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ESCHATOLOGY: My birthday wishes for her Samsara century: Moksa!

1 message

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My birthday wishes for her Samsara century: Moksa! Shrimati Nerbhakuvarben Fulchandbhai Kothari **believed when none did. Moksa, **MAA, moksa! (October 17, 2020)****

October 17, 2020 (Part One)

This morning I wished Vipin's mother a Happy Birthday:

Coming on the eve of Navratri, this is indeed a great blessing of the Devi. Send our special regards to her.

Sunshine and Jagbir

She had turned 100 yesterday. And what do I remember most about Shrimati Nerbhakuvarben Fulchandbhai Kothari? That she always asks about Kash! She always did since 1994 that he was able to 'see' Shri Durga. (If only she knew.)

As far as I am concerned her eventual death should be celebrated with great pomp. She truly deserves *moksa* for being the only person in Malaysia who did not regard Kash as an anomaly, a freak show of a family possessed by evil spirits.

My birthday wishes for her Samasara century: Moksa! Shrimati Nerbhakuvarben Fulchandbhai Kothari believed when none did. *Moksa, Maa, moksa!*

Today, the beginning of Navratri, I wonder what this hypocrite and fool Datuk Dr. Balwinder Singh believed. Given the fact that for years he was kept informed, almost weekly, as to what was going on in the Sahasrara (Kingdom of God) calling him a hypocrite and fool is just a slap on the wrist.

Today, October 17, 2020, I can openly declare Datuk Judas that he is the worst of the Sahaja Yogis, the most treacherous of all the Comforter's disciples! Yes, someone please forward this post to him as I would have personally nailed it on the door of his million-dollar mansion in Putrajaya.

And am I comparing Datuk Judas to Shrimati Nerbhakuvarben Fulchandbhai Kothari? You can bet your last ringgit folks.)

Navratri Day One (to be continued)

Shri Durga

"Adi-Maya-Shakti: Let me meditate on the supreme goddess who is existence itself, who sits on the lotus, who rides the tiger, who plays the lute, whose divine form dazzles gods, demons and humans, whose womb contains Time and Space, who embodies cosmic energy, who holds in her hands the implements of life and the instruments of death, who spins the cycle of existence as she creates and destroys all that is, was and will be and who empowers and enriches her devotee with the ability to accept and appreciate the unfathomable universe." (Pattanail 2002 cover)



Durga radiates great confidence and authority. She is formidable and fearsome; four of her hands hold a scythe, a spear, a trident, and a club. She is beneficent, generous, and reassuring; three other hands hold a conch shell, a lotus, and a discus, while another gives the mudra or hand gesture of 'Fear not, I will protect you.'

On July 13, 1998 at 11.25 a.m. [Arwinder](#) again told his father that he had sat on Shri Mataji's tiger.

Arwinder: "I also rode on the tiger. I wanted to know how it was, friendly."

Question: "Did you ask Shri Mataji's permission?"

Arwinder: "Yeah, I have to."

Question: "How big was the tiger?"

Arwinder: "Maybe long as one meter, maybe longer."

Question: "How many times have you sat on this tiger?"

Arwinder: "Once."

Question: "Only once?"

Arwinder: "Yeah."

Question: "Why did you want to sit on the tiger?"

Arwinder: "I want to see if it is friendly and all those things. I just wanted to try out."

Question: "Were you not afraid?"

Arwinder: "No, because I know Shri Mataji's tiger is nice. I have already been with Her, so it must be nice."

Question: "Was Shri Mataji alone, or were there other people also?"

Arwinder: "Other people, Shri Shiva and all that."

Question: "Did they also sit on the tiger?"

Arwinder: "Yeah."

Question: "You are sure?"

Arwinder: "Yeah."

Question: "They sat after you, or before you?"

Arwinder: "Yeah, before."

Question: "Did Shri Mataji talk to the tiger?"

Arwinder: "Yeah, in different language."

Question: "What do you mean by 'different language'?"

Arwinder: "Like the language that was invented by Shri Mataji" (i.e., Sanskrit.)

Question: "Do you understand that language?"

Arwinder: "Not that much."

Question: "What you mean by 'not that much'? Can you give me words of that language?"

Arwinder: "No, I forget."

Question: "You mean you only talk that language down there?"

Arwinder: "Yeah."

Question: "Then you say that they talk to you in English?"

Arwinder then clarified that Shri Mataji occasionally explains the meaning of the Sanskrit words She uses while talking to him in English. Apparently, there are many words in Sanskrit with no direct English translation, and their interpretation is necessary for conversations to be more clearly understood.]

Question: "How old are you when with Shri Mataji — eight-years old, or bigger?"

Arwinder: "Bigger."

Question: "You mean you are more than eight-years old?"

Arwinder: "Yeah, or smaller."

Question: "I don't understand all this. What you mean bigger, or smaller?"

Arwinder: "I can be bigger (older) if I want, or smaller."

Question: "Were you as old as papa?"

Arwinder: "No."

Question: "Are the people as Shri Shiva as old as papa?"

Arwinder: "More older."

Question: "How do you know?"

Arwinder: "From their size."

Question: "Do they have white hair?"

Arwinder: "White hair? What white hair?"

Question: "Like papa?"

(His father held some tufts of salt and pepper hair from his own head.)

Arwinder: "No."

Question: "Does Shri Mataji have white hair?"

Arwinder: "No."

Question: "Is She young or old?"

Arwinder: "Old! But She doesn't have white hair."

Question: "How do you know She is old?"

Arwinder: "I asked Her."

http://adishakti.org/new_age_children/i_also_rode_on_the_tiger_of_shri_durga.htm

Dear All,

At 8.25 a.m. today November 9th. 2007, prior to approving this post, i again asked my son Arwinder about his experience of sitting on Shri Mataji's tiger years ago.

Question: "Can you still remember riding on Shri Mataji's tiger?"

Arwinder: "Yeah."

Question: "You mean you can still recollect your experiences with Shri Mataji after all these years?"

Arwinder: "Yeah, kind of, if you remind me."

Question: "I never asked you this before, Arwinder, but did you see Shri Mataji sitting on the tiger?"

Arwinder: "Yes." (affirmatively)

Question: "How many times?"

Arwinder: "A few times but i cannot tell you exactly how many."

Apparently Arwinder is the only person who can still recollect his experiences spanning back more than a decade. Both his siblings Kash and Lalita cannot. In fact Kash admits it is impossible to remember any experience with Shri Mataji in the Sahasrara after a few months, let alone years. He has no idea how Arwinder is still able to do so.

i also want to wish all a Happy Diwali and hope this post and others will deepen our faith and inspire us to dedicate our *tun* (body) *mun* (mind) and *dhun* (wealth) to Her advent, cause and ultimate victory.

regards to all,

jagbir

Goddesses in World Culture, Volume 1

"The great mother goddess Durga astride her tiger, brandishing eight to eighteen arms each carrying a distinct weapon or tool, is one of the most ubiquitous images in South Asia. She is stunningly beautiful: her long dark hair cascades down her back; each arm is adorned with bangles and decorated with hennaed tattoos; golden earrings dangle from her ears and are connected on one side to a delicate chain that leads to a ring in her nose. A garland of orange and yellow marigolds flows over her breasts. The folds of her sari enhance her sensual feminine features, and intricate symbols patterned on natural objects are portrayed on her feet.

Durga radiates great confidence and authority. She is formidable and fearsome; four of her hands hold a scythe, a spear, a trident, and a club. She is beneficent, generous, and reassuring: three other hands hold a conch shell, a lotus, and a discus, while another gives the *mudra* or hand gesture of 'Fear not, I will protect you.'

The sacred objects Durga carries in each of her eight to eighteen hands carry the power to create and destroy. Symbolically they serve as guides and tools for use in enduring the inevitable cycles of death, destruction, and suffering as well as life, blossoming, and joy. For example, Durga's knives are not to be

used for violence, but are a symbol of liberation. The knife is a tool that cuts away; it severs or excises that which no longer serves, whether it is a destructive belief, an unhealthy relationship, or a toxic situation. Her sword also points to helping focus and draw the discriminating wisdom that is necessary in life-particularly to those committed to a spiritual path. All the sharp weapons Durga carries cut through obstacles that impede progress and clear the path for spiritual growth.

Often she carries a shield for protection, a bow for determination and focus, and an arrow for penetrating insight. When she holds a bell, it is to be used to invoke mental clarity and to clear the air of negativity. When her fingers play with a string of beads (*mala*), her worshipers are reminded of lessons on concentration and spiritual growth. The club she wields can be used to beat a new path, and the three-pronged trident pierces through the veils of the past, present, and future and teaches about birth, life, and death. The conch shell represents the vibratory powers of manifestation, while the lotus refers to both spiritual and material abundance. The skull or severed head, a common motif also associated with Durga in her fiercest of forms, represents the ego and all the ways it can enslave. The mind conceives of situations as bad or good, positive or negative, while Durga shows the paradoxical nature of reality and the divine unity behind all existence. Both negative and positive are part of her inseparable force.

The goddess's name, Durga, means 'fortress' and expresses her unconquerable, unassailable, and invincible nature.

History of the Goddess

Durga appears in benevolent and terrifying forms throughout her history. She is both the all-devouring and all-nurturing mother. In the ancient world, the goddess was conceived as responsible for the generative and creative as well as destructive aspects of existence. Throughout her evolution she takes on various epithets or names that describe the different functions for which she is responsible. The different names and attributes associated with a specific form of goddess define the vast terrain of earthly and cosmic experience that she has governed since ancient times. Although she appears in thousands of names and forms, within the Hindu view she is ultimately one goddess.

Earliest evidence of the goddess today known as Durga in South Asia goes back to the Saraswati Valley Civilization approximately 3500 BCE., but there is ample evidence of mother worship throughout the ancient and indigenous world. The goddess astride her lion or tiger is a common motif. From earliest times the feline has been one of the sacred vehicles and power animals of the goddess. The goddess's association with the tiger and other animals demonstrates shamanic connections and an understood interrelationship between the animal and human world. Trees and plants also were believed to contain spirit, and qualities found in the goddess Durga can also be traced to nonhuman forms. The goddess is also portrayed as a vegetative goddess and in this manifestation she is called Sakhambhari. In her early vegetative form, the goddess is depicted with legs open, yoni exposed and a pot with a blossoming plant where her head would be. In this manifestation the generative powers of the *yonis* (vulva or uterus) are understood as synonymous with the earth.

Myriad forms of this goddess are worshipped in aniconic form as uncut stone or geometric designs as well as anthropomorphic representations throughout South Asia. Villages often have a central deity that shares similar characteristics and/or iconography with Durga; however, these goddesses are called by specific, regional names. Others host the ubiquitous image of Durga slaying the buffalo-headed demon, or simply Durga on her tiger with her eight or eighteen arms. Ritual practices in villages and more remote places often are based on ensuring the fertility of land. There is a strong identification of earth with women. The connection between women's bodies, specifically a woman's menstrual and reproductive cycle with the lunar and agricultural cycle, is an important focus of worship in the earth-based and female-centered Shakta and later tantric traditions. The Shakta tradition, known in its earlier historical appearance as Kaula, is one of the earliest sects of the Hindu tradition. Within it, the goddess is understood to be the supreme force behind all existence. Reverence for the female principle as divine is evident in contemporary ritual

implements and objects throughout South Asia. The symbolic origin of many of these ritual objects can be traced back to the Saraswati Valley civilization.

The highly creative, peaceful, and egalitarian Saraswati Valley civilization existed around the now underground Saraswati River and extended over half a million square miles. Controversy over the results of archaeological findings remains a heated dispute within scholarship today. Nevertheless, the undeniable presence of thousands of female figurines and seals that exhibit a pictographic script suggest a sophisticated ancient culture that honored the power, beauty, and immanent divinity of the female. Many scholars contend that Durga's earliest form can be traced back at least to this civilization, if not earlier."

Goddesses in World Culture, Volume 1
edited by Patricia Monaghan, Praeger (Dec 1 2010), pp. 71-74