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Introduction to Buddhi Yoga

The game of Snakes and Ladders variously played as Ladders and Chutes (in the USA), the game of virtues and vices (in the UK) and as Mokshapatnam, Vaikunthapalli and Sanpseedhi (in India) has its roots in a game of "snakes and ropes" with the philosophy of Vedanta embedded in its design. This 'sarpa-raju' game has been re-created as Buddhi Yoga.

The board is full of beautiful symbolic relationships and messages for the player to experience the joy of discovery. Go to <https://buddhiyoga.in/> to engage and find the joy of learning!

Playing the game

- 1) Place your tokens in *vaikunṭha* (Eternal Bliss, Cell #68) on the game board. Players can choose a marker from the ones provided with the game board.
- 2) Players can take turns to roll the dice, in either a clockwise or anti-clockwise manner (which should be pre-decided at the start of the game). Any one player can choose to throw first.
- 3) Only on a throw of a '6' can the player move their piece out of *vaikunṭha* (Eternal Bliss) to *moha* (Delusion, cell #6) on the game board. For all other throws, she remains stationed in *vaikunṭha*.
- 4) Each throw of the dice, thereafter, reflects the number of cells the player must advance. Thus tracing her 'karmic path' back towards *vaikunṭha* (Eternal Bliss).
- 5) Follow the path the dice directs. Learn the ropes and know the snakes. Explore your world view as you play.
- 6) The game is an unending exploration ('inspiration' would probably be a better word if it existed). The player can choose to explore a new path, once they land on *vaikunṭha* (Eternal Bliss) again. One can stop at any time during the play and introspect on the places they have visited and connect them with their life experiences.

The Cells

1. **janma** – *avatār*, a manifestation of a deity or released soul in bodily form on earth; an incarnate divine teacher. *Divine Birth*, a birth without the *arishadvarga* – the six passions of the mind. In Hindu theology, *arishadvarga* are the six passions of mind or desire: *kāma*, *krodha*, *lobha*, *moha*, *mada* and *mātsarya*; the negative characteristics of which prevent man from attaining moksha. "*janma*" It is extremely rare that a person lands on *janma*. She can only land on *janma* if she throws 3 consecutive throws of 6 on the dice, while stationed in *vaikunṭha*.
2. **māyā** – *illusion*, an instance of a wrong or misinterpreted perception of a sensory experience. *Hallucination*, an experience involving the apparent perception of something not present. "*māyā*", *illusion*, the world of names and forms, is a veil that this pure manifestation of the cosmic consciousness must realise and conquer. It is as infinite as cosmic consciousness. Realising the nature and the presence of "*māyā*" in our being is important to our path to cosmic consciousness. "*ahankāra*" (egotism – cell 55) is the highest manifestation of this weakness. The number two could also signify "duality" which is the primary nature of "*māyā*".
3. **krodha** – *anger*, A strong feeling of annoyance, displeasure, or hostility. *Wrath*, Extreme anger. *Passion*, Strong and barely controllable emotion. It is interesting to note that the number 3 is also representative of the fire element. The positive side of this energy expresses itself as creativity, however if motivated by negative thoughts, it has a destructive nature and manifests as "krodha". In Vedantic philosophy, understanding and controlling *krodha* is considered an important step towards becoming a civilised and an evolved being.
4. **lobha** – *greed*, Intense and selfish desire for something, especially wealth, power, or food. *Covetousness*, having a craving for possession, specially for something owned by someone else. "*lobha*" (greed), is another of the six *arishadvarga* (weaknesses). "*lobha*" is commonly experienced and easy to identify. It is the desire for acquiring in excess of one's needs. Greed arises when the player confuses her "sense of unfulfillment" with the "need for essential materials for survival".
5. **bhurloka** – *earth*, the place of being, soil, the plane of physical existence, where we exist. *Place*, a location or a plane with multiple dimensions. *bhurloka*, literally means 'the earth-world.' In the context of the energy chakras, the '*mūlādhār chakra*' defines our relation to Earth. It impacts our vitality, passion and survival instincts. *mūlādhār chakra* – is the first chakra on the spine of the player and the play. In a psychic reference frame, the '*mūlādhār*' is the dwelling place of the *kundalini*, the psychic energy that the yogi seeks to raise to experience the "super human" in him. All sorts of physical problems are connected to the *mūlādhār*.
6. **moha** – *attachment*, a feeling of strong or constant regard for and dedication to someone or something. *Delusion*, The attachment to an idea which may not have any objective reality. "*moha*" (delusion, attachment) is the cause of "*vāsanā*" and bondage. It brings the player time and again to the phenomenal world through births and re-births. "*moha*" is the attachment to "*māyā*" (cell 2). Those who dwell in "*moha*" (cell 6) love sensual pleasures, spend their energy in the fulfillment of desires, are victims of anger and greed, act against "*dharma*" and are selfish.
7. **abhimāna** – *pride*, Feelings of one's own worth and respect. *Insidious*, proceeding in a gradual, subtle way, but with very harmful effects. *Self-conceit*, undue pride in oneself, the state of

being too proud of yourself and your actions. "*abhimāna*" is "mada" (conceit), a "sense of self-intoxication", false pride or even self-deception. *Abhimāna* is of the 6 weaknesses that embody the manifested self. "Self-pride" should be an important aspect of one's personality, one's identity. What is the negative aspect of this *abhimāna*? *Abhimāna* also has a "tendency to veil" and hence affects our capability to take decisions or act in accordance with *dharma*.

8. **mithya** – *false*, Not real, but made to look or appear real, deceiving. *Duality*, two different things, emotions, thoughts, or beings. *Illusion*, something that is not really what it seems to be. "*mithyā*" is fallacy. Fallacy of what? Well, look 6 places behind, you find *māyā* or duality. *mithyā* is the fallacy of duality. What is "duality"? How should we understand it? Well our perception of ourselves as individuals implies duality. Our perception of "others" as "the other" implies duality.

9. **kāma** – *wishing*, feeling or expressing a strong desire or hope for someone or something. *Lust*, A very strong and physical desire. *Passion*, strong and barely controllable emotion. "*kāma*" (desire – of every kind, including noble or non-noble aims) means enjoyment. Its higher meaning, i.e., *para-kāma*, refers to a higher desire for the Supreme and *apara-kāma*, lower meaning, refers to base desires such as sexual enjoyment. In the context of Srimad Bhagwad Geeta, *kāma* implies attraction and indulgence, lust and desire. *kāma* is also the primary need for creation. It is one of the 4 *puruṣārthas* (the 4 aims of life), a healthy aim when pursued without sacrificing the other three aims: "*dharma*" (righteousness, moral life), "*artha*" (material prosperity, income security, ensuring means for survival) and "*moksha*" (liberation, release).

10. **tapa** – *puritanism*, the belief that it is important to work hard and control yourself, and that pleasure is wrong or unnecessary. *Diligence*, careful and persistent work or effort. *Practice*, repeating, making into a habit. *Austerity*, the condition of living without unnecessary things and without comfort, *Self-discipline*, the ability to make yourself do things you know you should do even when you do not want to. "*tapa*" is austerity and meditation.. *tapa* is about focusing your energies inwards, away from the distraction of the senses. As the first cell in the "plane of the teen", *tapa* could be understood as the basic *niyama* for *brahmacharya āshram* in the *patañjali yogasutra*; (1.) "*śauca*" which is cleanliness (2.) "*santoṣa*" which is contentment (3.) "*svādhyāya*" which is the study of scriptures (4.) "*tapas*" which is the practice of austerity 5. "*īśvara praṇidhāna*" which is devotion to God and dedication of the fruits of work to Him.

11. **gandharva** – *gandharva* refers to a group of low-ranking male nature deities that appear in both Hindu, Buddhist, and sometimes even Jain mythology. In all three traditions, the *gandharva* are closely related to the wilderness as well as the creative arts, particularly music. *gandharva-veda*, is that part of Vedic Literature that deals with dance, drama, and music. It also deals with the concept or experience of "*rasa*" from the perspective of Vedic science.

12. **irṣya** – *envy*, to wish that you had something that another person has. *Covet*, to want to have something very much, especially something that belongs to someone else. *irṣyā* also means to be impatient / jealous of other's success. "*irṣyā*" is envy. As "*mātsarya*", it is one of the six weaknesses. Pride grows into avarice which is known as "*mada*" which leads to envy. All envy is founded on the fallacy of duality which is "*mithyā*", revealing the aspect of the first snake of the game.

13. **antarikṣa** – *atmosphere*, the intermediate space between heaven and earth. *Indecision*, the state of being unable to make a choice. *Nullity*, a void, a completely empty space. "*antarikṣa*" (nullity) "is "sitting on the fence", indecision. *antarikṣa* is the feeling of "getting nowhere". It is a feeling of instability and lack of purpose. This is a state many of us have experienced in our lives. Our purpose is in someone else's control. The player must conquer it, to reach the higher levels of awareness. Nullity is also a temporary experience and soon the player regains her energies and is ready to play, the next time the die comes around.

14. **bhuvārloka** – literally means the space between "*bhu*" and "*sva*" / "*svarga*", which is the atmosphere. It refers to a "dream world", a plane of emotions and feelings. "*bhuvārloka*" (astral plane) is where the player becomes alive with possibilities. The player engages in imagination as his physical body is also maturing. In this cell the player directs her entire energy in building castles in the air. *karmayoga*, the first cell of the next plane, hints at the need to pursue actions and encourages the player to break out of her fantasy, to move out with the next throw of the dice.

15. **nāgaloka** – *world of serpents*, realm of fantasy, lower world. "*nāga loka*" is the realm of the "fantastic". It is the plane of the semi-divine "*nāga*" who are masters of great wisdom. *nāgas* are known to be guardians of fantastic treasures. They reside under the physical plane in the "*pātāla*". It is said that *nāga loka* is more beautiful than even the *swarga loka*. The dynasties of Manipur, the Pallavas in India, and the ruling family of Funan, claimed an origin in the union of a human being and a *nāgi*.

16. **dveṣa** – *jealousy*, envy, covetousness, desire. *Hatred*, intense dislike, dislike, distaste, abhorrence. "*dveṣa*" is jealousy. It is enmity and has an aspect of violence in it as well. Why do we feel a repulsion towards another? According to the *bhagawad gītā*, *rāga* and *dveṣa*, attraction and repulsion are two currents in the mind that bind the player to the *samsāric* wheel of birth and death. They are the *dharma* of her mind but not of her spirit .

17. **dayā** – *empathy*, condolence, fellow feeling. *Compassion*, feeling of pity, sympathy. "*dayā*" is an experience that makes the

player one with "the other" and therefore divine. When a player feels *samvedanā* (empathy) for another being, she is experiencing *advaita*. The aspect of "love for the other" in the feeling of *dayā* completely removes the veil of the ego in the self, thus breaking free of the most basic human bondage; *māyā*.

18. **harṣa** – *joy*, a feeling of great pleasure and happiness. *Cheerful*, noticeably happy and optimistic. "*harṣa*" (joy, excitement) is the thrill of youth. It is the feeling the player has as she becomes an adult. She is full of energy. The anticipation of her encounter with the "real world" hastens her, and she feels deeply on every level of being. Challenge motivates her, and the satisfaction of completion fulfills her. She experiences joy with the spirit of quest, and is eager to navigate *karma yoga* with her next throw.

19. **karma yoga** – *action*, The fact or process of doing something, typically to achieve an aim. "*karma yoga*" is the responsibility to act. This is the plane of action, the first cell on the 3rd row of the game board. The player entering adulthood first realises "responsibility". She might have many questions – How should we act? Does action lead to bondage? In the *bhagawad gītā*, Sri Krishna explains *karma yoga* – The path of "unselfish work", without desire or greed is the path of *karma yoga* (3.03).

20. **dāna** – *gift*, a thing given willingly to someone without payment. *Donation*, something that is given to a charity, especially a sum of money. "*dāna*" is charity. It is to be done selflessly and with humility. The player must be careful to not commit to charity with a feeling of attachment, ego, arrogance or pride. The "reality of need" and "the desire to share" are both understood through this cell. Charity is one of the most important pillars on the plane of *karma*.

21. **prāyascitta** – *atonement*, the action of making amends for a wrong or injury. *Reparation*, the action of repairing something. "*prāyascitta*" is atonement. It is the realisation of the consequences of one's actions in the cycle of births and deaths. Why should I atone? The story of Indra in *brahmavaivarta purāna* is very apt.

22. **dharma** – "*dharma loka*" is the plane of the "eternal law of creation, of cosmic law." It is the cell where the player answers the question "what is right?". *dharma* is constant, but its manifestations vary from situation to situation. There is no higher *dharma* than doing good for others, there is no *adharma* worse than causing harm to another. *dharma* can be understood when related to conduct, yet it is far more than a code of conduct, of morality and ethics.

23. **swargaloka** – *heaven*, a place regarded in various religions as the abode of God. *Celestial World*, a place, state, or experience of supreme bliss. *Indra's heaven*, the place where Indra lives. In the *bharatiya* tradition, this is the highest *loka* that perishes and is reborn every day of each day of *brahmā*, the creator. The devas of *swarga loka* are "shining angels", and the element is fire. To qualify into heaven, the player should have mastered control over her sense organs and organs of action.

24. **kusangati** – *bad company*, accompanied by unwanted people. "*संसर्गजा दोषगुणा भवन्ति*", *Faults and virtues owe their origin to association*. (*bhagawad gītā* 13.33. Friends who indulge in sensual pleasures encourage the player away from "*bhāgwata dharma*" are "bad company" which corrupts good character" as the Bible famously says.

25. **susaṅgati** – *good company*, admirable and acceptable company. "*susaṅgati*" is the company that a player who searches for her identity within, finds herself in. The seeker will find company in other seekers. To be successful in her quest of finding her identity, she will follow the path of *dharma*. *susaṅgati* provides an atmosphere of trust and compassion, that allows the player to grow away from old identifications towards her inner self. *satsaṅgati*, is the company of saints or the company of truth.

26. **cintā** – *anxiety*, *stress* a feeling of worry, nervousness about something with an uncertain outcome., *cintā* bears down the player, bringing her sort of "back to reality". *cintā* wraps the player in a blanket of possibilities and blurs her vision. She has to "take a leap of faith", an "unsure step". Notice how "*paramārtha*" accelerates the player beyond it. *cintā* is easy to throw away. As easily as rolling the die when it comes again to the player on her next turn.

27. **paramārtha** – Highest goal, Ultimate goal, selfless service of helping or doing work for someone. "*paramārtha*" is acting with the intent to benefit all. It is an attitude, a personality that the player now imbibes "*param*" means supreme and "*arth*" means meaning. Together they imply actions done harmoniously with nature while being fully conscious and aware of *dharma*. When the player does her "duty" without thought of right or reward, she becomes selfless.

28. **sudharma** – Appropriate belief and divinity. *Justice*, just behaviour or treatment. *Good law*, right rules. "*sudharma*" is "apt religion". This is where the player seeks her duty, her purpose, her *swadharna*. Once a player identifies her "*sudharma*", religion becomes internal, a way of life.

29. **adharna** – iniquitous, grossly unfair and morally wrong. *Immoral*, not conforming to accepted standards of morality. *not pious*, impure. "*adharma*" (irreligiosity) is what is "unjust". *adharna* is what is not balanced, when considering all. It manifests as our fears, troubles and sufferings. The most compelling qualifier for *adharna* is the influence of *moha* (attachment) in the player's actions. The 4th snake of the game, *adharna*, draws the player down to the first level. Conquer *moha* (attachment).

30. uttamagati – *good tendencies*, a behaviour that is beneficial to one's physical or mental health. *uttamgati* is having the highest station in life, through good tendencies. Good tendencies are the result of "good habits" as they help the player act in the rhythm of the cosmic laws. Arise before dawn, the practice of *hatha yoga*, the regulation of breathing, fasting and reading of spiritual, all encourage *uttam gati*.

31. yakṣaloka – *world of nature spirits*, existence of individual spirits that inhabit natural objects and phenomena in the world. *Living supernatural being*, existing incorporeal being. *"yakṣaloka"* (abode of the nature spirits) – They are the caretakers of the treasures of the earth. *yakṣa* and *yakṣini* have been worshipped for the fulfilment of various desires (fertility, wealth, health and happiness) of the householder.

32. maharloka – *sphere of the saints*, world of holy people. *plane of brilliance*, place of intense talents. *plane of sacrifice*, place of giving up something valued for the sake of other considerations. *"maharloka"* (sphere of the saints) is the plane of intuition, thoughtlessness. Those influenced by the "mode of goodness" (*uttam gati*) are also qualified to land here.

33. gandhaloka – *plane of scent, fragrance or aroma*. *"gandhaloka"* gives the player an experience of "true fragrance". Fragrance that is released when the player is cleansed of the baser weaknesses and the body ceases to produce bad odours. This divine odour is not unlike known fragrances such as sandalwood and lotus. The yogi / *sādhak* who has realised the energy of the 4th chakra, automatically exudes the divine fragrance as part of her realised nature.

34. rasaloka – *plane of taste*, Place of the sensation of flavour perceived in the mouth. *Sentiment*, A view or opinion that is held or expressed. *Earth*, The planet on which we live. *"rasaloka / rasa sansāri"* (plane of taste) is the aesthetic experience of the basic sense of taste. Here the player enjoys the *rasa*, the very nature of the taste. *rasa*, meaning juice / concentrated essence, is love, pleasure, grace, taste, beauty, passion, spirit. It is the essence of poetry. *rasa* is *"liquid in its purest form"*. Once a player lands on *rasa sansāri*, her "taste" improves in all dimensions. In music, food and conversation.

35. naraka – *hell*, a place regarded in various religions as a spiritual realm of evil and suffering. *Place of torment*, place of violence. Purgatory / hell is the cleansing experience of a player who has reached this stage, however, is still not cleansed enough to experience the divine. It is a stage of atonement through suffering. The player is inspired to retrospect on her *karma* (actions) which have lead her to land on *"naraka"*. *yama*, the lord of *naraka*, also known as *dharmarāja*.

36. spaṣṭa cetanā – *clear consciousness*, a "guilt free" feeling, a feeling of responsibility. *Righteousness*, the quality of being morally right or justifiable. *Virtue*, behaviour showing high moral standards.

37. gyāna – *knowledge*, facts, information, and skills acquired through experience or education. *Awareness*, perception of a situation or fact. *"gyāna"* (true awareness / true knowledge) is a realisation that leads to the experience of bliss. A player who lands on this cell discovers reality through insight, practice and knowledge.

38. prāna – *Liveliness*, the quality of being outgoing, energetic, and enthusiastic. *Spirit*, the prevailing or typical quality, mood, or attitude of a person, group, or period of time. *One of the five breaths*. "prāna" (life energy) is the energy we "draw in" from our environment to sustain life. Life and consciousness are distinct from each other. Life is the vehicle through which consciousness manifests and *prāna* is the energising force of life.

39. apāna – *strength, hidden, one of the five breaths*. "apāna" (energy released) is the energy that flows downwards through our intestines and is expelled. It is the reason for urination, defecation, child birth and ejaculation. When *apāna* is weak, we become susceptible to illness, fear, doubt, confusions, insecurity, and loss of purpose. In this cell, the player learns the different techniques to control and use the *apāna* energy to cleanse her system. Practicing *hath yoga*, various *āsanas* and good tendencies (habits) help the player cleanse her physical self and use the gross body to realise liberation.

40. vayāna – *energy of balance, vacant, one of the five breaths*. "vayāna" (balanced energy) empowers the distribution and communication systems of the body. It integrates and coordinates the other four *prāna vāyus*, keeping them balanced and nourished. A pervasive and expansive force, *vayāna* governs the movement of *prāna* through the *nāḍī* (energy channels); the movement of energy through the circulatory system and the nervous system; and the free flow of thoughts and feelings in the mind.

41. jana loka – *world of progenitors, the plane of knowledge*. "jana loka" is plane of the progenitors of the human race. This plane on the game board is bounded by *gyāna* and *suvidyā* at its ends. This is also the plane of divine wisdom. Only after the mind has been calmed (*maharloka*), is it conditioned to be initiated into divine wisdom. The wisdom beyond the self, that which inspires *paramārth* (actions with the highest benefit to all) resides here.

42. agnikuṇḍ – *fire pit*, a pit dug into the ground for keeping a fire used for cooking or warmth. "agnikuṇḍ" is used to venerate the fire-god *agni*. *agni* is an immortal among mortals. The progenitors, the ascetics of the *jana loka* used the fire pit to perform *yajna*. Through this *yajna* they created different beings and populated the earth.

43. manuṣya janma – *Birth of the evolved human*, is the

experience of the player as an "evolved person". This is the being of the "satayuga". The man who has just been created by the progenitors of the human race is the most powerful of ascetics. The player here easily reasons and relates to the truth and the ultimate reality.

44. avidyā – *ignorance*, lack of knowledge or information. "avidyā" is "ignorance of the self within". The evolved man of *manuṣya janma* is also vulnerable to ignorance of the "self within". The very instance of creation on this planet pervaded by *māyā*, renders him vulnerable to "avidyā". If the player lands here, he indulges in this ignorance and falls down to the 1st stage, the realm of *kāma* (desire).

45. suvidyā – *Right knowledge*, correct awareness. "suvidyā" is "knowledge of the self within", and with this knowledge the player rises to the plane of *shiva*, the *rudraloka*. While *gyāna* is the realisation of *advaita* through reflection and meditation, *suvidyā* is realisation of the infinite-self through understanding and inquiry.

46. viveka – *wisdom, sagacity, sagemess, intelligence, Prudence*. "viveka" (conscience) is the cell where the player engages with her "inner eye". It is the stage of the 6th chakra, which is located between the brow, the third eye. The player could have traveled here after *manuṣya janma*. Thus, it can be assumed that the player has knowledge of the elán vital, knowledge of fire (the energy that creates and synthesises), is aware of consciousness and is an evolved being and is one among the immortals.

47. sarasvati: *neutral aspect. One of the three main energy channels. The central river* which flows through our spine, the main energy channel of the subtle body. *sushumna*, the name for this *nāḍī* comes from the Sanskrit prefix *su*, meaning "good" or "virtuous," and *mna*, meaning "to think". *Joyful mind*.

48. yamunā – *solar aspect, male energy, one of the three main energy channels*. "yamunā" (the plane of the solar) is the male energy in the player. The player of female gender might find it difficult to identify with the male in her. However, knowing and realising the *purusha* aspect of herself, will help her understand the nature of duality.

49. gaṅga – *plane of the lunar, one of the three main energy channels*. "gaṅga" (the plane of the lunar) is the female energy in the player. "ga" means whatever that flows and "aṅga" means a bodily organ. *gaṅga* literally means that which flows in the organs of the body, which is clearly a reference to *prāna*. The *idā nāḍī* is associated with the female energy in us, and it flows on the left side.

50. tapa loka – *world of Austerity, world of Severity. world of heat, world of warmth. Realm of the ajna chakra*. "tapa loka" is the abode of eternal beings engaged in austerities and penance. Here, the player is in an evolved state, vibrating in the highest realms of creation.

51. pṛithvi – *earth, the planet on which we live. One of the pancha mātābhūta / pancha tattva*. "pṛithvi" is a magical loka. *pṛithvi* is also a symbol of *dharma*, as she follows the laws of creation selflessly, not distinguishing between different beings, "high" or "low". Earth element or *pṛithvi dhātu*, of the *pancha mātābhūta*, represents the soil, grass, mountains, rivers. It also represents the head, hair, body, nails, teeth, skin and flesh in our body.

52. hīrṃsā – *violence*, behaviour involving physical force intended to hurt, damage, or kill someone or something. An experience of one's psychic energies also instills a feeling of power and supremacy, make her vulnerable to hīrṃsā. The player must experience *naraka* (purgatory – cell 35) as penance and cleansing of himself.

53. jalaloka – *liquid, a substance that flows freely but is of constant volume. It is one of the pancha tattva* (5 elements) among *pṛithvi, agni, jala, vāyu* and *ākāṣ*. "jalaloka" encapsulates the knowledge of the "liquid energy". An understanding of all these elements help understands the cosmic laws and move closer towards cosmic consciousness.

54. bhakti – *devotion, love, loyalty, or enthusiasm for a person or activity. attachment, bond, closeness, loyalty. Fondness, "bhakti"* is the cell of surrender, and also of victory. The player surrenders to cosmic consciousness, and in turn, also liberate from the cycle of karma (wins the game). When the player lands on this cell, she is inspired to experience the energy of "bhakti" inside her, and once she recognises this energy, she will rise automatically to Absolute Bliss / *vaikuṇṭha*.

55. ahaṅkāra – *egotism*, the fact of being excessively conceited or absorbed in oneself. *Pride*, pleasure, joy, delight, gratification. *Haughtiness. Arrogance. Pride. Conceit. Egotism*. "ahaṅkāra" is the experience of "being special". The snake of ahaṅkāra will bring the player down to the first stage on the game board.

56. oṅkāra – *primal or cosmic vibrations. ākāṣ or the 'dark matter and energy'*. "oṅkāra" is also the *ākāṣ tattva*. On landing here the player is to realise the presence of most basic cosmic energy in her body. *oṅkāra* is the natural sound of her body. A sound that helps her calm and unite all her senses, to focus on one.

57. vāyuloka – *air, the invisible gaseous substance surrounding the earth. One of the pancha mātābhūta / pancha tattva*. "vāyuloka" (gaseous state) is the cell where the player assumes and realises the formless, "lightness of being". The Lord of this cell "mārut" is known for his lightness and expansive existence.

58. tejaloka – *light, A source of illumination. fire/energy, A destructive burning of something. One of the pancha mātābhūta / pancha tattva*

59. satyaloka – *highest material realm, the realm of brahmā, the creator. world of truth, this is the abode of truth where ātman is released from the need of rebirth. 'sahasrār' is the associated*

chakra. Cell where the player experiences "brahma", the self, the divine consciousness and is freed from the cycle of births and deaths.

60. subuddhi – *Good understanding, agreement mutual understanding. Wise, having or showing experience, knowledge, and good judgement. Clever, quick to understand, learn, and devise or apply ideas. "subuddhi"* (positive intellect or the right intellect) is the reasoning or that intellect which is guided by dharma (cell 15).

61. durbuddhi – *weak mindedness, Indecisive. Silly, having or showing a lack of common sense or judgement. Ignorant, lacking knowledge or awareness in general. "durbuddhi"* is the experience of a "clouded perception". On many occasions, this is momentary and it is always the result of anger and frustration.

62. sukhhaloka – *plane of satisfaction, giving or enjoying a state of comfort. Pleasant looking, good looking, handsome, attractive. "sukhaloka"* is a state of satisfaction.

63. tāmasloka – *plane of inertia, plane of lifelessness. Gloom. Partial or total darkness. illusion, tāmasloka*. Player lacks a definite purpose. She, therefore, does not know "where to go" or "what to do".. She realises now that she must act to be liberated. The importance of karma is revealed to her, with karmayoga (cell 19).

64. prakṛtiloka – *energy of creation, person's spirit and vigor. Woman kind, softer at heart. "prakṛtiloka"* (plane of nature) is where "primal matter" (*pārvatī*) resides. It creates the three innate qualities (*gunas*, cell 70 – 72) and contrasts with 'purusha' which is pure awareness (*shiva* – cell 67). It is the "eternal form" of *māyā* (cell 2).

65. duṣkṛitaloka – *Not aligned to prakṛti, prakṛti* is the divine *shakti* and "duṣkṛit" is the end that She effects. She thus, redeems the sinner to moksha. The difficult end of a very large ego is also an aspect of divinity. An aspect that the player is introduced to before the worlds of the three main divinities.

66. ānanda loka – *abode of the supreme creator, place of Almighty. ānanda loka* is abode of *brahma*. *ānanda loka* is the innermost sheath, the *ānandamaya kosha*, covering the cosmic consciousness. *ānanda* does not reside in the objects. Absolute bliss" is experienced, when the player is able to merge the subject and the object.

67. rudraloka – *abode of the mightiest of the mighty. the roarer, shiva loka. Trinity. "rudra"* means "the one who can eradicate problems from their roots". He is associated with wind, storms, medicine and hunt. He is the father of *vignahartā ganesha*. This is the home of Shiva. He has 11 forms and is the creator and destroyer at once.

68. vaikuṇṭha – *absolute bliss, pure ecstasy. "vaikuṇṭha"* means *free, limitless, expansive*. The home of *mahā vishnu* with *sheshanāga* and *mahā laxmi*. The player on landing here may never want to leave! Yet, the world of *māyā* is most inviting and on a throw of 6, she rejoices as she gets a chance to engage with His supreme creation.

69. brahma loka – *world or Heaven of brahma, Abode of god brahmā. brahma loka* (the primal egg) is the cell which reveals the creative energy of the cosmic consciousness. If we can identify with the primal energy, the supreme self, the *brahmā*, within us, we can be that omnipotent energy, the energy of BrahmaloKa.

70. sattvaguna – *One of the three binding energies of existence. Quality of purity or goodness. A player in the mode of "sattvaguna"* will display peacefulness, morality, well-being, serenity, etc.. Those situated in that mode develop knowledge, but they become conditioned by the concept of happiness.

71. rajoguna – *One of the three binding energies of existence. Energy for the mode of action. A player in the mode of "rajoguna"* will have endless desires and ambitions; Sri Krishna in the *bhagavad gītā* explains - The mode of passion is born of unlimited desires and longings, and because of this one is bound to material fruitive activities.

72. tamoguna – *One of the three binding energies of existence. The mode of inertia. Ignorance. A player in the mode of "tamoguna"* will be gripped by laziness, excessive sleep, delusion, intoxication, and other vices. Sri Krishna in the *bhagavad gītā* explains - O son of Bharata, the mode of ignorance causes the delusion of all living entities.