



EXPOSITION OF EQUANIMITY (UPEKKHĀ)

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INTRODUCTION:

Upekkha is a word referring to the Buddhist equanimity idea. Rooted in insight, upekkha is an ideal mind balance, calm and even, especially in challenging circumstances. It is one of the four brahmaviharas and meditative practices, or Buddhist virtues. Upekkha is a Pali term that translates as 'indifference' or 'neglect,' but it is not either as a Buddhist notion. Rather, it is egalitarianism, non-attachment and serenity, and it conveys that everyone should be treated with impartiality. It is known as upeksha in Sanskrit.

MEANING OF UPEKKHĀ:

An alphabetical translation of the Pāli term Upekkhā would take on a balanced perspective that implies maintaining a neutral stance between the two sides of sadness and joy. Traditional academics in Myanmar made it "indifference."

If the significance of this rendering is not well thought of, one may misinterpret it as negligent being "inattentional," but upekkhā does not remain inattentional or negligent. Upekkhā pays attention to objects but only in a balanced way when finding objects of sadness or items of joy with the sensation of neutrality.

DEVELOPMENT OF UPEKKHĀ:

upekkhā development is the same as mettā in the Patisambhidāmagga. The techniques to be implemented in developing mettā, as stated above, are 528 because there are four fundamental modes. In the development of upekkhā, on the other side, there is only one mode which is kammassakā which means "all humans have actions, kamma, (performed by them) as their own property."

There are twelve categories of humans in the development of mettā: five (unknown) Anodhisa and seven (designated) Odhisa. Since there is only one mode, we have only twelve techniques to adopt before implementing them in the ten directions:

- (1) Sabbe sattā kammassakā (all beings have kamma as their own property);
- (2) Sabbe panā kammassakā (all living things have kamma as their own property);
- (3) Sabbe bhūtā kammassakā (all existing creatures have kamma as their own property);
- (4) Sabbe puggalā kammassakā (all persons or individuals have kamma as their own property);
- (5) Sabbe atabhāvapariyāpannā kammassakā (all those who have come to individual existences bodies have kamma as their own property);
- (6) Sabbe itthiyo kammassakā (all women have kamma as their own property);
- (7) Sabbe purisā kammassakā (all men have kamma as their own property);
- (8) Sabbe Ariyā kammassakā (all noble ones have kamma as their own property);
- (9) Sabbe Anariyā kammassakā (all persons who have



not yet attained the state of ariyās have kamma as their own property);

(10) Sabbe devā kammassakā (all Devas have kamma as their own property);

(11) Sabbe manussā kammassakā (all humans have kamma as their own property); and

(12) Sabbe vinipātikā kammassakā (all petas belonging to miserable states have kamma as their own property).

When applied to the ten directions, these twelve outcome is 120. To these, twelve techniques are added that have no reference to any direction and the complete amount of techniques is 132. Any appropriate one of these techniques may be used in the development of upekkhā, but the other techniques should not be taken as inapplicable.

To make it clearer: as in the case of mettā, by using other terms for beings and persons, one may develop upekkhā if one so wishes. The word kammassakā may also be replaced by other equally meaningful Pāli terms listed in the Anguttara Nikāya's Abhinha Sutta, Nīvarana Vagga, Pañcaka Nīpāta. It is said there: kammadāyādā, kammayoni, kammabandhu, kammapatissarana.

(1) Kammassakā, 'having as one's property;

(2) Kammadāyādā, 'having as one's heritage;

(3) Kammayoni, 'having as one's origin;

(4) Kammabandhu, 'having as one's friend;

(5) Kammapatissarana, 'having as one's refuge;

Since all these five terms of Pāli have one and the same meaning, one may create upekkhā by replacing 'Sabbe sattā kammassakā' with one or more of the following four phrases that please one or that are well understood by one.

Sabbe sattā kammadāyādā, Sabbe sattā kammayoni,
Sabbe sattā kammabandhu, Sabbe sattā kammapatissaranā.

TEN KINDS OF UPEKKHĀ:

Upekkha is a distinct entity in the final sense. It is a concomitant mental (Cetasika) called tatramajjhataṭṭā (their main position). But all tatramajjhataṭṭā mental associates cannot be called Upekkhā Parami jointly. Tatramajjhataṭṭā is a concomitant mind associated with all sobhana cittas ('beautiful' consciousness); it accompanies every sobhana citta emergence. Tatramajjhataṭṭā, which can be considered as genuine upekkhā Pāramī, pays attention to beings and reflects: "Beings ' happiness and suffering are conditioned by their kamma in which no one can intervene; they have kamma as their own property and cause." Tatramajjhataṭṭā, which arises from contemplation not of beings but of the Three Gems, almsgiving and observance of precepts, can not constitute Upekkhā.

When equanimity is preserved, contemplating humans ' joy and pain, tatramajjhataṭṭā does not occur alone, but all linked awareness and mental associates appear with it. Although the object of tatramajjhataṭṭā and its associates ' object are one and the same, its primary role is equanimity with respect to the joy and pain of humans. Hence the designation of this tatramajjhataṭṭā is Upekkhā Pāramī. Upekkhā Paramī also includes its related awareness and mental concomitants; tatramajjhataṭṭā plays the leading role and this is the only distinction between it and its colleagues.

There are other kinds of Upekkhā that cannot be included in Upekkhā Pāramī though each of them is an ultimate reality. The Visuddhi Magga and the Atthasālinī enumerate ten such upekkha:

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| (I) Chalangupekkhā | (II) Brahmavihārupekkhā |
| (III) Bojjhangupekkhā | (IV) Vīriyupekkhā |
| (V) Sañkhārupekkhā | (VI) Vedanupekkhā |
| (VII) Vipassanupekkhā | (VIII) Tarramajjhataṭṭupekkhā |
| (IX) Jhānupekkhā, and | (X) Parisuddhupekkhā. |

(I) There are six good and bad sense objects that appear at the six doors of the senses. Arahants are not happy when the objects of the sense are desirable and when they are undesirable, they are not dejected. They are always equanimously endowed with awareness and understanding, preserving their natural purity of mind. Chalangupekkhā is called this kind of mental equipoise. (That is, upekkhā with six variables, six doors of the senses and six objects.)

(II) Equanimity that sees the joy and pain of humans as per their kamma is Brahmavihārupekkhā. (Equanimity with sublime living. Upekkhā Pāramī is this kind of Upekkhā).

(III) When efforts are made to achieve the path and the Fruition, if some factors are weak and others are strong, the weaker ones must be reinforced and the stronger suppressed; but when these path factors have reached the status of Bojjhangas, Constituents of Enlightenment, their associated factors are of equal force. Upekkhā observed equally is called Bojjhangupekkhā in these elements.

(IV) In making efforts to attain the path and the fruition, energy extended for just the required amount, neither more nor less, is Viriyupekkhā.

(V) In making attempts to achieve concentration, the statements of Path and Fruition are called Sañkhārupekkhā, remaining disconnected from sañkhāra-dhammas, conditioned stuff, such as Nīvaranas, obstacles, etc., to be eradicated through the first Jhāna etc. (This Sañkhārupekkhā occurs when the wisdom of Vipassanā matures. Before its maturity, attempts are required to eradicate Sañkhāra-dhammas. However, once maturity has been obtained, unique attempts are no longer required to eradicate them.)

(VI) Feeling experienced neutrally without delight or dejection when in taking in a sense-object is Vedanupekkhā.

(VII) It is called Vipassanupekkhā to maintain a mental balance in creating insight into the nature of impermanence and other aggregate features. (In this connection, a short sense of Vipassanā can be provided here. Vi means 'unique' and passanā 'seeing, hence Vipassanā is 'seeing.' Perceiving that there are tangible things such as males, females and so on is a normal knowledge prevalent to all. It is an understanding based on perception, but not a unique understanding based on deep wisdom.)

(VIII) Upekkhā observed without making efforts to maintain neutrality in these correlated dhammas that are well balanced in their respective functions is called Tatramajjhattatupekkhā.

(IX) In developing Jhānas, remaining indifferent to the sublime bliss that appears at the third Jhāna is called jhānupekkhā. (It is the upekkhā that is acquired only at the final Jhāna.)

(X) Being purified of all opposing factors and requiring no effort in pacifying them is called Pārisuddhupekkhā. (It is the equanimity at the fourth Jhāna stage which is free of all opposing factors.)

Of these ten, the six, namely, Chalangupekkhā, Brahmavihārupekkhā, Bojjhangupekkhā, Tatramajjhattatupekkhā, jhanupekkhā and Pārisuddhupekkhā, are the same in their ultimate sense. They are all Tatramajjhattatā Cetasikas.

So why are six types listed? Because they differ from each other at the time of their creation. To clarify this point, the above-mentioned Commentaries provide a comparable one. In his childhood, a man is called Kumara, 'Boy'; when he gets older, he's called Yuva, 'Youth'; once again when he gets older, he's called Vuddha, 'adult', Senāpati, 'general.'

In conclusion, Upekkhā is an impartiality of equanimity or a well-balanced mind. This is the most difficult of the ten perfections that a worldly being has to practice. But the Bodhisattas are watching this perfection towards anyone without a slight sense of favor or disadvantage, attachment or detachment. Extinguishing hate and love is upekkhā fulfillment. (Upekkhā Pāramī means the silence of these two mental states. There is no perfection of equanimity unless both are calmed.) In unique cases, a negligent mood without taking an interest in anything leads to upekkhā's deficiency. It is impossible to call such an attitude upekkhā. Only unconsciousness is incorrectly believed to be so. Real upekkhā is neither indifference nor ignorance. It considers both good and evil leading respectively to joy and pain. But he who observes upekkhā clearly reflects: "I don't care about these matters of joy and pain; they are the result of their own good and evil actions."

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