

Transcendental Ecstasy: Śrī Kṛṣṇa *līlā* Unveiled in the Cosmic Symphony in the Śrīmad Bhāgavata Mahāpurāṇa

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Abstract

The *Śrīmad Bhāgavata Mahāpurāṇa*, a revered scripture of the Hinduism, unfolds the transcendent narrative of Śrī Kṛṣṇa *līlā*, illuminating his playful activities within the transcendent Nature of the cosmos. The scripture invites contemplation on the Nature of reality, consciousness, and the ultimate purpose of existence, transcending the limitations of worldly experiences. The transcendent Nature of Śrī Kṛṣṇa *līlā* in the scripture serves as a beacon of spiritual wisdom, guiding seekers toward a deeper understanding of the self and its relationship with the divine. The playful activities of Śrī Kṛṣṇa becomes a vehicle for spiritual realization, guiding individuals toward the profound realization of the transcendent reality that underlines the universe. The major objectives of this study are to interpret Transcendental Nature that influences the devotional aspects of Śrī Kṛṣṇa *līlā*; to examine Transcendental Nature in the *Śrīmad Bhāgavata Mahāpurāṇa*, and to evaluate Śrī Kṛṣṇa *līlā* within the framework of Transcendental Nature in the text. For the address of the objectives, the researcher has used Mirabai's principles on the Transcendental Nature. The theorist claims that humans should unite with god with the help of transcendental ecstasy. The significance of this study is the Transcendental Nature of Śrī Kṛṣṇa *līlā* in the *Śrīmad Bhāgavata Mahāpurāṇa* serves as a source of inspiration, wisdom, and a guide

for spiritual seekers on their journey toward divine realization. The conclusion drawn from this investigation is to display the playful activities of Śrī Kṛṣṇa in the transcendental boundary of time and space, offering a glimpse into the eternal and ineffable.

Introduction

The *Śrīmad Bhāgavata Mahāpurāna* unfolds a tapestry of divine narratives which enhance transcendental saga of Śrī Kṛṣṇa *līlā*. The scripture delineates a journey into the profound realm of spirituality in the context of the transcendental Nature. The transcendental sphere becomes the canvas upon which Śrī Kṛṣṇa *līlā* unfolds, emphasizing that these divine episodes are not confined to the boundaries of historical chronology but resonate eternally in the timeless dimension of the divine. His *līlā* educates human beings for the conservation of Nature. In the transcendental world, there is the manifestation of Nature of god which is beyond the laws of Nature (Bernet 1). A modern reader comes to know that transcendental world differentiates from the physical world in relation to Nature. The description of the transcendental world is free from pollution and it instructs humans to make this physical world as fresh and healthy as the transcendental world. The text outlines the scenario of transcendental world as follows: "The *Śrīmad Bhāgavata Mahāpurāna* gives an elaborate description of the earth's continents, regions, oceans, mountains and rivers. Also described are the arrangement of the celestial sphere and the conditions found in the subterranean regions and in hell"¹ (12. 12: 16). Prabhupāda elucidates that the natural things of transcendental world resembles to the Nature of this globe (358). The inclusion of the scenario of the transcendental world instructs us to love Nature of both physical and

transcendental worlds. The faith of transcendental world motivates human beings to be sensitive about the present condition of Nature.

Nature of the transcendental world inculcates human beings to epitomize the environment as the picture of transcendental world. Sage Sūta informs sage Saunakādīs in the *yajna* of Naimisāranya forest about the scenario of Nature for the identification of the transcendental world: "The rivers, oceans, mountains, forests, creepers and active drugs, in every season, paid their tax quota to the King in profusion"² (1. 10: 5). On this ground, a reader realizes that a king collects taxes from his subjects and spends the same money in the development of the country. Later, the citizens get benefits from their taxes in the name of development. Rivers and seas regard trees and creepers as their monarch and they spread rain in the same forest (Kumar 35). The sun consumes the water of the earth and the same water is transformed into rain after some months and the creatures and plants get benefits from it. Similarly, rulers need to spend taxes having collected from the citizens for development.

Nature is the background for the performance of diverse activities of human beings and other creatures. Sage Dattātreyā provides the ground about useful works of Nature for all creatures:

Just as the sun evaporates large quantities of water by its potent rays and later returns the water to the earth in the form of rain. Similarly, a saintly person accepts all types of material objects with his material senses, and at the appropriate time, when the proper person has approached him to request them, he returns such material objects. Thus, both in accepting and giving the objects of the senses, he is not entangled.³ (*Śrīmad Bhāgavata Mahāpurāṇa* 11. 7: 50)

This discussion concentrates on the social activities of Śrī Kṛṣṇa who appears as a saintly person for human beings. In the matter of goodness for others, he is compared to the sun because both the sun

and Śrī Kṛṣṇa do not discriminate between plants and animals. The sun is the main component of Nature so that the works of Nature are going on. Tagare further explores that a *yogi* is as the sun because he either "enjoys the objects of senses or rejects according to the time" (1944). In the similar vein, Śrī Kṛṣṇa helps others without taking advantages of the situation and proves himself different from other characters. When they are in need of his help, he helps and saves them from crisis. These imaginings of Nature identify Śrī Kṛṣṇa as the first Nature lover of the world.

The *Śrīmad Bhāgavata Mahāpurāṇa* narrates Śrī Kṛṣṇa's childhood escapades, his miraculous deeds, and the transformative wisdom he imparts to readers. The transcendent Nature of Śrī Kṛṣṇa *līlā* invites a profound understanding of the self and its connection to the divine. Śrī Kṛṣṇa *līlā* unveils the deeper truths of existence, and illuminates the path toward self-realization and communion with the eternal. As the researcher navigates through the episodes, he strives to understand how the divine play of Śrī Kṛṣṇa *līlā*, as reflected in the *Śrīmad Bhāgavata Mahāpurāṇa*, serves as a transformative bridge between the earthly and a transcendental journey that beckons the seeker toward the ineffable depths of spiritual realization

Methods and Materials

The *Śrīmad Bhāgavata Mahāpurāṇa* explores the narrative of Śrī Kṛṣṇa *līlā* within the context of Transcendental Nature. The research reveals key challenges and issues that arise in this exploration. Thus, this research article attempts to answer the following questions:

- To what extent does the Transcendental Nature in the *Śrīmad Bhāgavata Mahāpurāṇa* influence the devotional aspects of Śrī Kṛṣṇa *līlā* ?

- How does the *Śrimad Bhāgavata Mahāpurāṇa* portray the Transcendental Nature in the context of *Śrī Kṛṣṇa līlā* ?
- Why does *Śrī Kṛṣṇa* engage in divine play within the framework of Transcendental Nature?

Based on the research questions, the objectives of this study are to analyze Transcendental Nature that influences the devotional aspects of *Śrī Kṛṣṇa līlā*; to explicate Transcendental Nature in the context of *Śrī Kṛṣṇa līlā* in the *Śrimad Bhāgavata Mahāpurāṇa*, and to evaluate *Śrī Kṛṣṇa līlā* within the framework of Transcendental Nature in the text.

To conduct a comprehensive study on *Śrī Kṛṣṇa līlā* in the Transcendental Nature in the *Śrimad Bhāgavata Mahāpurāṇa*, the researcher uses interpretative methodology that includes close reading of the relevant passages in the text that exposes *Śrī Kṛṣṇa līlā*. The researcher has applied Mirabai's principle on *Bhakti* literature for the analysis of the text. The theorist argues her view on *Bhakti*: “O my Beloved, I have felt the attraction of the holy Name. I have heard that those who take the Name are saved. I have earned no merit and have amassed much demerit through sin” (29). She analyses *Kṛṣṇa Bhakti* from the spiritual perspective. For this, the theory of *Bhakti* is based on for the analysis of primary text of *Kṛṣṇa Dvāipāyana Vyāsa's the Śrimad Bhāgavata Mahāpurāṇa* translated and commented by *Bhakti Vedānta Swāmī Prabhupāda*. The original text in Sanskrit has been used in the appendix section using superscripts in the research. *Bhakti*, description, its significance from the text have been cited and highlighted for analysis. Basically, it is based on the library research so that the selected text forms the primary source of study.

Review of Literature

Śrī Kṛṣṇa, the most discussed hero of the *Śrīmad Bhāgavata Mahāpurāṇa*, is the centre of discussion among critics and writers from different perspectives such as mythical interpretation, pastoral hero, children literature, Śrī Kṛṣṇa in romance, and *Yogic* power of Śrī Kṛṣṇa. Myth, a traditional and imaginary story, deals with certain characters for the evocation of his activities in the historical context. In this connection, Carl G. Jung claims that "collective unconscious of the human race are expressed in myths, religion, dreams, and private fantasies, as well as in works of literature" (qtd. in Abrams and Harpham 18). It shows that the manifestation of myth is found not only in religion but also in dreams, fantasies, and literature. It is related to condition, events, and the activities of people who had become different from others. On this ground, Northrope Frye clarifies that "some of the figures of myth have had a pleasanter after life" (401). In this regard, a myth passes from generation to generation drawing attention of human beings from the admirable activities of the the mythical hero. When it remains in contact to religion, myth becomes popular everywhere.

Claude Levi-Strauss opposes Carl Jung and Frye on the idea of myth: "Myth within each culture as signifying systems whose true meanings are unknown to their proponents" (qtd. in Abrams and Harpham 231). The followers may follow the certain myth as the trend of society without basic knowledge about it. "Superhuman" personalities are the characters of myth and they perform extraordinary and incredible actions. Myths are narratives in different forms with shared underlying universal patterns. Myths narrate multiple human actions, such as love, quest, and journey taken by heroes and legends. Mythological characters, such as hero, child, mother, and father embody certain characters shared by individual all times and cultures.

Śrī Kṛṣṇa myth is a subject matter of discussion among scholars, analysts, and critical thinkers. Major reviewers on the myth on Śrī Kṛṣṇa are Wilfred L. Guerin, Anna George, Sri Aurobindo,

Paru Kosambi, and Alice Bailey who have reviewed the myth of Śrī Kṛṣṇa from the perspective of king maker, master in *rāsa līlā*, Śrī Kṛṣṇa's comparison with Hercules, a Roman mythical hero. Likewise, A.C. Bhaktivedanta Swami Prabhupāda, Kamala Subramaniam, G.V.Tagare, and C.L. Goswami have interpreted the myth of Śrī Kṛṣṇa stressing on his strength for lifting the Govardhan Hillock with his hand. R. K. Srinivasa Lyengar and Alexander Pope have expressed their worries on Śrī Kṛṣṇa myth due to academic negligence for the appropriate justice in the myth of Śrī Kṛṣṇa in the *Śrīmad Bhāgavata Mahāpurāna*. The mythical interpretation of different events is quite interesting. Wilfred L. Guerin and et al extend the scope of Śrī Kṛṣṇa's myth from their statements that "Kṛṣṇa myth is by nature collective and communal; it binds a tribe together in common psychological and spiritual activities" (160). But the critics on Śrī Kṛṣṇa myth highlight his spiritual activities.

Anna George extends the scope of Śrī Kṛṣṇa myth by depicting the sufficient evidences about him as a king maker who gives justice to the suppressed people and selects a suitable king for them in that place (1). The interpreter analyzes Śrī Kṛṣṇa from the religious perspective. The critic further highlights his miraculous activities that surpass to other mythical characters of the world (3). Śrī Kṛṣṇa myth is one of the much discussed subject matters at present. Even the scholars of the post-Vyasa era treat him as a human being and there is misconception in the heroic myths of Śrī Kṛṣṇa (Sivananda 3). The *Rāsa Līlā* and his taking the clothes of *gopīs* are two episodes misunderstood by readers and interpreters. At the connotative level, the same manifestation signifies him as a different mythical character from others in the world. The reality is that people, who have the system of monogamy comment on the system of polygamy and the freedom of women during the time of Śrī Kṛṣṇa. Modern social system invites criticism about the activities

of Śrī Kṛṣṇa due to differences in culture caused by the span of long time.

Sri Aurobindo has his argument a bit different from Sivananda regarding the mythical action of Śrī Kṛṣṇa. He puts forward his ideas in an authentic version saying that as Śrī Kṛṣṇa shows his art of playing the flute in the forest of Vrindavan bringing together birds and animals in a shared community with humans. Aurobindo expresses about the mythical deeds of Śrī Kṛṣṇa by referring it as *Gopī Līlā*:

The *līlā* of the *Gopīs* seems to be conceived a something which is always going on in a divine Gokula and which projects itself in an earthly Vṛndāvana and can always be realized and its meaning made actual in the soul... The writers of the *Purāṇa* took it as having been actually projected on earth in the life of the incarnate Kṛṣṇa. (426)

The mythical activities of Śrī Kṛṣṇa related to the *gopīs* of Vraja are the most debatable subject matters in the *Śrīmad Bhāgavata Mahāpurāṇa*. Vṛndāvana, the most favorite place of Kṛṣṇa, is the prime setting of his mythical actions. Vṛndāvana and Gokula are good places because of the selection of Śrī Kṛṣṇa for the performance of his playful activities.

Paru Kosambhi has different line of argument on Śrī Kṛṣṇa myth. She compares Śrī Kṛṣṇa with the Roman mythical hero named Hercules. In her words: “Kṛṣṇa can be seen as a parallel to Hercules. Both were black in colour. Kṛṣṇa lifted Mount Govardhana while Hercules lifted Mount Atlas” (5). This discussion traces that the myth of Hercules is popular only in the West but the myth of Śrī Kṛṣṇa is well-known everywhere. Both the mythical heroes establish themselves as the superheroes from their miraculous activities. Impossible tasks are regarded as the Herculean task in the western interpretation. The fight of Hercules with hydra, Nemean

lion, and men eating mares (Bailey 9) reminds the miraculous activities of Śrī Kṛṣṇa and his battle with the serpent Kāliya and the bear named Jambhavān. But Śrī Kṛṣṇa has obligation to kill many demons to maintain peace and establishes the social order and justice in the world. Human beings regard Hercules as a brave mythical hero, whereas the devotees regard Śrī Kṛṣṇa as the Supreme Personality of Godhead, the eighth *avatār* [incarnation] of Mahāvishnu. Thus, Śrī Kṛṣṇa's activities are made clear from the manifestation of Hercules. There may be the birth of the most powerful personalities in the world such as Śrī Kṛṣṇa and Hercules.

Prabhupāda highlights the mythical activities of Śrī Kṛṣṇa and deals with incredible actions of Śrī Kṛṣṇa as his mythical works. For example, Nanda Mahārāja is ready to follow the ritual for worshipping Indra, the king of Lords who causes rain on the earth. "My dear father," Lord Kṛṣṇa said, "There is no need to worship the demigod Indra. Everyone has to achieve the result of his own work" (Prabhupada 229). It is the objection of Śrī Kṛṣṇa against Indra and the same objection becomes the root of conflict between them. Furious Indra decides to punish them from the heavy rain. This objection of Śrī Kṛṣṇa establishes himself as a mythical revolutionary hero who changes the trend of worshipping from Indra to the Govardhan Hill in the *Śrīmad Bhāgavata Mahāpurāṇa*. Elaborating this argument, Kamala Subramaniam bases her idea on the background of Indra's anger: "The entire group of clouds which had been released by Indra travelled fast towards Vṛndāvana. All on a sudden in Vṛndāvana, it began to rain" (462). In this context, it is important to argue that the anger of Indra changes into revenge against Śrī Kṛṣṇa, Vṛndāvana dwellers, and their cows. As the rain starts with *sāmbartak* cloud, the inhabitants of Vṛndāvana request Śrī Kṛṣṇa to save them: "Save us from the wrath of Indra and his rain clouds (qtd. in Subramaniam 462). This mythical event invites

crisis for cows, calves, oxen, and the cowherd community. During the time of this crisis, Śrī Kṛṣṇa lifts up the Govardhan Hillock and uses the hillock as a huge umbrella for the safe of the cowherd community and their animal property.

Revenge is the prime outcome of anger not only for humans but also for the divine beings. Śrī Kṛṣṇa wants to change the trend of worshipping from Indra to Govardhan Hillock. In this sense, he is a rebel and changes the trend of worshipping in Vraja *Bhumi*. Vanity and the realization of superiority make Indra ready for revenge against Śrī Kṛṣṇa and his cowherd mates. The aforementioned critics and writers have discussed Śrī Kṛṣṇa *līlā* from different perspectives. But no one has analyzed Śrī Kṛṣṇa *līlā* in the *Śrīmad Bhāgavata Mahāpurāṇa* from the perspective of the Transcendental Nature. Thus, this analysis stands as a luminous beacon, guiding seekers toward a deeper understanding of the divine and a transformative journey on the path of spiritual realization.

Results and Discussions

Transcendentalists believe in the spiritual world and realize that this world is better than the physical world. They neglect this material world arguing that the transcendental world is the world of *paramātmā* (divine being): "Generally the transcendentalists, even though engaged by others in dualities of the material world, are not distressed. Nor do they take pleasure in worldly things, for they are transcendently engaged"⁴ (1. 13: 50). The transcendentalists are beyond the three modes (id, ego and super ego) of nature and they like to be detached from the material world. On the basis of this interrelation, C.L. Goṣvāmī ventures to state that the transcendental world is the model for this physical world (54). Śrī Kṛṣṇa *līlā* makes a balance between these two worlds and he performs his activities in the area of Sumeru and Citrakūta Mountains. But readers have contradictory beliefs in this idea so that they neglect the existence of

the transcendental Nature. The fact is that transcendental world teaches human beings how to make harmony with Nature.

Śrī Kṛṣṇa *līlā* deals with the transcendental world and it shows that the physical world is the cause of suffering. The lack of knowledge of the transcendental world has caused deterioration of Nature on the earth. In Śukadeva's words: "Who else but the gross materialists will neglect such transcendental thought and take to the nonpermanent names only, seeing the mass of people fallen in the river of suffering as the consequence of accruing the result of their own work?"⁵ (2. 2: 7). This concept about Nature opposes the present perspective regarding the regression of the material world. In this connection, Pushpendra Kumar investigates that a human is "in repentance in consequence of his vicious deeds" (81). When there is the excessive destruction of Nature, regression is its consequences. Thus, everybody should think that there is the identity of the divine being in Nature. Belief in the transcendental world is useful for the enhancement of the physical Nature. The certainty is that the transcendentalists never think to destroy the environment of this world. They have been interested in making the Nature of the earth as fresh as the Nature of the transcendental world.

The *Śrīmad Bhāgavata Mahāpurāṇa* discusses on the value of the Ganges as a transcendental river because of her origin from the lotus feet of Śrī Kṛṣṇa. The celestial river is identified with the transcendental value of the spiritual world. Basing his argument on such idea, sage Maitreya portrays to Vidura:

The sages came from the highest planets down to the lower region through the water of the Ganges, and therefore the hair on their heads was wet. They touched the lotus feet of the Lord, which are worshipped with various paraphernalia by the daughters of the serpent-king when they desired good husbands.⁶(3. 8: 5)

It shows that the Ganges flows from the transcendental world to the material world. Its name in the heaven is Mandākini; it is Gangā on the earth and Bhogvati in the underworld (Prabhupāda 346). The sages visit to different places by taking advantages of this river and purify them by dipping into its water. Thus, the transcendental belief in Nature becomes the base for preservation of the environment.

The argument about the Ganges turns out to be valid as a transcendental river. Vedavyāsa further argues to clarify his points: "After purifying the seven planets near Dhruvaloka, the Gange's water is carried through the space ways of the demigods in billions of celestial airplanes. Then it inundates the moon and finally reaches Lord Brahmā's abode a top Mount Meru"⁷ (*Śrīmad Bhāgavata Mahāpurāṇa* 5. 17: 4). This idea claims that the water of the Ganges originates from the Casual Ocean and then it turns to the moon and the Sumeru- *Parvata* (mountain). In this context, the author does not discuss the Ganges of India but the Ganges of the transcendental world. It shows how Nature works in the transcendental world in the form of river. In this connection, Ralph Waldo Emerson is apt to state: "Transcendentalists were experimentalists in the commodity of life itself" (qtd. in Singh 166). This standpoint identifies that the scenario of the transcendental Nature reveals the condition of environment and warns human beings to be careful from environmental crisis.

Miraculous origin of the Ganges River draws the attention of pilgrims in India. Bhagīratha is apt to state: "Because of mother Ganges emanates from the lotus toe of the Supreme Personality of Godhead, Anantadeva, she is able to liberate one from material bondage. Therefore whatever is described herewith about her is not at all wonderful"⁸ (9. 9: 14). Bhagīratha is supposed to have brought the Ganges from the transcendental world to the earth. In the similar vein, Lance E. Nelson confirms: "The origin of those rivers are said

to have their sources in the heaven. They have been brought to the earth to bless human beings" (231). This unaddressed concern about the origin of the Ganges becomes the matter of debate among the modern academicians. Even though it is believed that anyone who bathes in the Ganges becomes healthy due to the mixing of herbs in water. The *Śrīmad Bhāgavata Mahāpurāṇa* and other *Vedic sāstras* (scriptures) recommend human beings to bathe in the Ganges due to her transcendental value. The description of this river in the text evokes human beings to treat rivers as a basis of transcendentalism. Thus, the Ganges is related to Śrī Kṛṣṇa in interrelation to its transcendental Nature.

Akrūra, a messenger of Kamsa, praises Śrī Kṛṣṇa as he refers the Ganges as a transcendental river in the *Śrīmad Bhāgavata Mahāpurāṇa*: "The water of the river Ganges has purified the three worlds, having become transcendental by bathing Your feet. Lord Śiva accepted that water on his head and by that water's grace the sons of king Sāgara attained to heaven"⁹ (10. 41: 15). The mythical proof of the Ganges as a transcendental river motivates human beings to respect her for transcendentalism. In this regard, David Kinsley further proves the validity of the Ganges as a transcendental river and its connection to Śrī Kṛṣṇa in the *Śrīmad Bhāgavata Mahāpurāṇa*: "The river then spread the divine potency of these gods into the world when she flowed onto the earthly plane. A dip in her sacred waters purifies devotees of sin and physically connects them with a transcendent, heavenly sphere" (232). Śrī Kṛṣṇa has association with the Ganges so that this river is useful to use Nature in the name of transcendentalism.

There is the description of Nature of Vaikuṅṭha in the text and this transcendental picture of the natural world is an ideal scenario for humans. The description of the scenario of the transcendental world motivates them how to make this world

naturally beautiful as Vaikuṅṭha. In the view of the writer: "In those Vaikuṅṭha planets there are many forests which are very auspicious. In those forests the trees are desire trees, and in all seasons they are filled with flowers and fruits because everything in the Vaikuṅṭha planet is spiritual and personal"¹⁰ (*Śrīmad Bhāgavata Mahāpurāṇa* 3. 15: 16). In the material world, the trees usually produce flowers and fruits in the particular season as the order of the material energy. But the trees in Vaikuṅṭha have fruits and flowers as desires of the celestial people. In this line of thought Prabhupāda argues that the transcendental Nature is superior to the Nature of this world (2). Human beings do not have their faith about the existence of Vaikuṅṭha and Goloka *dhāma* even though they have remarkable images of Nature of the transcendental world in the *Śrīmad Bhāgavata Mahāpurāṇa*. The ecological balance of the transcendental world is useful to motivate people to preserve Nature from deterioration.

The birth of bad humans causes problems in Nature and the *Śrīmad Bhāgavata Mahāpurāṇa* discusses the birth of the two demons Hiranyāksha and Hiranyakasipu. Maitreya remarks the effects of these two demons: "On the birth of the two demons there were many natural disturbances, all very fearful and wonderful, in the heavenly planets, the earthly planets and in between them"¹¹ (3. 17: 3). Their birth brings earthquake and after the birth, they uproot gigantic trees. There is a drastic change in the physical and the spiritual worlds. In this regard, Pushpendra Kumar Confirms: When they were born innumerable portents occurred in heaven and on earth" (189). It points out that human beings who have demonic activities, causes impediments in Nature. The humans who have their intention to destroy Nature symbolise Hiranyāksha and Hiranyakasipu. When there is the birth of Śrī Kṛṣṇa, there is harmony in Nature. The naturalists must play the role of Śrī Kṛṣṇa to

save Nature from demonlike humans. Of course, the demons are within humans so that they do not become sensitive about the importance of Nature for all creatures.

We find the description of rivers of the transcendental world and the demigods please themselves from beauty and freshness of water. The writer formulates the scene as follows: "They also saw the two rivers named Nandā and Alakanandā. These two rivers are sanctified by the dust of the lotus feet of the Supreme Personality of Godhead, Govinda"¹² (*Śrīmad Bhāgavata Mahāpurāṇa* 4. 6: 24). The lotus feet of Śrī Kṛṣṇa are the origin of the two rivers: Nandā and Alakanandā. Both the rivers are the identification of the transcendental world and Śrī Kṛṣṇa has his direct association with them. Here, the role of Śrī Kṛṣṇa changes from a hero to the divine being and these two rivers are purified from the association of Śrī Kṛṣṇa. With the similar beliefs, David Kinsley explores that "There are well-known myths concerning the origin of these rivers, which are said to have their sources in heaven and to have been brought to earth to bless humankind in some way" (231). The transcendental rivers Nandā and Alakanandā are Yamunā River in the physical form. At present, human beings can control the pollution in rivers regarding them with their transcendental meanings.

Humans are unable to control their senses so that there is destruction of Nature. Śrī Kṛṣṇa is aware of destruction of Nature in transcendental world. Due to the negligence about the existence of the transcendental world, humans destroy Nature. Śūkadeva compares human senses with plunderers:

In the forest of material existence, the uncontrolled senses are like plunderers. The conditioned soul may earn some money for the advancement of Kṛṣṇa consciousness, but unfortunately the uncontrolled senses plunder his money

through sense gratification. The senses are plunderers because they make one spend his money unnecessarily for seeing, smelling, tasting, touching, hearing, desiring and willing. In this way the conditioned soul is obliged to gratify his senses, and thus all his money is spent. This money is actually acquired for the execution of religious principles, but it is taken away by the plundering senses.¹³ (*Śrīmad Bhāgavata Mahāpurāṇa* 5. 14: 2)

Śūkadēva indicates that money is the root of many evils and it leads to the satisfaction of senses and the destruction of Nature. But the sages of the very ancient time realized the divine form in Nature. Devadutt Pattanaik posits: "The *rishis* went about exploring nature, appreciating humanity and discovering divinity" (xiv). From the above discussion, it is ascertained that human beings have intention to fulfil the demands of their senses and they forget the transcendental principles.

Kṛṣṇa *līlā* is against the massacre of animals and destruction of Nature in the *Śrīmad Bhāgavata Mahāpurāṇa*. He does not kill animals and is against the untimely death of animals. Śūkadēva gives further insight to discourage animal killers by referring fearful consequences of killing animals in the transcendental world:

For the maintenance of their bodies and the satisfaction of their tongues, cruel persons cook poor animals and birds alive. Such persons are condemned even by man-eaters. In their next lives they are carried by the *Yamadūtas* to the hell known as Kumbhīpāka, where they are cooked in boiling oil.¹⁴ (5. 26: 13)

If humans are encouraged to have faith about the transcendental world, it may be one of the means to preserve animals. To forward this idea, Ramesh Menon argues: "Those that

look beyond the appearance of this *sthula rupa* find *bhakti* and the Lord's grace and are liberated from the material universe" (318). We should be aware that by animal killing and destroying of forest this world will be transformed into the hell in future because of irresponsibility of human beings.

The *Śrīmad Bhāgavata Mahāpurāṇa* further focuses against the death of animals for the continuation of ecosystem in Nature. Śrī Kṛṣṇa is against the sacrifice of animals to offer in the name of God and Goddesses:

A person fully awares of religious principles should never offer anything like meat, eggs or fish in the *śrāddha* ceremony, and even if one is a Kṣtriya, he himself should not eat such things. When suitable food prepared with ghee, it is offered to saintly persons, the function is pleasing to the forefathers and the Supreme Lord, who are never pleased when animals are killed in the name of sacrifice.¹⁵
(7. 15: 7)

The text discourages humans to sacrifice animals in the name of demigods and goddesses. If it is used practically, it controls the death of animals and the problems in Nature are unlikely to occur. From the perspective of transcendentalism, Prabhupāda exposes: "If one does not begin cultivating transcendental knowledge, then one's life is very risky" (5). It is ascertained that transcendental knowledge is necessary to save Nature from its risks. This argument points out that there are risks in Nature after killing animals. Disputing this notion, human beings kill animals in the name of sacrifice for goddesses in temples. From the death of animals, it affects the ecosystem of Nature. The transcendental world denies the death of animals and encourages men to offer other things such as flowers and fruits to their demigods and goddesses except animals.

Śrī Kṛṣṇa is a form of Viṣṇu who disguises himself as a dwarf Brahmin i.e. Bāman and the King Balī realizes Nature under his control. The king is apt to state: "As far as the sun and the moon shine with the stars and as far as the clouds pour rain, all the land throughout the universe is in your possession"¹⁶ (8. 21: 30). On the basis of this idea, one can believe that the planets and stars belong to Śrī Kṛṣṇa. In this connection, Joseph Campbell incorporates his idea that "after long period of obscurity, his true character is revealed" (304). This expression defends the heroic activities of Śrī Kṛṣṇa in connection to Nature in the *Śrīmad Bhāgavata Mahāpurāṇa*. The transcendental concept is practically useful for creating awareness about Nature. If one sees the interrelation between Śrī Kṛṣṇa *līlā* and Nature, there are the possibilities for the solution of the environmental problems.

Vṛndāvana Forest, Govardhana Hill, and the Yamunā River have transcendental meanings so that the *Śrīmad Bhāgavata Mahāpurāṇa* refers to those places as the model of natural beauty. On the base of this idea, Sukadeva points out to King Parīkṣhit: "O King Parīkṣhit, when Rāma and Śrī Kṛṣṇa saw Vṛndāvana , Govardhana and the banks of the River Yamunā, They both enjoyed great pleasure"¹⁷ (10. 11: 36). From this standpoint; one can argue that Śrī Kṛṣṇa and his brother Balarāma realize the impotence of Nature in the area of Vraja *Bhumi*. Michael Cremo and Mukunda Goswāmi have different interpretation of the same subject. They claim that "man is on the verge of self-destruction"(46). With this conditioning, human beings are warned not to create problems in Nature. They need to make friendship with the natural things for happiness as the activities of Śrī Kṛṣṇa in interrelation to Nature. It motivates human beings to remain happy in Nature without discrimination between plants and animals. Present civilized world provides facilities but not mental peace so that it is necessary to

make friendship with Nature for the establishment of peace and bliss. Freshness in Nature gives freshness in the mind of humans. Thus, Kṛṣṇa *līlā* is a notable example to be happy and to have peaceful life from the preservation of Nature.

The description of Kālinḍī lake has transcendental meaning in the *Śrīmad Bhāgavata Mahāpurāṇa*. The text inspires human beings to have bath in the lake: "If one bathes in this place of My pastimes and offers the water of this lake to the demigods and other worshipable personalities, or if one observes a fast and duly worships and remembers Me, he is sure to become free from all sinful reactions"¹⁸ (*Śrīmad Bhāgavata Mahāpurāṇa* 10. 16: 62). The lake Kālinḍī has its transcendental meaning for the motivation of the *Hindu* pilgrims to visit there. The role of Śrī Kṛṣṇa is divine after his subduing the Kāliya serpent in the lake. In this venue, Kālinḍī is popular for *Hindu* pilgrims and they go there to observe the scenario. In this regard, David L. Haberman formulates the role of Nature in interrelation to Śrī Kṛṣṇa *Līlā*. He further explores and explains that "contemporary Kṛṣṇa theologians engaged in environmental reflection"] (344). At this point, modern readers opine that theologians of Śrī Kṛṣṇa have their contribution for the preservation of ecology. For the purification of soul, the *Hindu* pilgrims go to the Kālinḍī Lake. Thus, there is interrelationship between Kṛṣṇa *līlā* and Nature in connection to Kālinḍī Lake.

Śrī Kṛṣṇa *līlā* deals with the transcendental condition of Nature and one feels difficulties to separate between Kṛṣṇa *līlā* and Nature. The text manifests the components of Nature such as air, water, land, and plants as the forms of Śrī Kṛṣṇa. Evidently, Śrī Kṛṣṇa postulates to his father Vasudeva: "The elements of ether, air, fire, water, and earth become visible, invisible, minute or extensive as they manifest in various objects. Similarly, the *Paramātmā*, though one, appears to become many"¹⁹ (10. 85: 25). This verse

presents sufficient evidences of transcendental Nature from the expression of Śrī Kṛṣṇa. Kṛṣṇa has miraculous qualities and activities so that he is different mythical hero from others. In this relation, Noel sheth analyses " Kṛṣṇa from rowdy hero to sublime godhead by isolating a variety of events in Kṛṣṇa's life" (qtd. in Mahoty 56). It shows that the role of Śrī Kṛṣṇa changes according to the demand of time. Nature is one but it appears in the various forms like land, plants, and rivers. The emanation of transcendental Nature is possible in his appearance. It suggests human beings to respect transcendental Nature as Śrī Kṛṣṇa.

Śrī Kṛṣṇa has his presence in the natural things such as the sun, fire, and cows. Basing the argument on such idea, Kṛṣṇa clarifies the matter to Uddhava: "One may worship Me within the sun and fire and one may worship Me among the *brāhmaṇas* by respectfully receiving them as guests, even when invented. I can be worshipped within the cows by offering of grass and other suitable grains" ²⁰ (*Śrīmad Bhāgavata Mahāpurāṇa* 11. 11: 43). This argument turns out to be valid when humans have their trend to see flora, fauna, and other things of Nature in relationship with Śrī Kṛṣṇa. Kṛṣṇa consciousness is necessary everywhere. Mc Comas Taylor stresses on " Kṛṣṇa consciousness" (276) for the relation of human beings to animals and plants. The faith of the transcendental Nature motivates humans to love animals and other natural things. This argument warns human beings not to destroy the natural world regarding it as the form of Śrī Kṛṣṇa.

With all these logical descriptions about the transcendental world of the *Śrīmad Bhāgavata Mahāpurāṇa*, naturalists, readers, and the scholars conclude that the transcendental world includes the remarkable images of Nature and its connection to Śrī Kṛṣṇa *līlā* with its awareness. The activities of Śrī Kṛṣṇa are related to the transcendental world which inspire human beings for the restoration

of Nature. Thus, the picture of the transcendental world shows us for the conservation of Nature from the system of afforestation.

Conclusion

The explication of Śrī Kṛṣṇa *līlā* in the Transcendental Nature in the *Śrīmad Bhāgavata Mahāpurāṇa* unveils a profound embroidery of spirituality and cultural richness. The analysis depicting in the research article, transcends the ordinary boundaries of time and space, offering a glimpse into the eternal and the ineffable. Śrī Kṛṣṇa *līlā* as delineated in the *Śrīmad Bhāgavata Mahāpurāṇa*, encompasses a spectrum of narrative elements, each contributing to the overarching theme of transcendence. The playful activities of Śrī Kṛṣṇa in the cosmic world are imbued with a sense of timelessness, emphasizing the eternal Nature of the divine play. The study of Śrī Kṛṣṇa *līlā* necessitates an interdisciplinary approach, as it engages with theology, philosophy, history, literature, and cultural studies. This interdisciplinary perspective allows for a holistic understanding that transcends disciplinary boundaries, manifesting the narrative's multifaceted Nature. It is true that Śrī Kṛṣṇa *līlā* in the Transcendental Nature in the *Śrīmad Bhāgavata Mahāpurāṇa* stands as a beacon of wisdom, inviting seekers to transcend the ordinary and delve into the profound realm of divine play. It serves as a timeless and universal exploration of the transcendent, offering pathways for spiritual realization and cultural enrichment.

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Appendix

1. द्वीपवर्षसमुद्राणां गिरिनद्युपवर्णनम् ।
ज्योतिश्चक्रस्य संस्थानं पातालनरकस्थितिः ॥ (12.12:16).
sura-loka-vibhūṣaṇam
pūrayaty arthino yo 'rthaiḥ
śaśvad bhuvī yathā bhavān
2. नद्यः समुद्रा गिरयः सवनस्पतिवीरुधः ।
फलन्त्योषधयः सर्वाः काममन्वृतु तस्य वै ॥ ५॥ (1.10:5)
nadyau samudrā girayah
savanaspati-vérudhaḥ
phalanty oñadhayaù sarvāḥ
kāmam anvātu tasya vai
3. गुणैर्गुणानुपादत्ते यथाकालं विमुञ्चति ।
न तेषु युज्यते योगी गोभिर्गा इव गोपतिः ॥ ५०॥ (11.7:50)

*guṇair guṇān upādatte
yathā-kālam vimuñcati
na teṣu yujyate yogī
gobhir gā iva go-patiḥ*

4. प्रायशः साधवो लोके परैर्द्वन्द्वेषु योजिताः ।

न व्यथन्ति न हृष्यन्ति यत आत्मागुणाश्रयः ॥ ५० ॥ (1.18:50)

*prāyaçaḥ sādhave loke
parair dvandveṣu yojitāḥ
na vyathanti na hr̥syanti
yata ātmāguṇāçrayaḥ*

5. कस्तां त्वनादृत्य परानुचिन्तामृते

पशूनसतीं नाम युञ्ज्यात् ।

पश्यन् जनं पतितं वैतरण्यां

स्वकर्मजान् परितापाञ्जुषाणम् ॥ ७ ॥ (2.2:7)

*kas tāè tv anādṛtya parānucintām
rte paçūm asatēà nāma kuryāt
paçyāi janaè patitaè vaitaraṇyāè
sva-karmajān paritāpāi juṣāṇam*

6. स्वर्धुन्युदार्रैः स्वजटाकलापै -

रुपस्पृशन्तश्चरणोपधानम् ।

पद्मं यदर्चन्त्यहिराजकन्याः

सप्रेमनानाबलिभिर्वरार्थाः ॥ ५ ॥ (3.8:5)

*svardhuny-udārdraiù sva-jaöü-kalāpair
upaspāçantaç caraëopadhānam
padmaè yad arcanty ahi-rāja-kanyäù
sa-prema nānā-balibhir varārthäù*

7. ततोऽनेकसहस्रकोटिविमानानीकसङ्कुलदेव -

यानेनावतरन्तीन्दुमण्डलमावार्यं ब्रह्मसदने निपतति ॥ ४ ॥ (5.17:4)

tato 'neka-sahasra-koṭi- vimānānīka-saṅkula-deva-

yānenāvatar-antīndu maṇḍalam āvārya Brahmā-sadane nipatati

8. न ह्येतत्परमाश्चर्यं स्वर्धुन्या यदिहोदितम् ।

अनन्तचरणाम्भोजप्रसूताया भवच्छिदः ॥ १४ ॥ (9.9:14)

na hy etat param āccaryaà

svardhunya yad ihoditam

ananta-caraëmbhoja-

prasütäyābhava-cchidaù

9. आपस्तेऽङ्घ्रयवनेजन्यस्त्रील्लोकान् शुचयोऽपुनन् ।

शिरसाधत्त याः शर्वः स्वर्याताः सगरात्मजाः ॥ १५ ॥ (10.41:15)

āpas te 'nghry-avanejanyaś

trīl lokān śucayo 'punan

śirasādhatta yāḥ sarvaḥ

svar yātāḥ sagarātmajāḥ

10. यत्र नैःश्रेयसं नाम वनं कामदुघैर्द्रुमैः ।

सर्वर्तुश्रीभिर्विभ्राजत्कैवल्यमिव मूर्तिमत् ॥ १६ ॥ (3.15:16)

yatra naiüçreయాśaà nāma

vanaà kāma-dughair drumaiù

sarvartu-çrébhīr vibhrājat

kaivalyam iva mūrtimat

11. उत्पाता बहवस्तत्र निपेतुर्जायमानयोः ।

दिवि भुव्यन्तरिक्षे च लोकस्योरुभयावहाः ॥ ३ ॥ (3.17:3)

utpätā bahavas tatra

nipetur jāyamānayoù

divi bhuvy antarikñe ca

lokasyoru-bhayaāvahāù

12. नन्दा चालकनन्दा च सरितौ बाह्यतः पुरः ।

तीर्थपादपदाम्भोजरजसातीव पावने ॥ २४ ॥ (4.6:24)

nandā cālayanandā ca

saritau bāhyataù purau

térthapāda-padāmbhojar

ajasätéva pävane

13. यस्यामु ह वा एते षडिन्द्रियनामानःकर्मणा दस्यव एव ते तद्यथा
पुरुषस्यधनं यत्किञ्चिद्धर्मोपयिकं बहु कृच्छ्राधिगतं साक्षात्परमपुरुषा
राधनलक्षणो योऽसौधर्मस्तं तु साम्पराय उदाहरन्ति । तद्धर्म्यं
धनं दर्शनस्पर्शनश्रवणास्वादनावघ्राण-
सङ्कल्पव्यवसायगृहग्राम्योपभोगेनकुनाथस्या
जितात्मनो यथा सार्थस्य विलुम्पन्ति ॥ २ ॥ (5.14:2)

*yasyām u ha vā ete ṣaḍ-indriya-nāmānaù karmaëù dasyava eva te;
tad yathā puruṇasya dhanaà yat kīcid dharmāupayikaà bahu-
kācchrādhiyataà sākñāt parama-puruṇārādhanā-lakñāëo yo 'sau
dharmaṣ taà tu sāmparāya udāharanti; tad-dharmyaà dhanaà
darçana-sparçana-çravaëäsvādanāvaghräëa-saikalpa-vyavasāya-
gāha-grāmyop abhogena kunāthasyājītātmano yathā sārthasya
vilum-panti.*

14. यस्त्विह वा उग्रः पशून् पक्षिणो वा प्राणत
उपरन्धयति तमपकरुणं पुरुषादैरपि
विगर्हितममुत्र यमानुचराः कुम्भीपाके तप्ततैले
उपरन्धयन्ति ॥ १३ ॥ (5.26:13)

*yaṣ tv iha vā ugraù paçūn pakñiëo vā präëata uparandhayati tam
apakaruëà
puruṇādair api vigarhitam amutra yamānucarāù kumbhépāke tapta-
taileuparandhayanti*

15. न दद्यादामिषं श्राद्धे न चाद्याद्धर्मतत्त्ववित् ।
मुन्यत्रैः स्यात्परा प्रीतिर्यथा न पशुर्हिसया ॥ ७ ॥ (5.15:7)

*na dadyād āmiṇāa çrāddhe
na cādyād dharmā-tattvavit
muny-annaiù syāt parā prētir
yathā na paçu-hiāsaya*

16. यावत्तपत्यसौ गोभिर्यावदिन्दुः सहोडुभिः ।

यावद्वर्षति पर्जन्यस्तावती भूरियं तव ॥ ३० ॥ (९.21:30)

*yāvat tapaty asau gobhir
yāvad induù sahoòubhiù
yāvad varñati parjanya
tävaté bhür iyaà tava*

17. वृन्दावनं गोवर्धनं यमुनापुलिनानि च ।

वीक्ष्यासीदुत्तमा प्रीती राममाधवयोर्नृप ॥ ३६ ॥ (10.11:36)

*vāndāvanaà govardhanaà
yamunā-pulināni ca
vékñyāséd uttamā prété
räma-mādhavayor nāpa*

18. योऽस्मिन् स्नात्वा मदाक्रीडे देवादींस्तर्पयेज्जलैः ।

उपोष्य मां स्मरन्नर्चेत्सर्वपापैः प्रमुच्यते ॥ ६२ ॥ (10.16:62)

*yo 'smin snätvä mad-äkrède
devädéäs tarpayej jalaiù
upoñya mää smarann arcet
sarva-pāpaiù pramucyate*

19. खं वायुर्ज्योतिरापो भूस्तत्कृतेषु यथाशयम् ।

आविस्तिरोऽल्पभूर्येको नानात्वं यात्यसावपि ॥ २५ ॥ (10.९:25)

*kham vāyur jyotir āpo bhūs
tat-kṛteṣu yathāśayam
āvis tiro-'lpa-bhūry eko
nānātvaṃ yāty asāv api*

20. सूर्ये तु विद्यया त्रय्या हविषाग्नौ यजेत माम् ।

आतिथ्येन तु विप्राग्रे गोष्वङ्ग यवसादिना ॥ ४३ ॥ (11.11:43)

*sūrye tu vidyayā trayyā
haviṣāgnau yajeta mām
ātithyena tu viprāgrye
goṣv aṅga yavasādina*