



# Nādānusandhāna

*Sundernath*

The study deals with the phenomenological description of nādānusandhāna, a key Hatha Yoga practice aimed at reversing the flow of mental activity into the non-dual state of the Self. Individual components of this reversing process of self-transcendence are verbalized primarily in the Goraknath's tradition of Hatha Yoga. The procedure itself is methodically developed and thus provides a methodical basis for experimental approach to the matter of self-transcendence from the Hatha Yoga perspective.





**Sundernath** (Shándor Remete) was fortunate to be born into a household at the southeastern tip of the great Hungarian plain where the art of yoga was a daily presence. From this seed, his destiny on the path of yoga unfolded. He is an initiate of the Kanpatha Hatha yogins of Nepal, descendants of Sri Gorakhnath, and his Guru Sri Matsyendranath. These great yogins were the forefathers of Tantrik Hatha Yoga, the heart of which is Hatha Yoga – the science bestowed upon humanity by Adinatha (Lord Shiva). His email contact is [contact@shadowyoga.com](mailto:contact@shadowyoga.com).

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*Nādānusandhāna* is the door to the pathway that leads to the famed *śambhavi mudrā*. The key to success on this path, according to Goraknath and the Yoga Upanishads lies in utilizing the correct practices in the correct sequence.

First one must gain complete control over the physical organism; then mental steadiness must be established. The flow of mental activity must then be reversed until the mind dissolves into the highest Self and the yogin gains the experience of non-duality. This reversal is termed *nādānusandhāna* and leads the yogin through four stages of experience by which he or she gains the subtle power to hear the un-struck sound of the heart that is “the source point” (*bindu*) of the mind.

The nature of this process of reversal is hidden within the meanings of the constituent parts of the term *nādānusandhāna*. *Na* refers to “*prāṇā*” (*life wind*), and *da* refers to “*agnī*” (*fire*). *Nādā* is the sound caused by the union of *prāṇā* and *agnī*. When this union is achieved regularly in practice and this sound triggered repeatedly, it awakens *Kundalinī* (“the coiled power”) and causes it to ascend. *Anu* refers to an “atom”, and *sandhāna* is the “act of taking aim”. The sound penetrates to the realm of the infinitely small, the chamber of “the unstruck sound within the heart” (*anāhata nādā*). This brings *unmanī avasthā* (“the state beyond mind”) and this manifests in four clear stages of experience before the final dissolution and reabsorption into “the source point” (*bindu*).

1. *Ārambha avasthā*, the first stage in which one gains control over the mental and physical faculties called *cittā*.
2. *Ghatha avasthā*, the stage of awakening in which the prāṇic impulse enters the central channel (*susumnā nādī*). This endows the yogin with the wisdom of the knowledge of past, present, and future. Attachment to this gift arises easily, creates great suffering, and can lead to a falling away from the path.
3. *Parichaya avasthā* is modification of the sound of thought into a single atom. The yogin thus gains control over *manas*, “the organ of mind”, and freed from desire, anger and suffering achieves mental bliss and peace. The obstacle here is excessive joy and a fall from here leads to the pains of mental delusions.
4. *Nispatti avasthā* is the entry beyond the noose of the mind into profound meditation. Mastery of dis-integration and reintegration of matter is gained so that one can evolve and destroy forms at will. This is *nad-bind-yogin* where source point, sound and yogin are united and identical. This is the door to *śambhavi mudrā*.

The first verse of the *Goraksamrityunjaya Mantram*, Gorakṣa’s great song about the victory over death, hints at the tools required in this process and also about the time and place of their application. Śiva’s crescent moon, which carries the power of renewal, obscures both the energies of the sun and the moon and releases its rhythmic dictate at the time of twilight each day at sunrise and at sunset. Lord Śiva, the cosmic dancer, and bearer of the drum, beats out the rhythm of the moon’s sacred song of renewal and preservation from the clutches of death, time, with the aid of his secret instrument the *śula-dinda* whose residence is the fifth seat of the *second cakṛa* – *svadisthāna*. The seed of power here is RAM and is referred to as *kālā-agnī-rudra*, the Howling Lord of the black fire that eats time. This fire must be raised by the yogin from the blue-black terrestrial waters of the navel for the correction of the ills of his/her past. *Śula-dinda* is the soothing and restorative instrument of the *kandāsthāna*, the bulb that is the source of all the *nādīs*. It has the power to level and equalize the awakening fiery energies.

The song to be sung by the singer yogin is AUM HAMSA. AUM, the greatest two syllable *mantra* of imperishable might, is the hidden form of Śiva and rises in the form of the Great swan, *Paramahansa*, amid the sounding of the prayer. It is

during the hours of twilight that this cosmic sound reverberates. It imparts the message of the coming day to the sun before it rises, and the sun then carries it through the day and passes it on to the moon at sunset. The moon then imparts its secret to those singer yogin’s awake at midnight who make the prayer of AUM HAMSA. At this time the skillful singer yogin is rewarded with “the un-struck sound of the heart” (*anāhata nādā*) due to the benevolence of the protector of the tongue and the herder of thoughts, the deity of Khecarī. She thus grants entry into the void of *susumnā*, the eater of time.

By raising the sound of AUM and so bringing and shaping the sound of thought to a *single point (bindu)* the yogin achieves the goal of *nad-bind-yogin*. *Bind* is the end of suffering where the four powers of life at the *mūlācakṛa* freely unite and rise as a single power of light, the coiled power of the *Kundalinī śakti*. The yogin that knows how to pierce the one point through this sound accomplishes this alone but then enters the twilight of Śiva’s eternal dwelling and becomes one with him. Without the mantra the three worlds of the body will remain devoid of sound. The wisdom of mantra is thus complete and knowing this much of sound. I bow to Srī Goraksanath Ji.



Here ends the song of *nāḍānusandhāna*, the key to the gates of *śambhavi mudrā*. To achieve this stage of *dhyāna* (meditation) the following skills and practical knowledge are required:

1. The 16 supports of the *moon* with its knowledge extracted through practical experience.
2. *Yoginicharananyasavidhim*, the invocation of Śakti through the placement of sound with touch.
3. Knowledge of the *cakras*.
4. Knowledge of the 16 *nāḍīs*, “the channels of sound”.
5. The required *āsanas* for the uttering of AUM HAMSA. These are *simha*, *bhadrā*, *goraksa*, *bhaga*, and *kandā*.

The singing must be done while sitting in *kandāsana* and the sound of AUM HAMSA must rise from the *mūlācakra*, without the aid of tongue, teeth, throat, or lips. The singing of the song should not last more than 30 minutes. From there one rises to *nṛtta*, “pure dance”, as it is hinted in the beginning verse, then returning to the floor into *siddhāsana* and continue with the song through silent repetition, until it begins to resonate within the innermost part of the right ear. It is at this point that one must tune into the right ear and cease doing the *japa*. The most difficult task is to tune into the point and listen, so that one can hear the sounds that make up the mantra dissolve into an atomic grain of sound,



which will be very distinct and in constant change. This will carry one through the transitions between the four states of *nāḍānusandhāna* described above. Each one is marked by its own distinctive sound and content. Those practitioners who have mastered *vajrolī*, *kapali*, *śakticalani*, and *khecarī mudras*, will have a lighter journey than those who have not, since mastery of these four mudras brings the advantage of “spontaneous suspension of breath” (*kēvalakumbhaka*), the moment they assume their seat in *siddhāsana*.

Reflecting on these requirements and stages one can see that meditation is not the easy path to tread, as so many deluded people of this present age believe.



