ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ॥ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ॥

ਜਾਪੁ ਸਾਹਿਬ
Jàp Sàhib

Part 1: Gurmukhi with Transliteration & Synopsis of seven different English Translations with Colour-Code Dictionary

Introduction
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Introduction

Duality, Polarity and the Thin Path In-Between

In this time of kali yug - the dark age of discord - the prevalent experience of the human being is duality. Mental activity dominates self perception, and duality is the very nature of the human mind. We can only think within the contrast of polarities, right and wrong, good and bad, attraction and repulsion, positive and negative mind. The neutral mind, intuition, the voice of the heart, which can transcend the confined thinking process and align us into a more global picture of the Will and Guidance of Divine Existence (the Hukam), are rarely developed and used.

The teachings for kali yug often give pairs of balancing polarities which help to transcend duality through mental paradox and balanced lifestyle: Miri - Piri (living in the world - with spiritual essence and priority), Bana - Bani (outer appearance and sign - inner purification and reconnection through the Divine word), Seva - Simran (selfless service - remembrance through continued meditation), Karta - Purkh (doer, matter with qualities - pure spirit and consciousness), Bhakti - Shakti (devotion and surrender - strength and responsibility), groom and bride, husband and wife, male and female, solar and lunar, ida (ira) and pingala. These pairs describe the two poles between which the rope of life is tied.

The teachings encourage the student to strive in work (kirat karni, seva), meditation (nam japo, simran, bani) and even warfare (kirpaan), in order to prepare for the marriage with the forgotten Beloved, but always remind us that the place from which we start to strive, the ego, is an illusion and has no power or ultimate reality. The simultaneous cultivation of humility and courage, of necessary action when called but non-attachment to results and fruits of action, is the narrow path of the devotee's lifestyle, thinner than a sword's edge, finer than a hair.

This also illustrates the impossibility of a true student to ever be on the right side of any situation. The purpose of the Guru is to facilitate the death of the illusionary being of the student - the ego - before the death of the physical body. Every confirmation of the student being "right" in any situation would confirm and strengthen the ego and would be counterproductive to this most difficult long-term purpose.

Two Legs to Walk, Two Wings to Fly

Although the essence of these teaching was created together with and inscribed into creation at the very beginning already, we were blessed in the middle of the last millennium with a new manifestation from the Lunar (Guru Nanak from Bedi lineage) to the Solar (Guru Gobind Singh from Sodi lineage), from the Bhakti poetry of the first Gurus and Bhagats to the distinctly different taste and feeling of Guru Gobind Singh's poetry of predominantly warrior spirit and royal courage. The two ends of this spectrum of existence are encapsulated nowhere more beautifully and potent than in the combination of the two compositions of Guru Nanak's Japji Sahib and Guru Gobind Singh's Jaap Sahib.

Both are the opening chapters of two treasures of Divine revelation, the Siri Guru Adi Granth and the Siri Dasam Granth, respectively. Again a pair of brother and sister, mother and father, two legs to walk on, two wings to fly. Both compositions are usually read together every day in the Amrit Vela and for the occasion of the Amrit Sanchaar, the baptism ceremony, which infuses the spirit of their sound - the naad - into the Amrit - the nectar of immortality - administered to the student onto the crown chakra (the tenth gate), into the eyes, and into the inside of the body by drinking. The two centuries between the conception of these two corner-stones of the Dharma exemplify a journey of both, the individual student and the community of saints, from the awakening of purity, simplicity and humility in communion with existence to the royalty and uncompromising bravery of the warrior-saint, from Bhakti to Shakti.

Guru Gobind Singh's Jaap Sahib - The Rhythm of War Dance

Guru Gobind Singh's Jaap Sahib explicitly employs rhythm and phonetic imitations (onomatopoeia) to evoke warrior spirit, the rhythm of war dance, galloping horses, clashing swords - a war first and foremost against the laziness of consciousness, to overcome the slavery of the Self to the tyranny of the alliance of Maya, mind (man) and the desires of the senses, the latter often exemplified as the five thieves of greed, lust, anger, attachment and ego-pride. To expand the variety of sound-colours and sound-scapes, Guru Gobind Singh uses a number of languages - all transliterated to the Gurbani script - which provide more primal sound syllables (akhris, phonemes), resonating in turn with a greater variety of elementary energies and activity patterns of the brain and psycho-emotional states. The use of more languages allows more sophistication in sound-scape poetry but also requires from the reader more skill for pronunciation and understanding.

Compared to Guru Nanak's Japji Sahib, the content of Jaap Sahib seems less concerned with statements of teachings and philosophy than with variously structured praises of uttermost phonetic beauty and sophistication. For the most part, it contains descriptions of the Divine in form of negations - un-dying, no-form, in-vincible, without name, beyond elements - which counteracts the mind's tendency to try and figure out, categorise and understand in order to feel save and sure of knowing. The continuous negation of tangible attributes makes the mind surrender at the attempt to understand and confine Existence. Japji Sahib, on the other hand, stresses the infinity, endlessness and countlessness of Existence to achieve the same surrender of the controlling mind and to bring us into a state of wonder, innocence and awe.

Whereas Japji Sahib is structured and numbered into 38 Pauris ("steps") and 2 Sloks, Jaap Sahib is divided into 22 sections, most of them titled as chand ("chant"). However, the numbering in Jaap Sahib is not by chands, but by 199 lines. The different chands vary in length and, most importantly, in rhythm and phonetic, giving them their distinct energy and effect. These chands seem to be designed to be read each in their particular rhythm and speed which unfolds and enhances their particular flavour. Overall, Jaap Sahib is to be read not too slow, but rather swift and every moving, like a dancing warrior. Some chands give their reading instruction and style in their title: Bhujang prayaad ("swiftly moving cobra"), Chaachree ("Lightning"), Charpat ("Strike"), Madhubhaar ("middle weight") etc.

The Guru's Beloved's Miscellanea

- The Jaap Sahib was composed by Guru Gobind Singh at Bhagpura, Anandpur Sahib in 1677. Chaupa Singh narrates that the Guru dictated the composition himself when he was about 16 years of age. [1] [Note: Guru Gobind Singh was born in 1666, in the year 1677, he would have been ca 11 years old.]
- The languages used in Jaap Sahib are Braj Bhāshā (medieval Hindi poetry language that was often recited together with dance or martial arts movements), Persian, Arabic, Urdu, Prakrit and Sanskrit. [2]
- Jaap Sahib opens the Siri Dasam Granth Sahib on pages 1-10. [3] (Japji Sahib opens the Siri Guru Adi Granth Sahib on pages 1-8.)
- Jaap Sahib is the second bani in the Nitnem (daily recitation of liturgic Gurbani) and in the Amrit ceremony (baptism) by the Panj Piaare, recited after Japji Sahib and followed by Tua Prasad Svaye, Chaupaee Sahib and Anand Sahib ("panj bania," the 5 prayers).
- The words "Jaap" and "Jap" both translate as recite, repeat, utter, meditate, chant, and also understand. [4]
- Yogi Bhajan made extensive use of the entire Jaap Sahib to be listened to during certain sacred exercises (yoga) and especially of the chants Chāchrī Chhand Tva Prasād ("Gobinde Mukande", also called "Guru Gayatri Mantra", associated with and equivalent to the traditional Hindu Gayatri Mantra), Ek Achharī Chhand ("Ajai Alai"), the last lines of the last Bhujang Prayād Chhand ("Chattr Chakkr Vartee"), and the mangala charan Chhapai Chhand Tva Prasād ("Chakr Chihan") to be recited during exercises and meditations. [5]

- Quotes from various Rehitnamas in English translation: [6]
  - Prashan uttar: *"Arise with the dawn and with love subdue your mind. Repeat the sacred words Vaahi Guroo. Having bathed recite both Japji and Jaap."*
  - Sakhi Rahit Ki: *"During the last watch of the night, a Sikh should arise, bathe, and after cleaning his teeth, should read both the Japji and Jaap. He who is unable to read should recite from memory two stanzas of both Japji and Jaap. […] At midday he should wash his feet and hands, having done so he should recite both Japji and Jaap."*
  - Desa Singh Rahitnama: *"Arise at daybreak and, having bathed, recite Japji and Jaap. Give gifts as your resources permit, for thus you will be accounted a supremely wise Singh."*
  - Daya Singh Rahitnama: *"He wears white kachhera and a turban of blue; faithfully he recites both Japji and Jaap."*
  - Prem Sumarg conveys figuratively: In the last watch of the night recite Japji and Jaap five times each, and likewise Anand. […] Anyone who does not know how to recite these compositions, should recite seven times each the Mool Mantra of Japji and the Mangala Charan of Jaap, respectively, which are equivalent to one full recitation of each of the compositions.
  - Namdhari Rahitnama: *"Commit both Japji and Jaap to memory, and also Shabad Hazare."*
  - Prahilad Rai Rahitnama: *"He who eats food without first reciting Japji and Jaap is like a worm's excrement and has wasted their birth."*
- It is said that Shaheed Baba Deep Singh recited every day 108 times Japji Sahib and 108 times Jaap Sahib. One possible understanding of this unbelievable fact is that Baba Deep Singh recited these compositions in his life so often and with highest intensity and dedication, that they became "anahad ajapa" in his being. Each and every cell of his body, mind and soul was vibrating continuously these compositions automatically and Baba Deep Singh became himself the naad of both Japji Sahib and Jaap Sahib in their complete purity and power.

[1] P.S. Padam, Rahitnaame, 4th edition, 1989; Dr. Kamalroop Singh Nihang, Jaap Sahib by Guru Gobind Singh, 2017

[2] wikipedia.org, sikhiwiki.org, Dr. Kamalroop Singh Nihang, Japu Sahib by Guru Gobind Singh, 2017

[3] Guru Gobind Singh, Dasven Patshah Ka Granth (Siri Dasam Granth Sahib)

[4] wikipedia.org, sikhiwiki.org

[5] Yogi Bhajan, The Aquarian Teacher

[6] W.H. McLeod, Sikhs of the Khalsa, 2003

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Translation Synopsis

	Prof Gurbachan Singh (1997) www.panthrattan.com Dr Sant Singh Khalsa[1] www.punjabonline.com	Surinder Singh Kohli (2003) www.searchgurbani.com	Dr Kamalroop Singh Nihang (2017) pdf download	Shri Surendra Nath & Baba Virsa Singh (Gobind Sadan, 1996) www.gobindsadan.org	Dr Rabinder Powar (2005) archive.org	Dr Jodh Singh & Dr Dharam Singh (1999) pdf download	Dr Kulwant Singh Khokhar www.punjabonline.com
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ ॥ ਜਾਪੁ ॥ ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਿਸਾਹੀ ੧੦ ॥ Ik Onkār Satgur Prasād. Srī Wāhegurū Jī Kī Fatehe. Jāp. Srī Mukhvāk Pātsāhī Dasvi.							
ਛਪੈ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥ Chhapai Chhand. Tva Prasād.			Six Stanzas. By Your Grace.				
ਚੱਕ੍ਰ ਚਿਹਨ ਅਰੁ ਬਰਨ ਜਾਤਿ ਅਰੁ ਪਾਤਿ ਨਹਿਨ ਜਿਹ ॥ Chakkr chihan ar baran jāt ar pāt nahin jehe.	God is without any mark, quoit, colour, caste or creed.	He who is without mark or sign, He who is without caste or line.	Without physical appearance, caste, sub-caste or lineage.	O Lord, Thou art without any form, symbol, caste, class, or lineage.	Beyond form or figure, beyond the classifications of varna, caste or creed.	You have no specific physical appearance, nor you have any varna, caste or sub-caste.	You are free of figure or features, color, caste or lineage. You have no physical form.
ਰੂਪ ਰੰਗ ਅਰੁ ਰੇਖ ਭੇਖ ਕੋਊ ਕਹਿ ਨ ਸਕਤਿ ਕਿਹ ॥ Rūp rang ar rekh bhekh ko-ū kahe na sakat kihe.	No one can give any explanation of His form, dress, outline and complexion.	He who is without colour or form, and without any distinctive norm.	Your form, colour, outline, or attire, nobody has the ability to describe it.	None can describe Thy form, hue, garb, or shape.	No one can describe Thy complexion or color, dress or design.	Nobody can describe your features, complexion, your outlines or your garb.	Nobody can tell about Your figure, color, features and clothes. You have no appearance.
ਅਚਲ ਮੂਰਤਿ ਅਨਭਉ ਪ੍ਰਕਾਸ ਅਮਿਤੋਜ ਕਹਿੱਜੈ ॥ Achal mūrat anbhau prakās amitoj kahi-jjai.	God's form is stable, He is self-illuminated, with immeasurable power.	He who is without limit and motion, All effulgence, non-descript Ocean.	Limitless-form of Fearless Radiant-light, You can be described as Limitless bravery.	Eternal and immutable, resplendent in Thine own Light, Thy Power is without any limit.	The eternal form, experienced as light, Thy power is beyond measure.	Eternal being, Self-Effulgent Possessor of infinite powers - this is how you are addressed.	You are called of the Permanent-Form, Immortal, Self-Created, and Extremely Powerful. You are Self-Created, Eternal and the Doer.
ਕੋਟਿ ਇੰਦ੍ਰ ਇੰਦ੍ਰਾਣਿ ਸ਼ਾਹਿ ਸ਼ਾਹਾਣਿ ਗਣਿੱਜੈ ॥ koṭ indr indrāṇ sāhe sāhāṇ gaṇi-jjai.	God is the king of millions of kings, and the King of kings of gods.	The Lord of millions of Indras and kings,	The King of millions of Indras, You are counted as the Sovereign of sovereigns.	Thou art the Lord of all Indras and the King of all kings.	Thou art known as Indra of Indras, Lord of lords.	You are the supreme among the millions of Indras, the God of gods, and the Ruler of rulers.	You are considered King of god Indra, and King of the kings. You are the Highest of All.
ਤ੍ਰਿਭਵਣ ਮਹੀਪ ਸੁਰ ਨਰ ਅਸੁਰ ਨੇਤ ਨੇਤ ਬਨ ਤ੍ਰਿਣ ਕਹਤ ॥ Tribhavaṇ mahīp sur nar asur net net ban triṇ kahat.	God is the Lord of three worlds (land, air, water) not only gods, men and demons, but the whole vegetable world announces that none is equal and alike God.	the Master of all worlds and beings. Each twig of the foliage proclaims: "Not this Thou art."	Of the three worlds of angels men and demons, the forests, and each leaf, describes You as 'not this not this'	Sovereign of the three worlds, Mortals, gods, demons, Even blades of grass in the forests ever proclaim Thou art infinite.	Thou art the ruler of the three worlds, Gods, men, demons and all creations acclaim: Thou art beyond any description.	The Ruler of three worlds, this is not He, this is not He, by the gods, humans and demons as well as by every leaf of grass in the forest: they all acknowledge your infinity.	Kings of the three worlds, gods, people, demons, and even grass and straws call You Limitless.
ਤ੍ਵ ਸਰਬ ਨਾਮ ਕਥੈ ਕਵਨ ਕਰਮ ਨਾਮ ਬਰਨਤ ਸੁਮਤਿ ॥੧॥ Tav sarab nām kathai kavan karam nām barnat sumat.	None can utter all of Your names. Wise men who realise Your virtues, call You in the same way.	All Thy Names cannot be told. One doth impart Thy Action-Name with benign heart.	Who can expound all Your names? With Your pure wisdom Your attribute names are described.	Who can ever recite all Thy names! Inspired by Thy grace, I recite the names describing Thy deeds.	Who can describe all Thy names! With Thy grace the attributive names are being described.	Who can express all of your names, and that is why the wise men have described only your functional names.	Who can tell Your real Name? The ability is this much only that I can tell Your Names based only on Your Actions.
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥ Bhujang prayāt chhand.	(2 - 28)		Swift Moving Cobra Stanza.				
ਨਮਸਤ੍ਵੰ ਅਕਾਲੇ ॥ ਨਮਸਤ੍ਵੰ ਕ੍ਰਿਪਾਲੇ ॥ Namastwang akāle. Namastwang kripāle. ਨਮਸਤੰ ਅਰੂਪੇ ॥ ਨਮਸਤੰ ਅਨੂਪੇ ॥੨॥ Namastang arūpe. Namastang anūpe.	Salutation to the Immortal. Salutation to the Compassionate. Salutation to the Formless. Salutation to the Unrivalled.	Salutation to Thee O Timeless Lord! Salutation to Thee O Beneficent Lord! Salutation to Thee O Formless Lord! Salutation to Thee O Wonderful Lord!	Salutations to You the Timeless. Salutations to You the Merciful. Salutations to You with No-form. Salutations to You the Incomparable.	All reverence to the Eternal One, All reverence to the Merciful One, All reverence to the Formless One, All reverence to the Peerless One.	Bow to the One who is timeless, who is benignant, who is formless, who is unequalled.	Salutation to the One beyond Time, Salutation to the Mercy-incarnate, Salutation to the Formless, Salutation to the Incomparable.	I bow to You the Deathless (Immortal), I bow to You the Benevolent. I bow to You the Formless. I bow to You the Incomparable One.
...							
... ਆਜਾਨ ਬਾਹੁ ॥ ਸਾਹਾਨ ਸਾਹੁ ॥੮੮॥ Ājān bāhu. Sāhān sāhu.	... and He is indestructible. God's control over all creative forces is autonomous. God is transcendental Emperor of all the emperors.	Thy arms stretch up to Thy knees and Thou art king of kings.	Far-reaching arms. Sovereign of sovereigns.	Infinite is Thy might, O Lord of Lords.	Infinitely powerful. The Lord of lords.	Long-reaching arms, Emperor of emperors.	The methods of creation are in Your hands. You are the King of kings.
ਰਾਜਾਨ ਰਾਜ ॥ ਭਾਨਾਨ ਭਾਨ ॥ Rājān rāj. Bhānān bhān. ਦੇਵਾਨ ਦੇਵ ॥ ਉਪਮਾ ਮਹਾਨ ॥੮੯॥ Devān dev. Upmā mahān.	God is the transcendent King of all the kings. God is the transcendent Sun of all suns. God is worshipped by all the gods. God's appreciations are inestimable.	Thou art king of kings, sun of suns. Thou art God of gods and of greatest Eminence.	Prince of princes. Sun of suns. Deity of deities. Your Glory is supreme.	O King of kings, Sun of all suns, Lord of all angels, incomparable is Thy glory.	The king of kings. The sun of suns. The God of gods. Beyond comparison.	King of kings, Sun of suns, Deity of deities, Thy glory is great.	You are the Monarch of monarchs, the Sun of suns. You are God of gods. Your appreciation is great.
ਇੰਦ੍ਰਾਨ ਇੰਦ੍ਰ ॥ ਬਾਲਾਨ ਬਾਲ ॥ Indrān indr. Bānān bān. ਰੰਕਾਨ ਰੰਕ ॥ ਕਾਲਾਨ ਕਾਲ ॥੯੦॥ Rankān rank. Kālān kāl.	God is King of indra. God is the Greatest of the great. God is also existing among the inconsiderables. God annihilates death.	Thou art Indra of Indras, Smallest of the Small. Thou art Poorest of the Poor and Death of Deaths.	King of Indras. Most Innocent and child-like. Humblest of the humble. Death of death.	Lord of all Indras, Greatest among the great, Poorest among the poor, Annihilator of Death.	The Indra of indras. The greatest of the great. The poorest of the poor. The destroyer of death.	Indra of Indras, The most innocent among the children, The Humblest of the humble, Death of the death.	You are God of god Indra. You are a Child of child, Innocent. You are Poorest of the poor. Your Grace is in the poor. You are Death of death.
ਅਨਭੂਤ ਅੰਗ ॥ ਆਭਾ ਅਭੰਗ ॥ Anbhūt ang. Ābhā abhang. ਗਤਿ ਮਿਤਿ ਅਪਾਰ ॥ ਗੁਨ ਗਨ ਉਦਾਰ ॥੯੧॥ Gat mit apār. Gun gan udār.	God is beyond element. God's illumination is ever lasting. God is immeasurable. God is the Ocean of numerous virtues and He is broadminded.	Thy Limbs are not of five elements, Thy glow is Eternal. Thou art Immeasurable and Thy Virtues like Generosity are countless.	Beyond-elemental form. Eternal grandeur. Immeasurable is Your dynamism. Giver of All-Virtues.	Beyond the physical elements, Ever resplendent with light, Of infinite speed beyond any measure, Ever-generous Fount of virtues and treasures.	Sans elements. Eternally resplendent. Beyond measure. Treasure of virtues and generosity.	Immaterial form, Eternal grandeur, Immeasurable is Thy dynamism, Mine of virtues, Munificent One.	You don't have the body made of five elements. Your Glory is for ever. Your State and Limit is Unlimited. You are the Treasure of Virtues, kind and gracious.
ਮੁਨਿ ਗਨਿ ਪ੍ਰਨਾਮ ॥ ਨਿਰਭੈ ਨਿਕਾਮ ॥ Mun gan pranām. Nirbhai nikām. ਅਤਿ ਦੁਤਿ ਪ੍ਰਚੰਡ ॥ ਮਿਤਿ ਗਤਿ ਅਖੰਡ ॥੯੨॥ At dut prachanḍ. Mit gat akhanḍ.	God is saluted by countless saints. God is Intrepid and Undesirous. The blazing light of God is unbearable. God is Immeasurable.	All the Sages bow before Thee. And Thou art Fearless and Desireless Thou, of the brightest effulgence, art perfect in Thy Doings.	Multitudes of silent sages bow to You. Fearless and Desireless. Overpowering brilliant light. Your dynamism is Never-ending.	Worshipped by sages, without fear or desire, Of dazzling brilliance, indivisible and immeasurable.	All sages make obeisance to Him. He is beyond fear, beyond desire. His glory is dazzling. He is beyond measure.	Hosts of munis salute Thee, Fearless and Desireless, Overpowering brilliant light, Continuous is Thy dynamism.	The silent saints bow to You. You are fearless and without desires. Your Glory is great (Unbearable). Your State and Glory is forever.
ਆਲਿਸ੍ਯ ਕਰਮ ॥ ਆਦ੍ਰਿਸ੍ਯ ਧਰਮ ॥ Ālisya karam. Ādrisya dharam. ਸਰਬਾਭਰਣਾਢਯ ॥ ਅਨਡੰਡ ਬਾਢਯ ॥੯੩॥ Sarbā-bharnāḍhya. Anḍanḍ bāḍhya.	God's performances are automatical. God's actions are ideal. God is all Beauty. God cannot be punished by anybody.	Thy works are spontaneous and Thy laws are ideal. Thou Thyself art wholly ornamented and none can chastise Thee.	Your Actions are effortless. Perfect dharma. Bringing All to perfection. Your are said to be Beyond punishment.	Thy actions spring from Thy nature, Thy laws from the noblest ideals. Thou adorn and fulfill the cosmos, unbound and unchallenged.	Spontaneous are His actions. Invisible is His order. He Is the source of all adornments. He Is beyond challenge and punishment.	Spontaneous effortless are Thy works, Ideal Thy laws, All ornaments (attractions) are contained in Thee, Without anybody's reprimand.	Your deeds are smart, they continue on their own. None can check Your Dharma. Everything is under Your Invisible discipline. You are the Beauty of all. None can punish You.

1 These two translations appear to be the same. It could not be determined who is the original author.
2 Dr Rabinder Powar: The term bhekh is not exactly translatable. Near approximation of its meaning is dress or guise. It also refers to a community of believers.
3 Kahn Singh Nabha in Mahan Kosh: Arth (wealth), Dharam (religion), and Kam (passion). The Taksal give the meaning as the three Gunas, Satas, Rajas and Tamas, as well as large, middle and small.
4 Tribhanga ("tri-bent", "three parts break") is a standing body position or stance used in traditional Indian sculpture, art and Indian classical dance forms. As compared with the contrapposto (counterpoise) pose, Tribhanga consists of three bends in the body, at the neck, waist and knee, hence the body is oppositely curved at waist and neck which gives it a gentle "S" shape and is considered the most graceful and sensual of the Odissi positions. It has been closely associated with the Hindu deity Krishna who is often portrayed in this posture.
5 Seven worlds above and seven below: bhu, bhuvas, svar, mahas, janas, tapas, and satya above, and below: atala, vitala, sutala, rasaataala, talatala, mahaatala, patala and naraka.