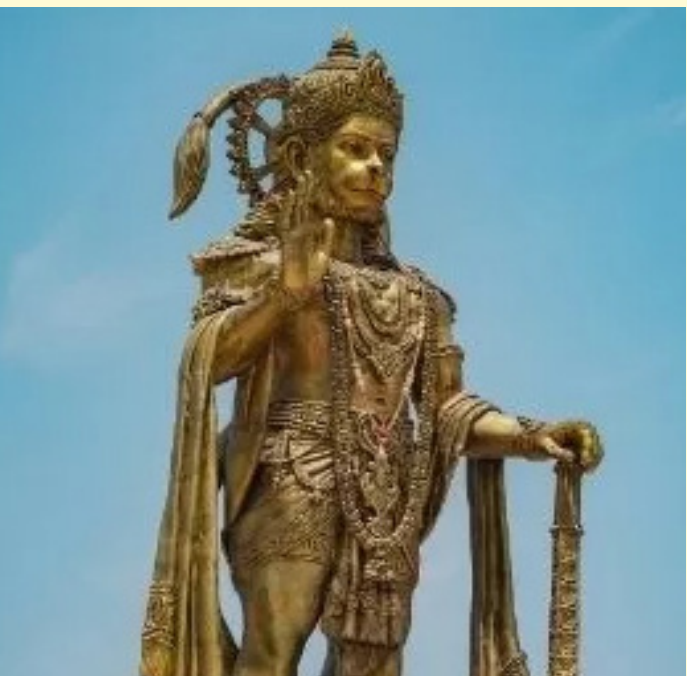
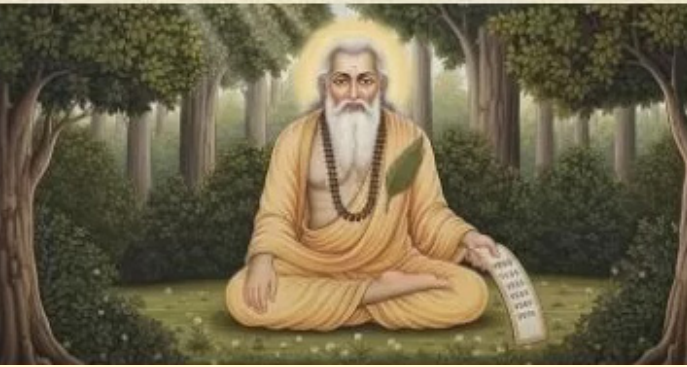
Even though he was on the losing side, Ashwathama did not give up on his friend. The unwavering loyalty to his friend, however, became a curse for him to live a long life of misery till the end of time. His story serves as a reminder that

loyalty to the wrong people never leads to a fruitful ending.

2. King Mahabali

Also known as Bali, Indrasenan, or Maveli, Mahabali is a Daitya king. Despite the negative connotation associated with Daityas, he is described in the early scriptures as a benevolent and generous king.

Mahabali is also the grandson of Prahlada and a descendant of sage Kashyapa. In Kerala, he is celebrated as the noblest and most prosperous ruler. The annual festival of Onam is held in his honour.



When Mahabali was losing himself to ambition, Lord Vishnu, in his Vamana avatar, tested him by asking for as much land as he could cover in three steps, which Mahabali granted happily. The story of the great king offering his head to Vamana to step on serves as a reminder of the importance of humility and the dangers of unchecked ambition.

3. Ved Vyasa

Ved Vyasa is celebrated as the author of the great epic Mahabharata. In some cultures, he is considered a partial incarnation of Lord Vishnu. Burdened with the duty of keeping a record of the greatest triumphs and falls in human history, Vyasa still walks the Earth and can only rest once the Kali Yuga ends. He was the one to compile the eternal Vedas into four separate books. Many

Hindus believe he is still out there documenting the deeds of present times.

4. Hanuman

Lord Hanuman is considered an avatar of Lord Shiva. He is an example of true love and devotion, as narrated in the epic Ramayana. He is the embodiment of a Karma Yogi and is worshipped for his wisdom, strength, courage, devotion, and self-discipline. Even today, a Hanuman murti is a staple for any sportsperson, reminding them of the virtue of hard work and discipline. The Vayu Putra walks the Earth, and it is said that every time the Ramayana is narrated, he is present to listen to the discourse.

5. Vibhishana

The younger brother of the king of Lanka, Ravana, Vibhishana joined Lord Rama's side as he wanted to fight for the right. This son of sage Vishrava and Rakshasi Kaikesi was a pious man and followed the path of a Brahmin. Once Lord Rama defeated Ravana, Vibhishana was crowned the king of Lanka.

Vibhishana is the antithesis of Ashwathama—the chiranjeevi who chose evil by being loyal to his friend. He chose the side of good despite his love for his brother. In doing so, he was rewarded while Aswathama had to live out a curse.

These stories tell us that choosing to do the right thing must always be our priority, no matter the circumstances.

6. Kripacharya

He was the first teacher of the Kauravas and Pandavas. Kripacharya was adopted by King Shantanu, along with his sister Kripi, the wife of Guru Drona. While he fought the war of Kurukshetra from the Kaurava side, he was one of the few warriors still alive after it was all over. The scriptures describe him as one of the seven chiranjeevi.

7. Parashurama

Lord Parashuram is the sixth avatar of Lord Vishnu. Born in the Dwapar Yuga, his life serves

as a reminder of why rage and revenge are never the answer.

He was blessed by Lord Shiva with an axe, which made him invincible in battle. The warrior Brahmin is foretold to be the martial teacher of Kalki, the tenth and final avatar of Lord Vishnu, who is yet to walk the Earth.

The Chiranjivi Shloka (Sanskrit: चरिञ्जीवश्लोक, romanized: cirañjīviśloka) is a hymn that names the Chiranjivi and states the effects of their meditation:

Original Sanskrit:

अश्वत्थामा बलिर्व्यासो हनुमांश्च विभीषणः।

कृपः परशुरामश्च सप्ततैतै चरिञ्जीविनिः॥

सप्ततैतान् संस्मरेन्नित्यं मार्कण्डेयमथाष्टमम्।

जीवेद्वर्षशतं सोऽपि सर्वव्याधिविनिर्जतिः॥

Transliteration:

aśvatthāmā balirvyāso hanumāṁśca
vibhīṣaṇaḥ

kṛpaḥ paraśurāmaśca saptaitai cirañjīvinah

saptaitān saṁsmarennityaṁ
mārkaṇḍeyamathāṣṭamam

jīvedvarṣaśataṁ so'pi sarvavyādhivivarjitah

English translation:

Aśvatthāmā, Mahābali, Vyāsa,
Hanumān, Vibhīṣaṇa,

Kṛpa, and Paraśurāma are the
seven chiranjivi.

One who remembers these seven daily,
along with Mārkaṇḍeya as the eighth,

Will live for a hundred years,
free from all ailments.

The mantra states that the remembrance of the eight immortals (Aśvatthāmā, Mahābali, Vyāsa, Hanumān, Vibhīṣaṇa, Kṛpa, Paraśurāma, and Mārkaṇḍeya) offers one freedom from ailments and longevity.

- Jai Jagannath!

Maa Laxmi Ji Ke **108 Naam and Their Meaning**

Om Prakrityai Namah
- Manifestation of nature

Om Vikrityai Namah - Multifaceted in nature

Om Vidyaayai Namah - Wisdom personified

Om Sarvabhutahitapradaayai Namah
- Bestower of universal niceties

Om Shraddhaayai Namah
- One who is devoted

Om Vibhuutyai Namah
- Embodiment of wealth

Om Surabhyai Namah - Celestial being

Om Paramaatmikaayai Namah
- Omnipresent

Om Vaache Namah - With nectar-like speech

Om Padmaalayaayai Namah
- Residing on the lotus

Om Padmaayai Namah
- Sitting on the lotus

Om Shuchaye Namah
- Embodiment of purity

Om Swaahaayai Namah
- Personification of purity

Om Svadhaayai Namah
- Shape of auspiciousness

Om Sudhaayai Namah - Nectar

Om Dhanyaayai Namah



- Personification of gratitude

Om Hiranmayyai Namah
- Golden in appearance

Om Laxmyai Namah - Goddess of wealth

Om Nityapushhtaayai Namah - One who
gains strength day after day

Om Vibhaavaryai Namah - Radiant

Om Adityai Namah - Radiant Like The Sun

Om Ditye Namah - Responder to prayers

Om Deepaayai Namah - Flame-like

Om Vasudhaayai Namah - Synonymous with

Earth

Om Vasudhaarinyai Namah
- Bearer of Earth's burden

Om Kamalaayai Namah
- Emanating from the lotus

Om Kaantaayai Namah - Consort of Vishnu

Om Kamaakasyai Namah
- One with attractive eyes

Om Krodhasambhavaayai Namah
- One arising from anger

Om Anugrahapradaayai Namah
- Granter of good wishes

Om Buddhaye Namah - Wisdom

Om Anaghaayai Namah - Sinless

Om Harivallabhaayai Namah
- Consort of Lord Hari

Om Ashokaayai Namah
- Dispeller of sorrows

Om Amritaayai Namah - Nectar

Om Deeptaayai Namah - Radiant

Om Lokashokavinaashinyai Namah
- Remover of Universal agonies

Om Dharmanilayaayai Namah
- Establisher of eternal law

Om Karunaayai Namah - Compassionate

Om Lokamaatre Namah
- Mother of the Universe

Om Padmapriyaayai Namah
- Lover of the lotus

Om Padmahastaayai Namah
- With lotus-like hands

Om Padmaakshyai Namah - Lotus-eyed

Om Padmasundayai Namah
- Beautiful like the lotus

Om Padmodbhavaayai Namah
- One who emerged from the lotus

Om Padmamukhyai Namah - Lotus-faced

Om Padmanaabhapiyaayai Namah
- Beloved of Padmanabha

Om Ramaayai Namah - Pleaser of the Lord

Om Padmamaalaadharaayai Namah
- Wearer of lotus garland

Om Devyai Namah - Goddess

Om Padminyai Namah - Lotus

Om Padmagandhinyai Namah
- With the fragrance of the lotus

Om Punyagandhaayai Namah
- With a divine perfume

Om Suprasannaayai Namah
- Ever cheerful and beaming

Om Prasaadabhimukhyai Namah
- Emerging to grant boons

Om Prabhaayai Namah - Radiant like the Sun

Om Chandravadanaayai Namah
- Radiant like the Moon

Om Chandraayai Namah - Cool like the Moon

Om Chandrasahodaryai Namah
- Sister of the Moon

Om Chaturbhujaayai Namah - Four-armed

Om Chandrarupaayai Namah - Moon-faced

Om Indiraayai Namah - Radiant like the Sun

Om Indushiitalaayai Namah
- Cool like the Moon

Om Aahlaadajananyai Namah
- Source of happiness

Om Pushhtayai Namah
- Source of good health

Om Shivaayai Namah - Auspicious

Om Shivakaryai Namah
- Source of auspicious things

Om Satyai Namah - All truth

Om Vimalaayai Namah - Pure

Om Vishvajananyai Namah
- Mother of the Universe

Om Tushhtayai Namah
- Possessor of all the wealth

Om Daaridryanaashinyai Namah
- Remover of poverty

Om Priitipushhkarinyai Namah
- One with pleasing eyes

Om Shaantaayai Namah - Full with a peaceful and calm temperament

Om Shuklamaalyaambaraayai Namah
- Wearer of a white garland and attire

Om Shriyai Namah - Goddess of fortune

Om Bhaaskaryai Namah - Radiant like the Sun

Om Bilvanilayaayai Namah
- Who resides under the Bilva tree

Om Varaaroohaayai Namah
- Ready to grant boons

Om Yashasvinyai Namah - Reputed

Om Vasundharaayai Namah
- Daughter of the Earth

Om Udaaraangaayai Namah
- Endowed with a beautiful physique

Om Harinyai Namah - Deer-like

Om Hemamaalinyai Namah
- With golden garlands

Om Dhanadhaanyakarye Namah
- Bestower of wealth and foodgrains

Om Siddhaye Namah
- Always ready to protect

Om Strainasaumyaayai Namah
- Who showers goodness upon women

Om Shubhapradaaye Namah
- Granter of auspicious things

Om Nripaveshmagataanandaayai Namah
- Who loves to live in palaces

Om Varalaxmyai Namah - Granter of bounty

Om Vasupradaayai Namah
- Bestower of wealth

Om Shubhaayai Namah - Auspicious

Om Hiranyaprakarayai Namah
- Resplendent with gold

Om Samudratanyaayai Namah
- Beloved daughter of the ocean of milk

Om Jayaayai Namah - Goddess of victory

Om Mangalaa Devyai Namah
- Most auspicious one

Om Vishnuvakshasthalasthitayai Namah
- Residing in Vishnu's chest

Om Vishhnupatnyai Namah
- Consort of Vishnu

Om Prasannaakshyai Namah - Lively-eyed

Om Naaraayanasamaashritaayai Namah
- Who seeks refuge in Narayana

Om Daaridryadhvnshinyai Namah
- Destroyer of poverty

Om Devyai Namah - With divine power

Om Sarvopadrava Vaarinyai Namah
- Dispeller of all distresses

Om Navadurgaayai Namah - Who represents all the nine forms of Durga

Om Mahaakaalyai Namah - Who represents Mahakali, the fierce form of Kali

Om Brahmaavishhnushivaatmikaayai Namah
- Trinity of Brahma-Vishnu-Shiva

Om Bhuvaneshvaryai Namah
- Supreme Deity

Om Trikaalagyaanasampannaayai Namah - Fully aware of the past, present, and future

Om Shāntiḥ Shāntiḥ Shāntiḥ; Lokāḥ Samastāḥ Sukhino Bhavantu (repeat thrice). This is how all mantra chanting should end—praying for peace and happiness upon mankind. When the Divine manifests as Goddess Laxmi, the earnest devotee stands to benefit materially and spiritually with the choice of riches. Make an effort to learn Laxmi Ji Ke 108 Naam and lead a life of joyfulness and prosperity.

How do you surrender spiritually?

If one understands the real situation, surrendering can be made with conviction & with ease.

Let us say, one person is going to catch train. He has one big bag of luggage. So he kept his luggage on his head, took the train & seated on his berth.

Still he has not unloaded the luggage. The next guy asked him why are you still keeping the luggage on your head? The person replied that now he is carrying luggage so that he need not pay for carrying luggage. Then the next fellow laughed, said, even if u keep luggage on your head, still it is the train which carrying ur luggage as well as you. Just unload the luggage on to the floor and enjoy the journey.

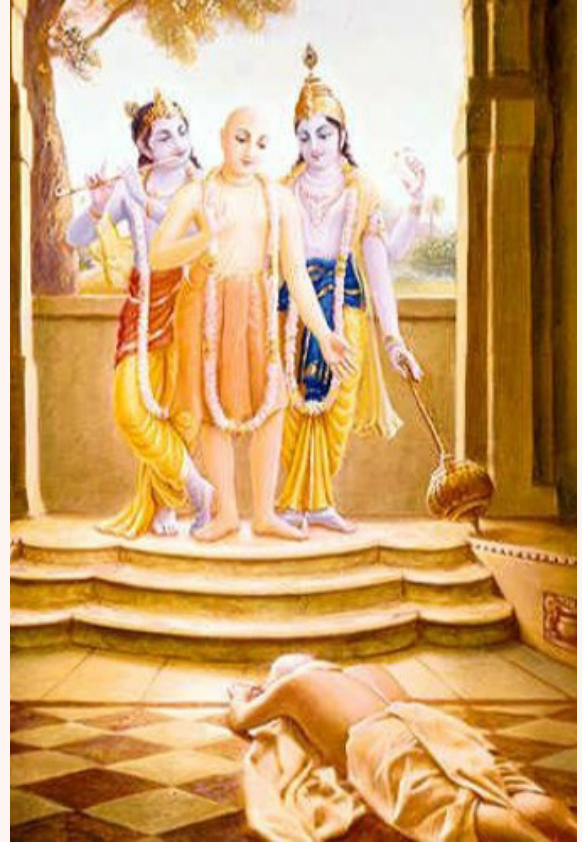
So most of us are like that only. We have our EGO and think that we are the doer & enjoyer. But we are actually not. Whether we surrender or not, the actual weight is carried by the Supreme Power.

Lord Krishna says in Bhagavad Gita,

ishvarah sarvabhutânâm hriddeshe'juna tishthati;

bhrâmayan sarvabhutâni yantrârudhâni mâyayâ (BG 18.61)

Translation- In the heart of all beings, O Arjuna, resides the Lord, causing them to revolve according to their Karma, mounted on a wheel as it



were, by His power of Maya. || 61 |

Then why to keep the burden on our head? Just surrender EGO to the Supreme Power, He will take you to Him the way He wants whereas you need not worry about the weight.

Hare Krishna!

- Murali Manohar

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