



DHYAN SAATHI

A COMPANION TO YOUR INNER JOURNEY

SAPT TARANG

Seven Waves, One Ocean

A THREE-LEVEL JOURNEY OF AWARENESS

JAGRITI · PRANA · BHAV · DRISHTI · VICHAR · SHUNYA · SAHAJ



WITH DHYANSAATHI MANOO

A PRACTICAL PARTICIPANT GUIDEBOOK

Welcome, Fellow Traveller



Something in you has asked a question. Perhaps it is restlessness, perhaps pain, perhaps only curiosity. Whatever brought you here is welcome.

Sapt Tarang, the Seven Waves, is a way of meeting yourself again and again: through the body, the breath, feeling, seeing, questioning, silence and ordinary life. Each wave is simple. Together they form one movement, the way many waves belong to one ocean.

Dhyan Saathi means a companion in meditation. We are not a guru, not a sect and not a path you must follow. A companion does not walk ahead carrying a flag of enlightenment. A companion walks beside you, and then steps back so that you can walk on your own.

In these pages you will not find promises of instant awakening, or claims that one breath will heal every wound. You will find practices drawn from the Vigyan Bhairav Tantra, the yoga tradition, Osho, J. Krishnamurti, Ramana Maharshi and living teachers, adapted with care for modern life and explained honestly.

THREE THINGS WE ASK OF YOU

- ♦ **Curiosity before belief.** Try a practice, then notice what actually happens.
- ♦ **Gentleness before effort.** Nothing in Sapt Tarang needs to be forced.
- ♦ **Honesty before performance.** There is no correct experience to produce.

“Not a guru. Not a path. Just a companion.”

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How to use this book. Read Part I slowly, once. Begin with Level 1 even if you have meditated before. Every timing is a suggestion; every practice can be shortened, done seated or with eyes open. Read *Practising with Care* before your first session.



YOUR COMPANION

Dhyansathi Manoo

Dhyansathi Manoo guides the journeys of Dhyan Saathi: meditation circles, nine-day and three-day courses, and programmes for seekers in India and abroad, including online journeys for people living through war and uncertainty.

His approach is simple to describe and demanding to live: experience before explanation, inquiry before belief, compassion before rules. He learns from Buddha, Patanjali, Osho, Krishnamurti, Ramana Maharshi and the tantric texts, but does not ask anyone to become a copy of any teacher, including himself.

"I am not here to give you my truth. I am here to help you discover whether what you believe has actually been experienced by you."



PART I

The Philosophy of Sapt Tarang

Seven waves, one ocean

*"Perhaps the first question is not how to become peaceful, but why
we have become so divided that we must search for peace at all."*

The Question Beneath the Question



Most people come to meditation with a practical question. How can I stop thinking? How can I control my anger? How can I become calm?

Sapt Tarang takes these questions seriously, and begins slightly further back. Before asking how to remove a difficulty, it asks you to look at the difficulty itself. Who decided that thought is the enemy? When anger rises, is the trouble the anger, or the image of ourselves that anger is protecting? When we demand silence, is that demand not another movement of a noisy mind?

Our suffering often has two layers. There is what is happening: a sensation, a feeling, a situation. And there is our struggle against what is happening: the resistance, the story, the insistence that it should not be so. Much of what we call stress lives in that second layer.

The seven waves help you feel what is truly present, and notice what you add on top of it. As this becomes clear, something often softens by itself, not because it was forced, but because it was understood.

“What happens when a human being stops struggling against his own experience?”

Seven Waves, One Ocean



A wave is never separate from the ocean. It rises, takes shape, moves, and returns.

Experience moves like waves. A thought arises and passes. An emotion swells and settles. A sound begins, fills the room and fades. Even the breath is a tide. When we see our inner life as waves rather than fixed things, we stop treating each difficult moment as permanent.

A wave does not need to disappear for the ocean to exist. You do not have to destroy fear, anger or thought in order to meditate. Meditation is not the absence of waves; it is discovering that a wave can be present without becoming everything.

A TIDE, NOT A LADDER

Please do not imagine the seven waves as a staircase with silence at the top. Silence is not more spiritual than movement. A person who dances with full awareness meditates as truly as a person sitting still. On some days your system needs more movement; on a day of grief, perhaps only breath and silence are possible. Learning which wave you need is itself the practice.

There is no score. Tears are not proof of a breakthrough. A blissful sensation is not proof of awakening. A session in which nothing special happens has not failed. What matters is quieter: noticing a little sooner, reacting a little less automatically, meeting life with a little more clarity and kindness.

“Different waves, same ocean. Different paths, same journey within.”

Why the Waves Flow in This Order



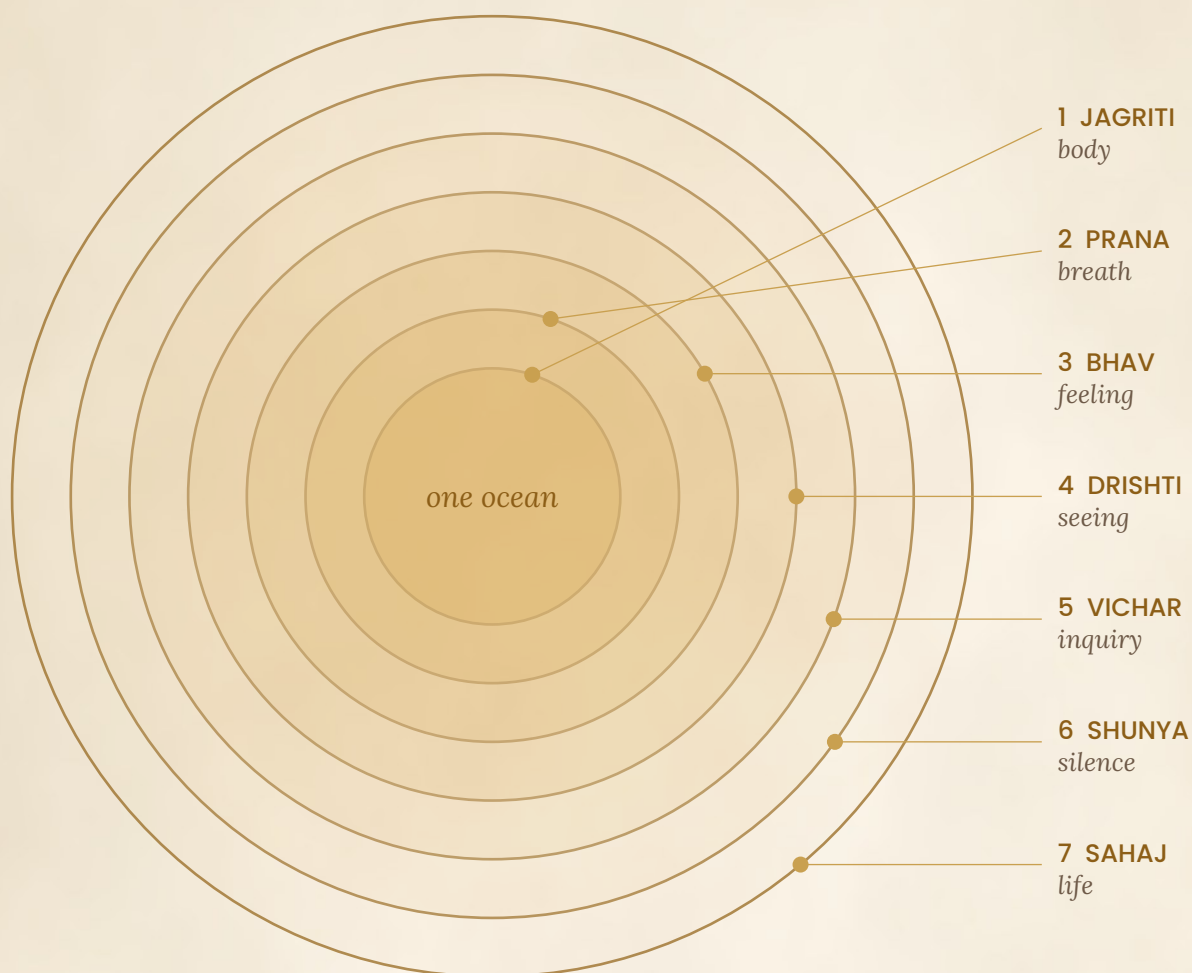
The waves move from the most tangible to the most subtle, and then back into life.

Most of us cannot sit down and become still. The body is tense, the breath shallow, the mind racing. So Sapt Tarang begins where you already are.

- ◆ **1. Jagriti, awakening to the body.** Movement and shaking discharge restlessness so that the body becomes available to attention.
- ◆ **2. Prana, the flow of breath.** Attention rests on the breath, the bridge between what we do and what simply happens.
- ◆ **3. Bhav, meeting emotion.** With a settled body and breath, feeling can be met without drowning in it.
- ◆ **4. Drishti, the witnessing gaze.** Through steady gazing and open seeing, attention learns to stay and to watch.
- ◆ **5. Vichar, self-inquiry.** Having watched experience, we turn toward the one who is watching.
- ◆ **6. Shunya, expanding into silence.** We stop adding and rest in the space in which everything appears.
- ◆ **7. Sahaj, living with awareness.** What was discovered returns, naturally and without effort, to daily life.

This order echoes a principle shared by many contemplative paths: a restless system often finds stillness more easily after movement and expression, and subtle attention grows more easily once body and breath have settled.

The Seven Waves at a Glance



Seven circles, one centre. Each wave is a widening ripple of the same awareness: from the most tangible, the body, to the most open, silence, and finally back into life itself.

Jagriti awakens the body · **Prana** settles the breath · **Bhav** meets feeling · **Drishti** steadies and opens seeing · **Vichar** turns toward the seer · **Shunya** rests in space · **Sahaj** returns all of it to ordinary life.

“Different waves, same ocean.”

The Vigyan Bhairav Tantra



A short Sanskrit text of about 160 verses from the Kashmiri tantric tradition, usually dated to roughly the 8th to 10th century.

It is a dialogue. The goddess Bhairavi asks Bhairava about the nature of reality, and instead of a doctrine he answers with about 112 brief contemplative methods, called dharanas. What makes the text remarkable is how ordinary its doorways are: the breath turning, a sound fading, a moment of delight, the space of the sky, the interval between two thoughts.

THE FIRST DOORWAY

The very first method (verse 24) concerns the breath. In simple paraphrase: the breath rises and falls; at the two places where it turns, inward and outward, let awareness rest, and the fullness of your own nature may be recognised. The following verses explore the natural pause between breaths. Sapt Tarang's Prana wave begins here.

AN HONEST NOTE

Our practices are inspired by the text, not literal reproductions of particular verses. Scholars translate many verses differently, and the text belongs to a specific Shaiva tradition. Osho's famous talks on it are commentary, not translation. For serious study, read a scholarly translation such as Jaideva Singh's alongside any commentary.

“Do not catch the gap. Do not prolong it. Simply notice the turning.”

Osho and Active Meditation



From Osho, Sapt Tarang borrows one practical insight: for a restless modern person, movement and expression can come before stillness.

Osho created several active meditations. In his Kundalini Meditation, four stages of about fifteen minutes each move from shaking, to free dancing, to sitting still and witnessing, to lying down in silence. His Nadabrahma Meditation uses humming and slow hand movements. Dynamic Meditation is more intense, with forceful breathing and catharsis.

Our Jagriti and Bhav waves follow the gentle architecture of Kundalini and Nadabrahma: movement or sound first, then stopping, then watching.

WHAT WE DO NOT BORROW

We do not reproduce Osho's official meditations, which are meant to be done in their full form with their own music. Our versions are shorter and gentler, and they avoid forceful breathing and pushed catharsis, because these can overwhelm people living with anxiety, panic or trauma. Where a practice is Osho-inspired, we say so. We never present it as his method.

Osho asked people to experiment rather than follow. We take that seriously, including with his own teachings.

“Don't lose awareness in the dance. Discover awareness inside the dance.”

J. Krishnamurti



Jiddu Krishnamurti (1895–1986) asked people to observe themselves directly, without depending on any authority, including his own.

Two of his inquiries run through Sapt Tarang. The first is **choiceless awareness**: seeing what is happening, inside and outside, without immediately choosing what should be there, condemning it, or justifying it. The second is his question about **the observer and the observed**: when I say “I must control my anger,” is the controller really separate from the anger, or is it made of the same thought, memory and conditioning?

Krishnamurti was wary of turning observation into a technique, because a method can become one more way to avoid direct seeing. So we use his questions as invitations, never as formulas.

WHERE YOU WILL MEET HIM

In the Bhav wave, when you watch a feeling without labelling it good or bad. In Drishti, when you look at an object before naming it. In Vichar, when you ask whether the watcher is separate from what is watched. And in relationships, when you notice whether you are meeting a person or your old image of them.

“Can I see it before I explain it?”

Ramana Maharshi



Ramana Maharshi (1879–1950) lived at Arunachala in Tamil Nadu and taught a direct practice of self-inquiry, ātma-vichāra.

His short teaching *Who Am I?* (Nān Yār) points to a simple movement. When a thought arises, one may ask: to whom has this thought appeared? The natural answer is “to me.” Then, instead of following the thought, attention turns gently toward this sense of “me” and its source.

Ramana taught within Advaita Vedanta, the non-dual tradition of the Upanishads. We honour that context, and we do not pretend every tradition agrees with it. Buddhist teaching on non-self, for example, approaches the question quite differently.

WHERE YOU WILL MEET HIM

In the Vichar wave we use self-inquiry briefly and gently. If the mind supplies an answer, “I am the soul,” “I am consciousness,” “I am nothing,” we simply notice that this too is a thought appearing. The aim is not to adopt a new belief about yourself, but to stay with the question long enough for direct seeing to become possible.

“Notice the wish for an answer. For today, the inquiry itself is enough.”

Patanjali and Hatha Yoga



Beneath every wave lies the classical yoga tradition.

Patanjali's Yoga Sutras describe eight limbs, from ethical conduct through posture and breath to concentration, meditation and absorption. He defines posture in three words, *sthira sukham asanam* (2.46): a seat that is steady and comfortable. Every posture in Sapt Tarang follows that rule.

The later Hatha Yoga texts give us many of our practices. The *Hatha Yoga Pradipika* (15th century) lists Trataka among the six cleansing practices and describes it as gazing at a small object without blinking until tears come (2.31). It also teaches pranayama, including alternate-nostril breathing and Bhramari, the humming "bee" breath.

HOW WE ADAPT THEM

Classical instructions were written for dedicated practitioners under a teacher's direct supervision. For group and online practice we keep the essence and soften the method. We practise Trataka with natural blinking and short rounds. We use pranayama without breath retention. We teach gentle postures with chair options. We leave out practices that need in-person guidance.

| *"Sthira sukham asanam: let the seat be steady and comfortable."*

Teachers of Our Time



Two living teachers have brought meditation and breath to millions, and many Dhyān Saathi seekers have learned from them.

SADHGURU (ISHA FOUNDATION)

Sadhguru teaches Isha Kriya, a guided meditation of about 12–18 minutes that Isha offers free of charge with its own instructions. He has said that the phrase used in it, “I am not the body, I am not even the mind,” is not meant as a slogan or philosophy to convince yourself of, but as a subtle aid to awareness of the breath. Sapt Tarang takes the same spirit into the Vichar wave: inquiry, not belief.

SRI SRI RAVI SHANKAR (ART OF LIVING)

Sri Sri Ravi Shankar’s Sudarshan Kriya is a rhythmic breathing technique taught through Art of Living courses by trained teachers. His work reminds us how strongly breath rhythm influences emotional state. That insight shapes our Prana wave.

WHY WE DO NOT REPRODUCE THEIR TECHNIQUES

Isha Kriya and Sudarshan Kriya belong to their own traditions and are best learned from their sources, as their teachers intend. If you wish to practise them, please learn directly through Isha or Art of Living. Sapt Tarang stands beside them with respect; it does not copy them.

What Sapt Tarang Is Not



- ◆ **It is not therapy.** Meditation can support wellbeing, but it does not replace medical or psychological care. If you are receiving treatment, continue it. Never stop or change prescribed medication because of a meditation practice.
- ◆ **It is not a promise of enlightenment.** No course can guarantee samadhi, Kundalini awakening or permanent bliss, and we will not pretend otherwise.
- ◆ **It is not energy cleansing.** We use traditional names for chakras and pranic practices as a symbolic map, not as medical or scientific claims.
- ◆ **It is not a competition.** There is no best meditator in the room.
- ◆ **It is not forced catharsis.** You will never be asked to scream, relive painful memories, or push through distress to reach a “breakthrough.”
- ◆ **It is not a belief system.** You may be religious, secular or unsure. The practices ask only for honest observation.
- ◆ **It is not a replacement for action.** Awareness can make action clearer. It does not justify passivity in the face of harm.
- ◆ **It is not dependence on a teacher.** The aim of Dhyan Saathi is that, over time, you need us less, not more.

“Freedom over followership.”



PART II

The Seven Waves

Meaning and practice of each wave

“Body, breath, feeling, seeing, inquiry, silence, and the return to life.”



WAVE 1 · THE FIRST WAVE

JAGRITI

Awakening to the Body

The body speaks first.

Before the mind can settle, the body often needs to move. Restlessness and tension live in muscles and posture. Jagriti invites the body to shake and move freely, not to perform, so that it wakes up and becomes available to attention. The stillness that follows is alive rather than forced.

Practising JAGRITI

Inspired by the opening stages of Osho's Kundalini Meditation, in a shorter, gentler form.

PRACTICE · SHAKE, MOVE, STILL (10–12 MINUTES)

- ❖ **Shake (4 min)**. Stand with knees soft. Let shaking begin in the hands and spread through arms, shoulders, torso and legs. Keep the neck gentle. Let the shaking happen rather than making it happen.
- ❖ **Move freely (4 min)**. With rhythmic instrumental music, let the body choose its movements. No choreography and no audience. Keep eyes open or softly lowered, and give yourself enough space.
- ❖ **Stop and witness (3 min)**. When the music stops, stop. Feel the heartbeat, warmth, tingling and breath. Ask quietly: what notices that movement has ended?

GENTLE ALTERNATIVES

Do the whole practice seated, moving only hands, arms and shoulders. Or use slow yoga instead: Tadasana (mountain), Marjariasana–Bitilasana (cat–cow), Balasana (child's pose) and Shavasana (rest), attending to sensation rather than shape.

Stop with dizziness, pain or breathlessness. We make no claim that shaking releases stored trauma; it is simply a way of arriving in the body.

The Body Is Not a Vehicle



We often speak of the body as if it were a car we drive to the meditation hall and park outside.

Manoo's observation is simple: the body is not where you begin meditation and then leave behind. It is where the restlessness actually lives. Anxiety is a tight jaw before it is a thought. Anger is heat in the chest before it is an argument. When we try to calm the mind without first meeting the body, we are trying to quieten the echo while the drum is still being struck.

Jagriti does not ask you to master the body or perfect a posture. It asks you to wake up inside it. Shaking is not a technique for expelling something bad. It is a way of letting the body stop pretending to be still.

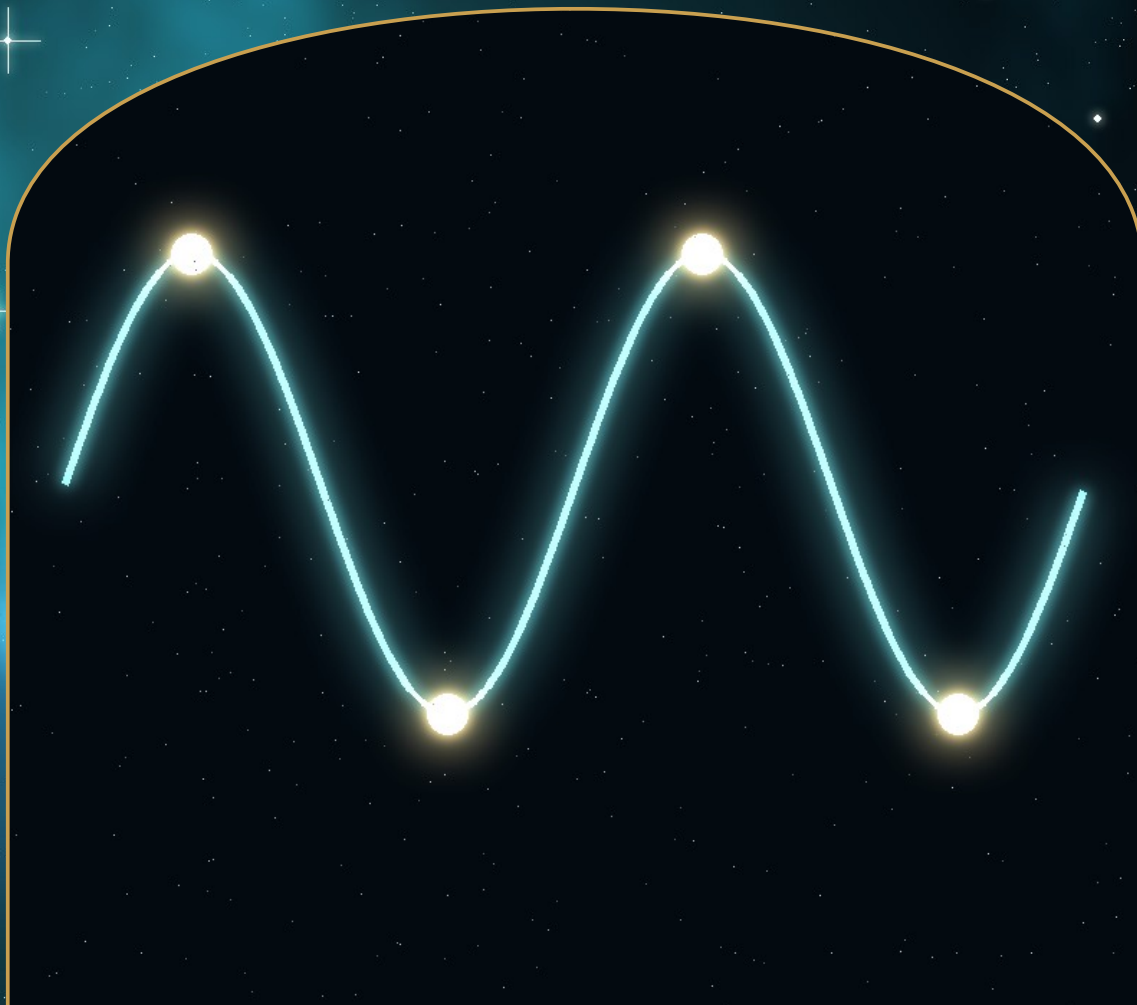
A DHYAN SAATHI PARABLE · THE MAN WHO CARRIED HIS OFFICE HOME

A man came home each evening and sat at dinner with his shoulders still at his desk. His small daughter, watching him, said, "Papa, shake like a wet dog." He laughed and, to please her, shook. Halfway through he stopped, surprised. "Where did my shoulders go?" he asked. "They were up here," she said, pointing to his ears. He had not known. Nothing mystical had happened. He had simply arrived home.

Original story for Sapt Tarang

QUESTIONS TO LIVE WITH

- ? Where in my body does my day usually stay after the day has ended?
- ? Do I move to feel, or do I move to be seen?
- ? What does stillness feel like after movement, compared with stillness I force?



WAVE 2 · THE SECOND WAVE

PRANA

The Flow of Breath

The bridge between body and mind.

Breath happens by itself, yet we can also influence it. It sits exactly at the border between doing and being. Prana begins by noticing the breath as it is, then invites it to slow and lengthen, gently, without ever holding or forcing.

Practising PRANA

Observation first, guidance second, force never.

PRACTICE · FOUR GENTLE STEPS (10–12 MINUTES)

- ◆ **Natural breath (2 min).** Feel the breath where it is clearest: nostrils, chest or belly. Do not change it.
- ◆ **The turning (3 min).** Notice the moment inhalation becomes exhalation, and exhalation becomes inhalation. Do not hold or create a gap; simply notice. This is inspired by the first dharana of the Vigyan Bhairav Tantra.
- ◆ **Slow breath (3 min).** Let the breath slow to roughly five or six breaths a minute, with the exhalation a little longer than the inhalation, for example 4 counts in and 6 out. Slow breathing of this kind is widely used to help the body settle.
- ◆ **Gentle Nadi Shodhana or Bhramari (3 min).** Alternate-nostril breathing with no retention, or soft humming on each exhalation, then rest in the quiet that follows.

No breath retention and no rapid breathing. If attention to the breath makes you anxious, as it does for some people, rest attention on your feet or on sounds instead. Kapalabhati and other powerful techniques are discussed in Part IV.

Between Doing and Being



Breath is the one function that happens by itself and can also be guided. It stands exactly at the border of the voluntary and the involuntary.

The Vigyan Bhairav Tantra begins its 112 methods not with a god or a mantra but with this ordinary border: the place where breath turns. Manoo reads this as a profound choice. The first doorway is not somewhere special; it is something you have done twenty thousand times today without noticing.

There is a temptation to turn breath into another project: deeper, slower, longer, better. Sapt Tarang reverses the order. First let the breath be known as it is. Guidance comes later, gently, and never as force. A breath that is watched with interest changes by itself more wisely than a breath that is managed.

A DHYAN SAATHI PARABLE · THE FERRYMAN'S PAUSE

An old ferryman carried travellers across a wide river all day. At each bank, before turning back, he rested his oar for a moment and let the boat drift. An impatient merchant asked why he wasted time. The ferryman said, "If I turn without pausing, I carry the last shore into the next one." The merchant laughed. That evening, crossing again, he noticed he had been arguing with yesterday all day long.

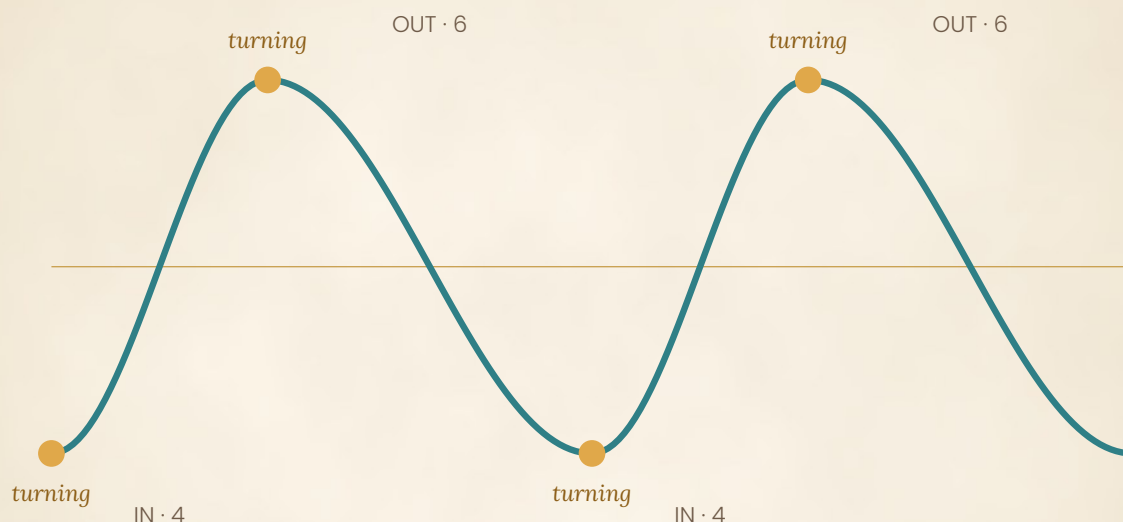
Original story for Sapt Tarang

QUESTIONS TO LIVE WITH

- ? What happens to my breath just before I speak in anger or fear?
- ? Can I watch the breath without improving it for one full minute?
- ? Where in my day could a single turning breath change what I do next?



The Turning Breath



Every breath has two turnings: at the top, where inhalation becomes exhalation, and at the bottom, where exhalation becomes inhalation. The first method of the Vigyan Bhairav Tantra asks us to let awareness rest at these turning points. We do not hold the breath there; we only notice.

In slow breathing, the exhalation is gently longer than the inhalation, for example four counts in and six counts out, around five or six breaths a minute. If counting creates tension, drop it. The shape matters more than the numbers.

Never strain. Never hold. If you feel light-headed, return to natural breathing.



WAVE 3 · THE THIRD WAVE

BHAV

Meeting Emotion

Feel without becoming the feeling.

Bhav means feeling. Sapt Tarang does not try to clean emotions away. It helps you meet them: notice where a feeling lives in the body, let it move safely, and discover that a wave of feeling can be fully present without becoming your whole self.

Practising BHAV

Gentle sound, honest feeling, and space around both.

PRACTICE · THE WEATHER AND THE SKY (12 MINUTES)

- ❖ **Inner weather (2 min).** If your inner state were weather, what would it be? Clear, cloudy, stormy, foggy? Do not explain why.
- ❖ **Locate (3 min).** Where is this weather in the body? Pressure, heat, heaviness, movement, or nothing obvious?
- ❖ **Let it move (3 min).** Let the feeling choose a small, safe movement: pressing palms together, a slow sway, a long sigh, a soft “aah.” No hitting, no screaming.
- ❖ **Humming harmony (2 min).** Inspired by Osho’s Nadabrahma: hum softly with closed lips, feeling the vibration fill the chest and face.
- ❖ **Change the language (2 min).** Instead of “I am anxious,” try “anxiety is present.” Notice whether your relationship to the feeling changes.

Choose emotions of moderate intensity. You are never asked to relive painful memories. If a feeling becomes overwhelming, open your eyes, feel your feet, name five things you can see, and drink some water.

A Feeling Is Not a Verdict



We tend to treat emotions as verdicts: sadness means something is wrong with me; anger means I am right.

Manoo suggests another possibility. A feeling is information arriving through the body, coloured by memory and story. It deserves to be heard, not obeyed and not exiled. Suppression says, “You must not be here.” Explosion says, “You are everything.” Bhav finds a third way: “You are here. I can feel you. And I am also here.”

This is why Sapt Tarang does not speak of emotional cleansing. There is nothing dirty to wash away. There is only something unmet, waiting to be met with attention and kindness.

A DHYAN SAATHI PARABLE · THE MONSOON WINDOW

A child woke during a storm and ran to her grandmother, terrified of the thunder. Instead of closing the shutters, the grandmother opened the window a little. “Listen,” she said. They listened to the thunder roll, break and fade over the hills. Then the next one came, and faded. After a while the child said, “It always goes away.” The grandmother said, “Yes. And the sky stays.”

Original story for Sapt Tarang

QUESTIONS TO LIVE WITH

- ? Which feeling do I most often treat as an enemy?
- ? What does this feeling need: to be expressed, to be understood, or simply to be felt?
- ? How would I treat this feeling if it belonged to someone I love?



WAVE 4 · THE FOURTH WAVE

DRISHTI

The Witnessing Gaze

Seeing steadily, seeing freshly.

Drishti means sight. In this wave, attention is gathered through Trataka, steady gazing at a single point, and then opened into witnessing: seeing thoughts, sensations and the world without immediately naming, judging or choosing.

Practising DRISHTI

Trataka from the Hatha Yoga tradition, softened for safety, followed by choiceless seeing.

PRACTICE · FLAME, AFTER-IMAGE, OPEN EYES (10–12 MINUTES)

- ❖ **Set up.** Place a candle at arm's length, at eye level, in a draught-free room, or use a black dot on white paper. Sit comfortably with a straight spine.
- ❖ **Gaze (2–3 rounds of about 1 minute).** Look softly at the wick or dot. Blink whenever you need to; this is not a staring contest. When the mind wanders, notice and return.
- ❖ **Inner gaze (1 minute each round).** Close the eyes and watch the after-image as it changes and fades. Do not try to hold it.
- ❖ **Palming.** Rub the palms warm and rest them lightly over closed eyes.
- ❖ **Open seeing (3 min).** Open the eyes and look at the room without naming anything: colour, shape, light, movement. Let thoughts be seen the same way.

Classical texts teach gazing without blinking until tears flow; we do not. Skip flame gazing with eye conditions, recent eye surgery, glaucoma, migraine or photosensitive epilepsy, and use a dot or plain object instead.

One Point, Then the Whole Sky



Drishti holds two kinds of seeing in one wave: the narrow gaze of concentration and the wide gaze of witnessing.

In Patanjali's terms, steady gazing trains dharana, holding attention on one place. But Manoo cautions against stopping there. A mind that can only narrow is like an archer who can hit the target but cannot see the forest. After Trataka, we open the eyes and look at everything without choosing, in the spirit of Krishnamurti's choiceless awareness. First we learn to stay. Then we learn to see.

A TRADITIONAL TALE · ARJUNA AND THE BIRD'S EYE

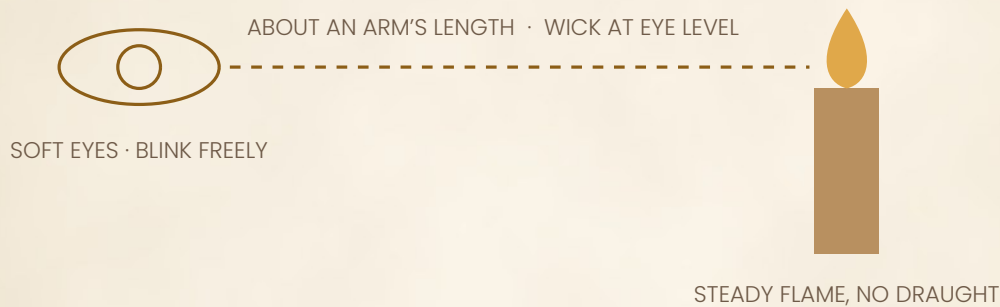
In the Mahabharata, the teacher Drona places a wooden bird in a tree and asks each prince what he sees. One sees the tree, another the branches, another his brothers and the teacher. Arjuna says, "I see only the eye of the bird." Drona lets only him shoot. Manoo adds a question the old story leaves open: after the arrow flies, can Arjuna lower his bow and see the whole tree again?

From the Mahabharata (Adi Parva), retold; commentary by Manoo

QUESTIONS TO LIVE WITH

- ? Where in my life do I see only the target and miss the forest?
- ? Where do I see the whole forest but never stay with one thing?
- ? What do I see in a familiar room when I stop naming it?

The Flame and the Eye



-
- | | | | | |
|-------------|------------|-------------------|---------|-------------|
| 1 | 2 | 3 | 4 | 5 |
| GAZE ~1 MIN | CLOSE EYES | WATCH AFTER-IMAGE | PALMING | OPEN SEEING |

The Hatha Yoga Pradipika (2.31–32) describes Trataka as gazing steadily at a small object until tears come, and praises it for steadying the mind. Sapt Tarang keeps the steadiness and drops the strain: soft eyes, natural blinking, short rounds.

Sit so the wick is level with your eyes, about an arm's length away, in a room without draughts. Gaze for about a minute, close the eyes, watch the after-image until it fades, warm your palms over the eyes, and repeat two or three times. End by opening the eyes and seeing the room without naming it.

Use a black dot on white paper instead of a flame if you have an eye condition, migraine or photosensitive epilepsy, or if candles are unsafe where you are.



WAVE 5 · THE FIFTH WAVE

VICHAR

Self-Inquiry

Who is it that sees?

Having learned to witness, a natural question arises: who or what is witnessing? Vichar turns attention gently toward the sense of “I.” It does not seek a clever answer. It loosens our certainty that the stories we tell about ourselves are the whole truth.

Practising VICHAR

Inspired by Ramana Maharshi's Who Am I?, offered in the spirit of inquiry rather than belief.

PRACTICE · TO WHOM? (8–10 MINUTES)

- ◆ **Wait for a thought (2 min).** When any thought appears, ask silently: "To whom has this appeared?" The answer comes: "To me."
- ◆ **Turn toward "me" (3 min).** Ask: "Who am I?" Do not answer with a description. Notice the simple felt sense of being here.
- ◆ **Not this, not only this (2 min).** As sensations, feelings, roles and memories appear, notice each one: "not only this." Not "this is not me," but "I may not be reducible to only this."
- ◆ **I am (2 min).** The mind always completes the sentence: I am tired, I am a teacher, I am anxious. For a few moments, let it remain "I am," and rest.

If an answer comes, "I am the soul," "I am consciousness," notice that this too is a thought. If inquiry ever makes you feel unreal or disconnected, stop: open your eyes, say your name and today's date, feel your feet and look around the room.

The Tenth Man



Self-inquiry is not a puzzle to solve. It is a forgotten obviousness to notice.

Most of what we call “I” is a collection of descriptions: a name, a job, a history, preferences, wounds. These are real and useful. Vichar asks only whether they are complete. When every description has been noticed as something appearing, what is it that they appear to?

Manoo warns against two traps: adopting a new spiritual identity (“I am pure consciousness”) and using inquiry to escape ordinary responsibility. Inquiry is not a new belief. It is a loosening, a little more space around the stories we tell ourselves.

A TRADITIONAL VEDANTIC TALE · THE TENTH MAN

Ten travellers crossed a flooded river. On the far bank their leader counted them to make sure all were safe: one, two, three... nine. Panic. Each man counted in turn, and each counted nine. They began to grieve the drowned companion. A passer-by watched, then asked the leader to count again, and as he reached nine, touched him on the chest: “You are the tenth.” Nothing new had been found. Only the one counting had been forgotten.

Traditional teaching tale used in Advaita Vedanta (e.g., the Panchadashi); retold

QUESTIONS TO LIVE WITH

- ? Which description of myself do I defend most fiercely?
- ? Who is aware of my thoughts right now? Do not answer quickly.
- ? What remains when I stop completing the sentence “I am...”?



WAVE 6 · THE SIXTH WAVE

SHUNYA

Expanding into Silence

Not made, but noticed.

Shunya is often translated as emptiness, but it is not a blank or a void to fear. It is spaciousness: the openness in which sounds, thoughts and feelings appear and disappear. When we stop adding effort and commentary, a quiet becomes noticeable that does not depend on perfect conditions.

Practising SHUNYA

Several dharanas of the Vigyan Bhairav Tantra use sound fading and open space as doorways. We begin there.

PRACTICE · FROM SOUND TO SPACE (10–15 MINUTES)

- ❖ **Follow the fading (3 min).** Ring a bell or tap a glass once. Follow the sound until you can no longer find it. Repeat twice.
- ❖ **Space around sound (3 min).** Listen to all the sounds of the room and beyond without choosing between them. Notice the space in which they arise.
- ❖ **Space around thought (3 min).** Let thoughts come and go in the same way. Do not hunt for gaps between them; if a gap is noticed, notice it.
- ❖ **Nothing added (3–6 min).** Drop every technique. Sit. Let everything be as it is.

WHEN SILENCE IS DIFFICULT

Silence can feel boring, sad or restless. These are not failures; they are what you are meeting. If silence becomes distressing, open your eyes, look around and return to slow breathing or walking.

“Did silence arrive, or did sound leave?”

Emptiness Is Not Absence



The word shunya can frighten people. Emptiness sounds like loss.

In Sapt Tarang it points to something warmer: spaciousness. A room is useful because of the space inside it. A cup is useful because it is empty. Silence is not the opposite of sound; it is the space in which sound is possible. When we stop crowding every moment with commentary, we discover that experience has room in it, and so do we.

Manoo is careful here: Buddhist and tantric traditions use shunya in precise and different ways, and Sapt Tarang does not claim to settle those debates. We use the word simply as an invitation to notice space.

A TRADITIONAL ZEN STORY · A CUP OF TEA

A professor visited a Zen master to learn about Zen, and talked at length about his own ideas. The master served tea, pouring into his visitor's cup until it overflowed. "Stop! It is full," cried the professor. "Like this cup," said the master, "you are full of your own opinions. How can I show you Zen unless you first empty your cup?"

Traditional Zen story, popularised in Zen Flesh, Zen Bones; retold

QUESTIONS TO LIVE WITH

- ? What do I fill silence with, and why?
- ? What would I notice if I arrived at a conversation with an emptier cup?
- ? Did silence arrive today, or did noise leave?



• WAVE 7 • THE SEVENTH WAVE

SAHAJ

Living with Awareness

The wave returns to the shore.

Sahaj means natural, effortless. The saint-poets used the word for an awareness that does not need special conditions. A meditation that never leaves the cushion is incomplete. In Sahaj we reflect, write, and carry one small practice into relationships, work and ordinary moments.

Practising SAHAJ

The real test of meditation is Monday morning: the kitchen, the phone, the difficult conversation.

PRACTICE · RETURN TO LIFE (6–8 MINUTES)

- ❖ **Reflect (2 min).** Ask: what did I notice today that I usually miss?
- ❖ **Write (3 min).** Use a journal question from Part IV, or simply complete: “Today I discovered...”
- ❖ **Choose one practice (1 min).** Something tiny for the next 24 hours: three slow breaths before answering a message, feeling your feet when you stand, listening fully to one person.
- ❖ **Return gently (1 min).** Open your eyes, move your hands, look around, and re-enter your day without rushing.

THE PORTABLE PRACTICE · STOP · SENSE · SEE · CHOOSE

Stop for one moment. **Sense** what is happening in the body. **See** what thought or feeling is present. **Choose** the next wise action. This takes seconds, and it is where Sapt Tarang lives once the session ends.

“Meditation is not only what happens when life stops. It can enter the way life is lived.”

Chop Wood, Carry Water



Sahaj means natural. The saint-poets of India used the word for a spirituality that does not need special clothes, special places or special moods.

There is a well-known saying often attributed to the Zen tradition: before awakening, chop wood, carry water; after awakening, chop wood, carry water. Whatever its exact origin, its point is precise. Meditation does not lift you out of ordinary life. It changes the quality with which ordinary life is lived.

Manoo puts it plainly: if your meditation makes you kinder to the waiter, more patient with your mother and more honest with yourself, it is working, whatever happened on the cushion.

A DHYAN SAATHI PARABLE · THE TEA SELLER AT PLATFORM 4

At a busy railway station, a tea seller poured hundreds of cups a day. A regular traveller once asked him how he stayed so calm in the noise. He shrugged. "When I pour, I pour. When I take money, I take money. When the train leaves, I let it leave." The traveller had read many books on meditation. On the train, holding the warm cup, he realised he had just been given the shortest one.

Original story for Sapt Tarang

QUESTIONS TO LIVE WITH

- ? Which ordinary task could become my daily meditation?
- ? Who in my life will notice first if this practice is working?
- ? What is one small thing I will do differently tomorrow?



PART III

The Three Levels

Inner Harmony · Inner Freedom · Inner Silence

*“Each level is a complete 60-minute journey through the waves,
with a different centre of gravity.”*



LEVEL 1

Inner Harmony

Release · Reconnect · Realign

Open to everyone, including complete beginners. Its centre of gravity is the body and the breath.

Most of us live with a quiet disharmony: the body sits in one place while the mind is in tomorrow; the breath is held while we pretend to be relaxed. Inner Harmony brings body, breath and mind back into rhythm with one another.

WHAT YOU WILL EXPERIENCE

- ◆ Shaking and free movement (Jagriti).
- ◆ Natural breath, the turning breath and slow breathing (Prana).
- ◆ Bhramari and Aum chanting, and the silence after sound (Prana and Shunya).
- ◆ A first taste of meeting your inner weather (Bhav).
- ◆ A guided body scan, silent sitting and a few minutes of writing (Sahaj).

WHAT TO EXPECT

Expect a busy mind, some awkwardness in movement, moments of calm and moments of boredom. All of it belongs. After a week or two, many participants notice that they arrive in the body more quickly and recover from small upsets a little sooner.

SUGGESTED RHYTHM

Practise the full journey three or four times a week, and the 10-minute version from Part IV on other days. Stay with Level 1 for at least two weeks.

“You don’t have to be perfect. You just have to be present.”

The 60-Minute Journey



Body first, then breath, then sound, then a first taste of feeling and silence.

0–5

MIN

CENTERING

Arrive. Look around the room: three colours, one sound, the contact of your body with the floor. Intention: “I am here to notice.”

5–15

MIN

JAGRITI

Shake (4 min), free movement to music (4 min), stop and witness (2 min). Seated option available.

15–25

MIN

PRANA

Natural breath, the turning breath, then slow breathing with a longer exhalation. No retention.

25–35

MIN

PRANA · SHUNYA

Bhramari, five to seven rounds, then three slow Aum chants. Listen to the silence after each sound.

35–50

MIN

BHAV · SHUNYA

Guided body scan from feet to head, a brief inner-weather check, then silent sitting.

50–57

MIN

SAHAJ

Journal: What did I notice in my body? What was my inner weather at the start, and now?

57–60

MIN

CLOSING

Open the eyes, move fingers and toes, choose one small practice for the next 24 hours.

Drishti and Vichar are introduced in Levels 2 and 3, once body and breath have become familiar friends.

Practising Inner Harmony Well



ON MOVEMENT

If you feel shy, turn your camera off in online sessions or lower your gaze. The less you watch yourself, the more alive the stillness afterwards tends to feel. Make sure you have space around you before moving.

ON BREATH

There is no correct breath in Level 1. The breath you have is the breath you observe. Slow breathing should feel comfortable; if counting makes you tense, drop the counting and simply let the exhalation be unhurried.

ON SOUND

Hum and chant as softly as you like. Many people find loud sounds uncomfortable; a quiet hum is just as complete, and listening is as much a practice as sounding.

ON SILENCE

Fifteen minutes may feel long at first. Shorten it to five if needed, and keep your eyes open if you prefer. A wandering mind is not a problem. Noticing the wandering is exactly the skill you are building.

AFTER TWO WEEKS, ASK YOURSELF

Do I notice tension earlier? Do I return to the present more easily? Has anything changed in how I sleep, speak or react? Write your answers. They will tell you more than any teacher can.

“Losing balance isn’t failure. Returning is part of balance.”



LEVEL 2

Inner Freedom

Feel · Understand · Transform

For those who have practised Level 1 regularly. Its centre of gravity is emotion and reaction.

Inner Freedom explores what happens between a trigger and a reaction. Anger, fear, jealousy and sadness often move so quickly that we act before we know what we feel. Level 2 slows this down until it can be seen.

Freedom here does not mean freedom from emotion. It means freedom within emotion: feeling fully without automatically obeying every urge, and without suppressing what we feel in order to look calm or spiritual.

WHAT YOU WILL EXPERIENCE

- ◆ Conscious movement that lets feeling find its shape safely (Jagriti, Bhav).
- ◆ Breath as a mirror of emotion, with gentle Nadi Shodhana (Prana).
- ◆ Feel-and-allow practice and Nadabrahma-style humming (Bhav).
- ◆ Trataka and witnessing thoughts, emotions and sensations (Drishti).
- ◆ A first gentle inquiry into what a reaction is protecting (Vichar).

A CARE NOTE

Work with manageable emotions. Level 2 is not the place to relive trauma or your most painful memories. If a feeling becomes overwhelming, stop the exercise, open your eyes, feel your feet, look around the room and drink water.

“Freedom does not come from changing the world, but from understanding how you relate to it.”

The 60-Minute Journey



Emotion is met through the body, steadied through gazing, and questioned through inquiry.

0–5 MIN	GROUNDING Inner-weather check without explanation. Notice where the body asks for attention.
5–15 MIN	JAGRITI · BHAV Shake from where tension is strongest (3 min). Let today's feeling choose the quality of movement (5 min). Stop and witness (2 min).
15–25 MIN	PRANA Notice how the breath reflects your state. Slow breathing, then gentle Nadi Shodhana without retention.
25–35 MIN	BHAV Feel and allow: locate the feeling, let it move safely, soft humming, "this is present."
35–50 MIN	DRISHTI Trataka, two or three rounds with after-image, then open witnessing of thoughts, emotions and sensations.
50–57 MIN	VICHAR · SAHAJ Ask: what was my strongest reaction this week protecting? Journal: what I say, what I mean, what I need.
57–60 MIN	CLOSING Choose one situation tomorrow in which to pause before reacting.

Level 2 never requires disclosure. Everything you notice can remain private.



Practising Inner Freedom Well

EXPRESSION, NOT EXPLOSION

Some traditions encourage strong catharsis. Sapt Tarang takes a gentler path. Feelings may move through the body and voice, always within safety: pressing palms into a cushion, stamping gently, a long sigh, or saying “enough” softly can be powerful enough.

THE GLASS OF WATER

Swirl a glass of water and stop your hand. The water keeps moving for a while. Feelings are often like this: when the trigger stops, they still need time to settle. We cannot command every wave to stop at once, but we can stop shaking the glass.

WHAT I SAY, WHAT I MEAN, WHAT I NEED

Write a sentence you often say, such as “I’m fine” or “do what you want.” Beside it write what you actually mean, and then what you actually need. You do not need to act on it. Seeing it is already a kind of freedom.

IN RELATIONSHIPS

Inner Freedom does not mean tolerating harmful behaviour. Awareness often makes boundaries clearer, not weaker. You can care for someone and still say no.

“I can feel. I can observe. I don’t have to obey everything a feeling asks of me.”

Inner Silence

Witness · Surrender · Be

For steady practitioners of Levels 1 and 2. Its centre of gravity is awareness itself.

In Inner Silence the active waves become shorter and the subtle waves longer. Movement becomes slow walking. Gazing turns inward. Most of the hour is spent in inquiry and silence.

This level asks a simple and radical question: when body, breath, feeling and thought have all been noticed, what is it that notices? Level 3 does not answer the question for you. It gives you the time and stillness to look.

WHAT YOU WILL EXPERIENCE

- ◆ Subtle movement and slow walking (Jagriti).
- ◆ The turning breath (Prana).
- ◆ Receptive and inner Trataka (Drishti).
- ◆ Self-inquiry: “Who am I?” (Vichar).
- ◆ Open awareness and extended silence (Shunya), then integration (Sahaj).

WHO SHOULD WAIT

If you are currently experiencing severe anxiety, panic, depression, recent trauma, or feelings of unreality, please continue with Levels 1 and 2 and consult a qualified professional before long silent practice. Silence and inquiry are deeply valuable, but they are not right for every moment of every life.

“In silence, you remember what you have always been.”

The 60-Minute Journey



Less doing, more noticing. The subtle waves take the centre.

0-5 MIN	SETTLING Enter in silence. Sit. Notice how much is happening while nothing is happening.
5-15 MIN	JAGRITI · PRANA Slow walking, seven to ten steps with pauses, then sitting with the turning breath.
15-25 MIN	DRISHTI Receptive Trataka: one soft round on the flame, then a long inner gaze as the after-image fades.
25-35 MIN	VICHAR To whom has this appeared? Who am I? Rest in “I am” without completing the sentence.
35-50 MIN	SHUNYA From sound to space: follow a bell into silence, then open awareness with nothing added.
50-57 MIN	SAHAJ One line of writing: “In the silence I noticed...” Gratitude for one ordinary thing.
57-60 MIN	CLOSING Open the eyes slowly, look around, and return to the day without rushing.

If at any point you feel disoriented, open your eyes, feel your feet and orient to the room. Silence should never be endured.



Practising Inner Silence Well

DON'T TURN THE WITNESS INTO A BELIEF

After a deep session it is easy to conclude, “I have discovered that I am pure consciousness.” Be gentle with such conclusions. Ask instead: what was the direct experience? Sapt Tarang values discovery over doctrine.

FUNCTIONAL IDENTITY STILL MATTERS

Questioning who you are does not make your name, relationships and responsibilities unreal. Level 3 asks only whether these descriptions are the whole of what you are.

MOVING BETWEEN LEVELS

The levels are not ranks. Move to Level 2 when Level 1 feels familiar, and to Level 3 when silence feels more like rest than struggle. Return to Level 1 whenever life is heavy: when you are exhausted, grieving, ill or overwhelmed. Experienced meditators do this too. You may also mix levels, as long as you begin with something grounding and end with Sahaj.

A NOTE ON PROGRESS

Progress shows in small, real changes: noticing tension earlier, pausing before a harsh word, enjoying a cup of tea fully, forgiving yourself more easily for forgetting all of this.

“The practice is not never getting lost. The practice is noticing, and returning.”

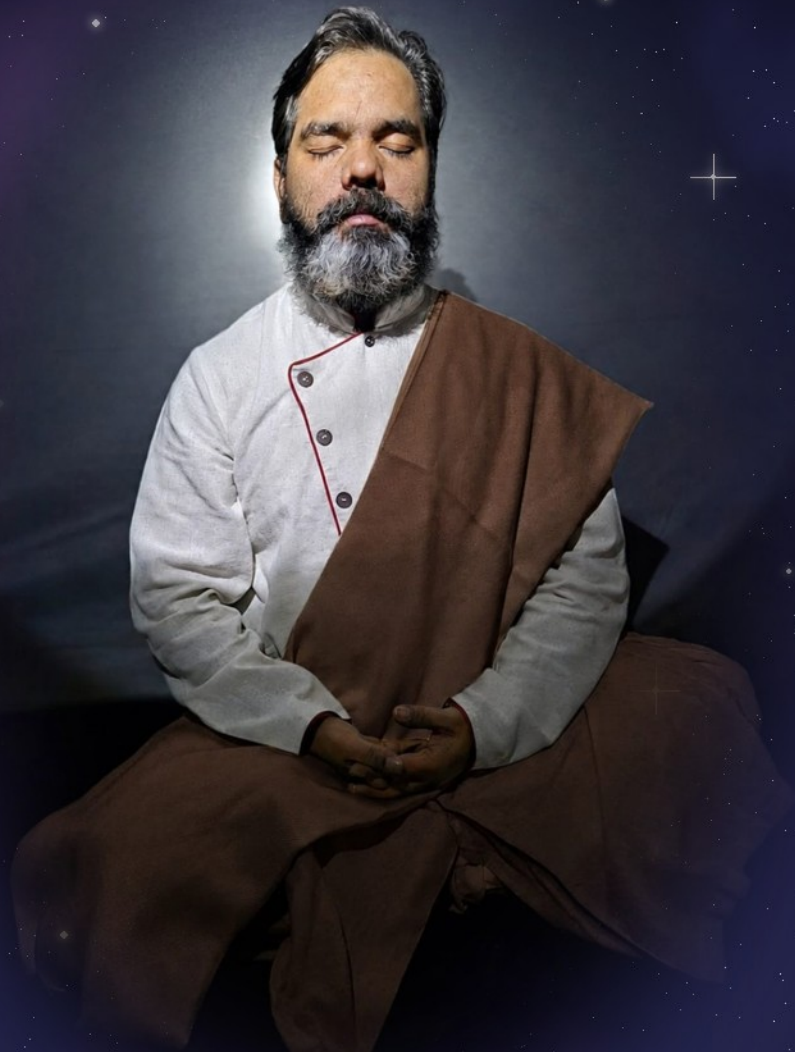


PART IV

Living the Waves

Practice, care and the seven-day journal

“The teaching must eventually meet Monday morning.”



A NOTE FROM MANOO

Walking Together

Many people finish a course full of inspiration and, a week later, practise nothing. This is not a failure of character. It is simply what happens when practice is too big for ordinary life.

So I ask only this: keep it small and keep it honest. One conscious minute is better than a perfect hour you never begin. When you forget, and you will, do not punish yourself. The moment you notice you have forgotten, you have already returned.

"You have not failed. You just forgot. Return."



A Practice You Can Actually Keep

Choose the size of practice that fits the day you are actually having.

3 MINUTES · FOR DIFFICULT DAYS

- ◆ Feel both feet on the ground.
- ◆ Three slow breaths with a longer exhalation, or three gentle hums.
- ◆ Ask: what is here right now, in my body and in my mind?

10 MINUTES · FOR ORDINARY DAYS

- ◆ 2 minutes of shaking or stretching (Jagriti).
- ◆ 3 minutes of slow breath and the turning (Prana).
- ◆ 1 minute of inner weather (Bhav).
- ◆ 3 minutes of sitting with nothing added (Shunya).
- ◆ 1 minute choosing one small intention (Sahaj).

20–60 MINUTES · FOR DAYS WITH SPACE

Use the full Level 1, 2 or 3 journey, or a shortened version of it.

THE ONE-PRACTICE RULE

When you are overwhelmed, do not try to remember this whole book. Choose one practice: feet, a hum, a walk, a page of writing, or a call to someone you trust.

Meeting Difficult Moments



WHEN ANXIETY RISES

Begin with the body and the room, not the mind. Feel your feet, name three things you can see, and let the exhalation lengthen. Then ask: is this happening now, or is my mind rehearsing what might happen? Act where action is possible; return where it is not.

WHEN ANGER ARISES

Notice the body first: jaw, hands, chest. If you can, move: walk, press your palms together, shake out your hands. Then separate the fact from the story, and ask what boundary or need the anger may be pointing to before deciding what to say.

WHEN THE MIND WILL NOT STOP

Do not fight thoughts. Label them gently: past, future, judgement, planning. Move the body, then hum. A thought can be present without becoming an instruction.

WHEN GRIEF IS PRESENT

Keep practice very simple: breath, a hand on the chest if comfortable, silence. Do not use meditation to push grief away. Reach out to the people who care about you.

WHEN NOTHING WORKS

Drink water. Go for a walk. Call someone you love. Sometimes spirituality needs to remember that we are human.

On Powerful Breathwork



Many seekers ask why Sapt Tarang does not include Kapalabhati, breath retention, Sudarshan Kriya or intense dynamic breathing.

These are genuine traditional or modern practices, and many people value them. But they change the body's chemistry and nervous-system activity quickly. That is why the traditions themselves teach them step by step, under a teacher's eye. In a group or online setting, we cannot see how each person is responding.

WHO SHOULD BE ESPECIALLY CAREFUL

Forceful or held breathing is generally not advised during pregnancy, or with high blood pressure, heart disease, epilepsy, recent surgery, hernia, glaucoma, or a history of panic attacks, unless a qualified teacher and your doctor agree.

WHAT WE OFFER INSTEAD

Natural breath, the turning breath, slow breathing with a longer exhalation, gentle Nadi Shodhana and Bhramari. They are quieter, but often more useful for an anxious or tired system, and safe to practise at home.

IF YOU WANT TO GO FURTHER

Learn Kapalabhati or pranayama with retention from a qualified yoga teacher in person. Learn Isha Kriya from Isha, and Sudarshan Kriya through Art of Living, as their teachers intend.

“Stronger is not more spiritual. Gentle is not less deep.”

Your Space and Music



CREATING THE SPACE

- ❖ A quiet corner where you will not be disturbed, with room to stand and move your arms.
- ❖ A cushion or a chair, loose comfortable clothes, a shawl, water and your journal nearby.
- ❖ Phone on silent. Headphones for online sessions if they help.
- ❖ For Trataka, a candle in a safe holder away from curtains, or a black dot on white paper.

Keep the space simple. A corner used every day gradually becomes an invitation in itself.

CHOOSING MUSIC

For Jagriti, choose rhythmic instrumental music without lyrics. Cut it suddenly when it is time to stop; the contrast is part of the practice. For Prana, Drishti, Vichar and Shunya, use no music or the softest ambient sound. Silence does not need a soundtrack.

Please use music you are licensed to play, or tracks shared by their creators for meditation. Your Dhyani Saathi facilitator will share recommended tracks, and guided practices are available on the Dhyani Saathi YouTube channel.

A BELL

A small bell or singing bowl is the only instrument Sapt Tarang needs. A glass tapped gently with a spoon works beautifully too. What matters is not the instrument but the listening.

Practising with Care



- ◆ **You are always free to adapt or stop.** Every practice can be done seated, with eyes open, more softly, or for less time.
- ◆ **Breath.** No breath retention and no rapid breathing in Sapt Tarang. Stop and breathe normally if you feel dizzy or breathless.
- ◆ **Eyes.** Blink naturally during Trataka. Use a dot instead of a flame if you have an eye condition, migraine or photosensitivity.
- ◆ **Sound.** If loud sound is uncomfortable, hum softly or simply listen.
- ◆ **Memories.** You will never be required to recall painful experiences.
- ◆ **Medication and treatment.** Continue any prescribed treatment. Never stop or change medication because of meditation; speak to your doctor.
- ◆ **Body.** If pregnant, injured, or living with a heart, blood-pressure, balance or breathing condition, adapt movement and breath practices and seek medical advice.
- ◆ **Unusual experiences.** Tingling, heat, tears or laughter can happen. They are neither proof of awakening nor of a problem. If you feel unreal or panicked, stop and ground yourself.
- ◆ **When to seek help.** Please contact a qualified professional or emergency services for severe or worsening anxiety, panic, inability to function, thoughts of harming yourself, loss of contact with reality, or immediate danger.

“Meditation is a resource. It is not a requirement to handle everything alone.”

Questions Seekers Often Ask



MY MIND WOULDN'T STOP THINKING. DID I FAIL?

No. If you noticed the thinking, awareness was present. Meditation is a different relationship with thought, not the absence of thought.

I FELT NOTHING SPECIAL. IS SOMETHING WRONG?

Nothing is wrong. Ordinary sessions are where most of the learning happens. Chasing special experiences tends to make them rarer.

I CRIED. WAS THAT A RELEASE?

Perhaps it was simply crying. Tears are welcome, but we do not treat them as proof of healing. Notice what is present and be kind to yourself.

DO I HAVE TO BELIEVE IN CHAKRAS OR ENERGY?

No. We use traditional words with respect, as a symbolic map. The practices ask only for direct observation. You are welcome to bring your own faith, or none.

HOW SOON WILL I NOTICE CHANGES?

Some people notice small changes in days; for others it takes weeks. Changes are usually quiet: pausing sooner, sleeping a little better, enjoying ordinary moments more. Your journal will help you see them.

CAN I TEACH THIS?

Share what helped you with family and friends. Guiding groups, especially people in distress, needs training and care; please speak to Dhyan Saathi first.

Sources and Further Reading



Sapt Tarang is a synthesis. These are some of the sources it draws on, for those who wish to go to the roots.

- ◆ **Vijñāna Bhairava Tantra.** Translated by Jaideva Singh, *Vijñānabhairava or Divine Consciousness*. For modern commentary, the work of Christopher Wallis (Hareesh).
- ◆ **Patanjali, Yoga Sutras.** Any reputable translation with commentary, for example Edwin Bryant's.
- ◆ **Hatha Yoga Pradipika.** Commentary by Swami Muktibodhananda (Bihar School of Yoga), including Trataka (2.31–32) and pranayama.
- ◆ **Osho.** *Meditation: The First and Last Freedom*, which describes his active meditations, including Kundalini and Nadabrahma.
- ◆ **J. Krishnamurti.** *Freedom from the Known; The First and Last Freedom*.
- ◆ **Ramana Maharshi.** *Who Am I?* (Nān Yār), available free from Sri Ramanasramam.
- ◆ **Sadhguru.** Isha Kriya, offered free by the Isha Foundation with its own guided instructions.
- ◆ **Sri Sri Ravi Shankar.** Sudarshan Kriya, taught in Art of Living programmes.

Practices in this guidebook are Dhyana Saathi adaptations inspired by these sources, not reproductions of any teacher's official method.

The Seven-Day Journal



For seven days, give one wave your special attention. Practise your usual journey, then spend five minutes with that day's questions.

You do not need to answer every question, write well, or reach conclusions. A journal is a mirror, not an exam.

HOW TO USE THESE PAGES

- ◆ Write right after practice, while the session is still fresh.
- ◆ Write quickly and honestly, without editing.
- ◆ If a question feels too heavy, skip it.
- ◆ On the eighth day, read all seven pages together and notice any patterns.

THREE QUESTIONS FOR EVERY EVENING

*What did I notice today that I usually miss? When did I react automatically?
When did I return?*

| *"Your experience is more interesting than a borrowed answer."*

Jagriti · Awakening to the Body



1 Before moving, my body felt...

2 When I stopped controlling my movement, my body wanted to...

3 When the movement stopped, the first thing I noticed was...

Prana · The Flow of Breath



1 When I simply watched my breath, it...

2 The moment the breath turned felt...

3 Where is my breath when I am anxious? Where is it when I feel safe?

Bhav · Meeting Emotion



1 My inner weather today was... and I felt it in...

2 A reaction I noticed: the fact, the story and the urge were...

3 What changed when I said “this is present” instead of “I am this”?

Drishti · The Witnessing Gaze



1 During Trataka, my attention wandered to...

2 When I looked without naming, I noticed...

3 Something I see every day but rarely really look at is...

Vichar · Self-Inquiry



1 Five labels I use for myself are...

2 Which label would I find hardest to lose, and why?

3 When I asked “To whom is this appearing?”, I noticed...

Shunya · Expanding into Silence



1 When the bell faded, what remained was...

2 My relationship with silence today was...

3 What might I be avoiding when I fill every space?

Sahaj · Living with Awareness



1 Over these seven days, I discovered...

2 One practice I will actually continue is...

3 When I lose my way again, I want to remember...

A CLOSING REFLECTION

Walking Beside You

Do not believe something simply because it was spoken by Buddha.

Do not accept something merely because Patanjali wrote about it.

Do not follow something blindly because Osho explained it beautifully.

And do not accept my words merely because I am speaking to you.

Listen. Question. Observe. See what is happening within you. If a teaching helps you see more clearly, investigate it. If a teaching creates fear, dependence or blind obedience, examine that too.

I am not here to walk ahead of you carrying a flag of enlightenment. I am here to walk beside you. Perhaps, in walking together, we may discover something neither of us could discover through imitation.

“Welcome back to your life.”

— DhyanaSaathi Manoo



DHYAN SAATHI

Not a guru. Not a path. Just a companion.

HUMANITY IS OUR RELIGION · COMPASSION IS OUR LANGUAGE · PEACE IS OUR MISSION

STAY CONNECTED

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Freedom over followership. Begin your return.