

# प्रत्याहार

## Links to Related Resources & Longer Articles:

- Āsana & Mudrā Practice Techniques Glossary  
– Grouped into Standing, Kneeling, Lying, Inverted, Backbend, Seated & Sitting
- Prāṇāyāma & Bandha Practice Techniques Glossary  
– Grouped into Primary, Secondary & Ancillary Techniques
- Reflections on TKV Desikachar's Teaching and Svatantra.....

## Collated Related Short Posts & Quotes:

"In Sūtra 1.10 Patañjali defines Nidrā as a Citta Vṛtti or, a specific type of cognition, one where Tamas is the object, to the point where the mind's link with external stimuli is cut off. How do we discern between states such as Pratyāhāra as a disengagement, or Samādhi, where one is as if empty of one's own character, and what is seen as the experience of Tamo Nidrā?"  
– Paul Harvey on Yoga Sūtra Chapter One verse 10

"Prāṇāyāma leads to this. Pratyāhāra, to see without the senses distracting or pulling the mind, and Dhāraṇā –  
To see without the mind losing itself, because of colouring or expectations. Dhyānam arises out of this."  
– TKV Desikachar on Yoga Sūtra Chapter Two verse 49

"Pratyāhāra -  
To see without the senses distracting or pulling the mind."  
– TKV Desikachar on Yoga Sūtra Chapter Two verse 54

"Pratyāhāra is a process that encourages us to explore the means by which we can learn to step out of the flow of the river of the senses."  
– Paul Harvey on Yoga Sūtra Chapter Two verse 54

"Pratyāhāra is the absence of a link from the mind with the senses, rather than the absence of a link from the senses with the mind."  
– Paul Harvey on Yoga Sūtra Chapter Two verse 54

"Pratyāhāra is the ability of the Manas to resist the dance of the senses."  
– Paul Harvey on Yoga Sūtra Chapter Two verse 54

"Pratyāhāra is not feeding the tendency of the Citta to automatically form a positive, negative, or neutral identification with whatever stimuli the senses present to it. From that, we can begin to understand how their external gathering activities stimulate our conscious and especially, unconscious choices.

From this, we can begin to understand how the impact of this sensory knowing can lead us to travel in different directions and trigger different levels of response, often without us being really conscious of how deeply their input stimulates our psychic activities.

From these responses, there will be the inevitable re-actions, again quite possibly unconscious and multilevelled, according to our psychic history in terms of our memory, habit patternings and deeper memory processes.

From those initial insight, we can begin to understand and interact in how we can resist unconsciously slipping into the trance states that can so often culminate with the Kleśa manifesting fully in the entrancing dance of Udārā Rāga, or Udārā Dveṣa, or Udārā Abhiniveśa, the potent and profligate children of Avidyā."

– Paul Harvey on Yoga Sūtra Chapter Two verse 54

"The Dasa Indriya or ten senses of experience and action, whilst seen as belonging to the Bāhya Aṅga or five external limbs in the eight limb Aṣṭa Aṅga Yoga of Patañjali, are also the gateway to the Antar Aṅga or three internal limbs."

– Paul Harvey on Yoga Sūtra Chapter Two verse 54

"Pratyāhāra is both a Sādhana and a Siddhi. In that, it is a Siddhi of Prāṇāyāma, as well as a Sādhana for Dhāraṇā."  
– Paul Harvey on Yoga Sūtra Chapter Two verse 55

"Here the word Citta is used rather than Manas.  
Citta is not used in Chapter Two,  
except with regard to Pratyāhāra in verse 54.  
Otherwise the term Manas is used,  
as in when the mind is automatically  
pulled out by external forces.  
Therefore for many of us mind is Manas.  
Unless there is a shift from Manas to Citta,  
it is not possible to do Dhāraṇā."  
– TKV Desikachar on Yoga Sūtra Chapter Three verse 1

"Dhāraṇā is both a Sādhana and a Siddhi.  
In that, it is a Siddhi of Pratyāhāra,  
as well as a Sādhana for Dhyāna."  
– Paul Harvey on Yoga Sūtra Chapter Three verse 1

"Pratyāhāra means withdrawing from that on which we are feeding."  
– TKV Desikachar Religiousness in Yoga Chapter Eleven Page 152

"Pratyāhāra does not mean we look at an object and say.  
'We are not going to look at that object'.  
– TKV Desikachar Religiousness in Yoga Chapter Eleven Page 153

"If we are completely absorbed in the breath in Prāṇāyāma,  
automatically there is Pratyāhāra."  
– TKV Desikachar Religiousness in Yoga Chapter Eleven Page 153

"In supporting a cultivation, within or through Āsana,  
of the subtler aspects of Bāhya Aṅga Sādhana, such  
as Pratyāhāra, it can be a more helpful marker to be on  
the lookout for sensory incontinence, rather than say,  
being more preoccupied with physical choreography.  
Such as how we can unconsciously leak, through randomly  
opening the eyes or vaguely keeping the eyes open, when  
transiting into or changing sides around such as seated Āsana.  
For example, arriving into or departing from a choreographically  
demanding asymmetrical Āsana such as Ardha Matsyendrāsana.  
In other words, remaining alert and using the space between the  
breath when moving from or returning to its link Āsana, Daṇḍāsana.  
Another example is the potential for sensory incontinence when  
moving into or out of or especially when changing sides, with  
more popular or familiar seated Āsana such as Janu Śīrṣāsana."  
– 108 Postural Practice Pointers

"Amongst other roles Ujjāyī  
is a breathing technique that  
can facilitate the ability to remain  
in the doorway of awareness,  
neither going in and introverting, when  
tempted by the manoeuvring of the mind,  
nor going out and extroverting, when  
tempted by the shimmering of the senses."  
- 108 Yoga Practice Pointers

"Don't get stuck on the sticky.  
Learn Prāṇāyāma.  
Learn Pratyāhāra.  
Learn Nādānusandhāna.  
Learn Adhyayanam.  
Learn Dhyānam."  
- 108 Yoga Practice Pointers

"According to the Paramparā of  
Krishnamacharya and Desikachar,  
Āsana begets Mudrā,  
Mudrā begets Prāṇāyāma,  
Prāṇāyāma begets Pratyāhāra,  
Pratyāhāra begets Dhāraṇā,  
Dhāraṇā begets Dhyāna.  
Of these five Upāya, only  
Dhyāna is Meditation."  
- 108 Yoga Study Path Pointers