

LETTER No 29

(Ma's letter in Didi's handwriting)

*Tarapeeth
Sunday (30/12/35)*

Badama,

How are you? · All of us · are keeping well here. · Always · try · to exist · in · One · remembrance · then · only · gradually · you · can · hope · to have · perpetual · existence · in · peace.

How are all of you? You have seen how disturbing it is to write letters every day from here. Still we are trying our best.

Your chhotta meyeta (the little daughter of yours)

The analysis :

This is a short letter in postcard form written from Tarapeeth and Didi Gurupriya is writing on Ma's behalf. Here also BG was addressed as Badama. As such there is nothing special in its content but we notice something very interesting. The first sentence is quite formal where Ma was inquiring about BG's wellbeing. In the second sentence Ma conveyed Her wellbeing to BG. Here we see that the part of the sentence, **all of us** have dots before and after. In the next sentence each word has a dot before and after it. But this did not continue further. The two sentences of the succeeding paragraph were written normally.

In this letter Ma conveyed to BG the key to the fulfilment of the spiritual quest.

The ultimate objective of human life is to find its existence in perpetual peace. All the wilful activities of life are directed towards that single goal. Man makes sincere efforts throughout this life to achieve that state of existence of peace and happiness, yet the goal remains unachievable. Ma very clearly stated both the cause and remedy for this. Normally in human life happiness, spiritual or worldly, is dependent on achieving the desired object. When one makes sincere efforts to reach that goal, at times he apparently gets the result also. But such happiness is transient in nature. He never gets the taste of changeless happiness. The paradox is that to achieve that changeless state one pursues fresh objects. This process goes on and on for the whole life.

Another interesting aspect of life is that one never gets his desires fulfilled. What he gets is the apology for fulfilment. A person wants a particular object

at a certain point of time. He starts working to achieve the said object. By the time he achieves his goal (and that time may be very short), both the desired object and the object obtained have undergone changes. Similar is the case with the subject also. The person who wanted an object and the person who obtained it are not the same. This is true in the world as well as in spirituality.

Naturally the doubt may arise in a rational mind whether the idea of achieving this state of perpetual happiness and peace is a utopia? If it is, what is use of seeking it? If it is not, what is the way out? Ma said, " **Always try to exist in One remembrance then only gradually you can hope to have perpetual existence in peace.**" Here existence means mental engagement. One tries to attain something keeping the mind constantly dwelling on the desired object until he gets it. Ma's use of the word 'one' is very significant. Here 'one' means the principle which remains constant in spite of changes in time and space. In creation each and every object, gross or subtle, has a name and form. Because of the subject-object relation one has no choice but to work with that. Even abstract ideas have name and form. A seeker should choose an object which is less vulnerable to change. Hence comes the idea of God or the ultimate reality. We know that BG's god of love is the Jogeshwar Siva Lingam given by Ma. Ma was suggesting to BG that she should constantly remember her God of love.

The significance of the dots

We know that an autograph or signature is the representation of a person in written form. We have witnessed scores of time that whenever someone asked Ma for an autograph or to put her signature on a photograph She always made a small dot. The dots here, before and after every word, are not a design but signify Ma's very presence. Ma might have in Her Kheyal that BG should take those words as the indirect representation of Ma and so give it the utmost importance in her Sadhana.

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