



Can Drama be changed? Who is the Director and the Script-writer of the Drama?

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Once a sister came met me. Earlier she was following Gyan but later had disappeared in the world of Maya.

When I met her, I asked her “What’s the matter?”



And her reply was:

“I liked gyan. I like (Raj)yog as well. But when we go to hear Murli, the point relating to Drama always gets mentioned every time. When the point is mentioned that the Drama is repeated, and that too accurately in every detail. I wasn’t able to accept it. For that reason I left Gyan, so that I don’t have to hear that point and I don’t get disturbed by that point anymore.”



So what do you all understand - should the Drama be changed a little in the next cycle? A little? Should it change a little?

I had previously said in a class that Drama is God's beautiful creation, an accurate creation.

Baba has created such an accurate and perfect Drama, for which God says *"I cannot change it."*



But few days ago after listening to this sister's story, a thought came to me while churning that Baba always say in Murli "*I am the creator, director, principal actor of the Drama.*" Isn't it?

Baba has said this "*I am the director of the Drama.*" Baba has created this 'world as a play' for us. And he says "*I am the principal actor as well.*"



And while I was churning, a thought came into my mind, “*If Baba is the actual Director, Creator and Principal Actor, then who is the Script-writer of this Drama?*” Who is the Script-writer? Someone would have certainly written the script if Baba is the director. Director is never the Script-writer.



That's why Baba always say in the Murli *"My Child, I cannot change the Drama because I have not written the Script."* Baba often say in the murli *"My child, this Drama cannot be compared to a 'play on a stage'."* But Baba always compares it (Drama) with a movie.

Because there can always be ammendments or changes made to a *'play on a stage'*. Acting can be changed. But once a movie had been shot, there cannot be any further changes made to it. Isn't this correct?



Similarly, if Baba is the Director of this movie, this unlimited movie, what's the role of a director?

A director's role is to give direction to the actors e.g. asking them (the actors) to move hand in a certain way, smile in a certain way, bring right expressions. This is the role of a director i.e. to give direction.



So Baba is a director as well. He gives us the direction. What direction he gives?

From Amritvela (early morning) until night, our every action (karma), how should we stand up, how should we be sitting, how should we be walking, how should our facial expressions be like, even how should our emotions be because it is always our inner state which gets reflected on our face.



That's why it is said that face is the index of the mind. The expressions which are being reflected on the face, they are created based on the state of (our) mind.

And for that reason, *how to set one's mind in the right state* - this is what Baba gives us the direction on. The Shrimat that exists in Baba's every Murli, the instructions, the teachings - they are the directions. That's why when we translate Shrimat, we refer it as 'Supreme Directions' - this is the Director's direction.



But what if the actor doesn't know how to perform acting (or his/her role) properly, then who's to be blamed?

Director is instructing so much. He is telling (us) everyday in Murli. Yet... Why do we need to listen to Murli every morning? Because once you had listened to the Murli in the morning, you have taken the direction in the morning on how we are going to perform our acting during rest of the day. But as soon we leave after finishing the Murli, we forget Director's direction that was given to us. The world is a stage afterall?



And once we are on the stage, we may have received the direction early in the morning on what should be done and what's not to be done. But once on the stage, we had forgotten it all. So what would the quality of our acting, which we would perform over rest of the day, be? It would be performed under the influence of our old Sanskars. The acting would then be under the influence of our old behaviour and old Sanskars.

So who is the one writing the script of this Drama? It is we ourselves doing it.



How are we doing it?

Baba says I have handed over the pen to you. Which pen?

Pen of elevated actions (elevated karma). Pen of performing elevated actions (elevated karma) is handed over to us along with the direction on how we need to perform our actions (karma) now. And using this pen of actions (karma), we are writing our own script.



Now, even after receiving such an excellent direction from the Director, we are not improving our script-writing, so then who is responsible? Who is responsible?

We ourselves are.

That's why Baba says "*I cannot change it (the Drama)*" and if you wish to change this Drama, so it is only you who can do it - through the pen of elevated actions (elevated karma).



Second point. Be careful that this shooting of the movie which is happening, this shooting of the unlimited Drama which is happening right now, there is no editing ever in this shooting.

If you say “I forgot it (the direction) today, so I made these these mistakes. Baba, please cut out this much part from today’s (written script). I will redo it all again.”



Baba says “*There are no retakes in this shooting of the Drama.*” There are no retakes.

Like in this world each time an actor makes a mistake, what happens? Nothing to worry. They can do it all over again. They can attempt to do third time, even fourth time. How many retakes happen? Even 25 retakes are done for the same scene.



But in the shooting of this unlimited drama, there are no retakes. Once an action is taken, the shooting ends there. And once the shooting has been recorded, it will repeat itself As-Is.

Because this Brahmin life is the first birth or the last birth? This is the first birth or the last birth? This Brahmin life is the first birth, isn't it? So let's say the old cycle has ended. The last cycle has ended. Now in this first birth, we are writing the Script for the next 84 births. And it is our own responsibility to ensure how accurate the Script is which we are writing at present.



We need to clearly understand that there are no retakes in this whole process.

There is no editing. There is no erasing. No one can ask for retake or cut any portion of the script. So there are no retake and no editing. We can't do any editing.

What has been shot, the action (karma) we had performed, and the shooting which has been completed, and while performing that action even if a fly passes through here, it will pass through again after 5000 years.



This is why Baba says *“The actions you perform, will repeat exactly as they were.”*

The previous cycle is not going to be repeated. The script which we are writing in this birth is the one that is going to be repeated exactly as it is written. It means we will need to face the effect or the consequence of each and every action (karma).



Third point. One, there's no retake or editing. Two, the shooting is taking place. Third point, in this drama every single action has multifold (amplified) effect. For example, you performed brilliant acting, that too incredibly well.

Because if in this one birth, you are writing a script for the next 84 births, so for that reason each action (karma) has multifold (amplified) effect.



For example, if you perform one single good action (karma), you will enjoy its effects over many years, or over next one or two births. And in the similar way, if you do a negative or a wasteful action (karma), it's effect or result too will be multifold (amplified), over many years or births.

The intensity with which an action (karma) has been carried would have multifold (amplified) effects, which means the effect arisen from a single action could last a lifetime.



Be it a good action (karma) or a negative action (karma) such as hurting someone or causing pain or sorrow to someone - even the effects of these isn't of a single second. If I perform an action (karma) over a single second that may hurt someone or cause pain to someone, but what would be its effect? When will we face it i.e. the effect of the action?



So when you are writing your script and when it comes to facing the effects or result of your action (karma), how long would we face it's effect? It could be one lifetime or half lifetime as well. It depends on the intensity with which that action (karma) was performed.



Fourth point, The fourth point of the Script writing that you have to pay attention to is that we do not write our Script from the Golden Age to the Iron Age.

In fact we start writing the Script backwards, meaning we start from the Iron Age and then continue writing the Script during our each lifetime as we move onto reach the Golden Age. Why are we writing backwards?



Because the Sankars does not get transform instantly. We get introduced to Gyan (Shrimat). Because of coming into Gyan, we develop a liking towards Gyan. We start following Gyan (in daily life) but remember our Sanskars are still old.

Sanskars does not change so quickly.



So if the Sanskars doesn't get change so quickly, then with those 'tamopradhan' Sanskars i.e. Sanskars with dominant 'Tamo' stage characteristics, one would not be able to write a script for the Golden Age.

With (old) 'tamopradhan' (or 'Tamo' stage) Sanskars, the script which is being written is that of the Iron Age first. It's only after that i.e. after writing the script for each lifetime for the Iron Age, we then arrive at the Copper Age. As the Sanskars starts developing 'Rajo' stage in them, its only then the script-writing for the Copper Age begins.



As the 'Sato' stage begins to develop in the Sanskars, then the script-writing begins for the Silver Age.

And when one becomes truly and wholly 'Satopradhan' i.e. full of 'Sato' stage characteristics, its only then the script-writing for the Golden Age begins.



Thats why Baba says “Until now not even a single seat in the Golden Age has been finalised except for Brahma Baba and Mamma only.” So everyone has a chance to reserve a seat for themselves.

Till now, according to Baba’s Murlis, when Baba looks around at us, Baba often says that many children have not even reached ‘Rajo’ stage yet (in their Sanskars), meaning haven’t yet reached ‘Rajo’ stage in their Script-writing. They haven’t yet reached the Copper Age.



So the Script-writing for the Golden Age and the Silver Age hasn't even started for many children.

Right now for some *Dadis*, the Script for the Golden age and the Silver Age is being written at present because they had achieved 'Sato' stage. But majority of the brahmins has only reached till 'Rajo' stage. The seats for the Golden Age and the Silver Age are still vacant.



For example, when someone has to do a seat booking to sit here (in the hall), here the seat bookings start from the back-rows, unlike most places where people run towards grabbing the front-row seats near the stage. Even if someone had to pay lots of money, they would still prefer to grab front-row seat. But here (in Gyan), neither the money is of any use to get the seat booked.

The only basis to book a seat (in Gyan) is the more faster the change (or transformation) will be in your Sanskars, the more further ahead you can book a seat.



This is why you should finalise (decide) now that “*Should I change the Drama or not, for the next cycle? Should I?*” If the Drama needs to be changed, what’s the method for it?

Fast transformation of Sanskars. The more we accelerate the transformation of our Sanskars and behaviour, the more purity we develop in our Sanskars, the more ‘Sato’ stage characteristics we develop in our Sanskars, the more better our each single action (karma) will then be, the more better our Script-writing for the Golden Age and the Silver Age would be.



But even if until now we are not working on changing our Sanskars, and why are we not changing? What's the reason?

The reason is we start looking at each other. We say *“Hey, he/she is more senior than me and if he/she hasn't changed yet, how would I change?”* We get discouraged (by others) by thinking *“He/she's been in Gyan for longer than me and still he/she has such and such Sanskars, so if he/she did this... so if I do it as well, what's the big deal?”*



So when you write your Script with such Sanskars, would you be able to write the Script for the Golden Age and the Silver Age?

Well, if someone has been longer (in Gyan) than you and isn't changing, so you better say "Thanks!" to the person for giving you the way and for telling you that *"You go ahead as I cannot go, but you go ahead."*



Why do you lose heart by simply looking at others - that “*He/she has been longer (in Gyan) than me, he/she hasn’t done this so why should I do it? He/she did this and that’s why I did this too.*”

Now, with this kind of tit-for-tat behaviour that we hold on to, so what kind of Script are we writing, tell me?

Is this the script-writing for the Golden Age and the Silver Age?



No, with such Sanskars, the Script-writing cannot be for the Golden Age and the Silver Age, and that is why we are still lost in the cycle of rebirths in the Copper Age and the Iron Age, and are still continuing with such tit-for-tat actions (karma).

Now what would be the effect or the consequences of these actions (karma) which are born out of such tit-for-tat kind of Sanskars?



All those events (or incidents) that we had gone through in this lifetime or the previous lifetimes which we have a memory of, with those actions (karma) are we writing a good Script or what kind of Script-writing are we doing?



That is why Baba has been strongly emphasising in the Murlis being played over the last 3-4 seasons where Baba says, “*Children, become free of the waste. Become free of the waste, and continue moving ahead by only saying ‘Waah Waah!’.*”

‘*Waah Waah!*’ means write such a great Script that everyone shall sing the ‘*Waah Waah Waah!*’ song. You too should sing your song ‘*Waah my destiny, Waah!*’, ‘*Waah Baba, Waah!*’, ‘*Waah Drama, Waah!*’.



You should sing this with the pen of your each and every single action through which you write your Script.

After writing each Script there shall be a feeling of self-satisfaction that (your) inner voice whispers *“Waah Baba Waah!”*, *“Waah my destiny, Waah!”*, *“Waah Drama Waah!”*.

Write the script of *“Waah Waah!”*.