

## **Examination of Nature in Virāta form of Śrī Kṛṣṇa in the Śrimad Bhāgavata Mahāpurāṇa**

**Dr.Mohan Kumar Pokhrel**, Department of English, Tribhuvan University,  
Mahendra Multiple Campus, Dharan, Nepal.

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### **Abstract**

This article aims to analyze the Virata form of Śrī Kṛṣṇa from the perspective of Nature in Kṛṣṇa Dvaypāyṇa Vyāsa's the Śrimad Bhāgavata Mahāpurāṇa from the perspective of Nature. This study primarily interprets the discourses of this classical text which are related to the Virata form of Śrī Kṛṣṇa and its connection to Nature. To analyze the Virata form of Śrī Kṛṣṇa, Nature study has been used as an overall theoretical approach. The researcher has used John Locke's theory on Nature for the examination of the text. The theorist argues that morality is the base for conserving Nature. This study is significant in order to present how the Śrimad Bhāgavata Mahāpurāṇa motivates the supra postmodern humans to conserve Nature. The interpretative method has been used to examine Nature in the Virata form of Śrī Kṛṣṇa. The findings of this investigation indicate that the Virata form of Śrī Kṛṣṇa motivates humans to conserve Nature. The main conclusion drawn from this research is that Virata form of Śrī Kṛṣṇa explicates that Kṛṣṇa Dvaypāyṇa Vyāsa is a far-sighted classical writer to make humans aware of problems in Nature. It is hoped that this article will encourage further discourse on Nature in the study of the Śrimad Bhāgavata Mahāpurāṇa.

**Keywords:** Garbhodakaśāyī, kāraṇodakaśāyī, līlā, puruṣa, Virāta

### **Virata form in the Śrimad Bhāgavata Mahāpurāṇa: An Introduction**

Virata, or universal form of Śrī Kṛṣṇa, is the subject matter of discussion in the Śrimad Bhāgavata Mahāpurāṇa. This form is beyond imagination for humans in which one sees everything. It is the Puruṣa avatār (incarnation) of Śrī Kṛṣṇa which is appreciated by the impersonalists. This incarnation is the material manifestation of the personality of the Godhead. The omniscient form is miraculous and pervades the universe. Sage Maitreya discloses Nature in the Virātarūpa ((universal form) of Śrī Kṛṣṇa to Vidura. The things of Nature resemble the particular parts of the Virāta Purūsa's body. The Śrimad Bhāgavata Mahāpurāṇa inscribes the role of Śrī Kṛṣṇa in his virāta rūpa to connect him to Nature. He

shows his Vishvarūpa according to time and situation to make people conscious of him. This rūpa has innumerable faces, mouths, arms, and eyes. From this rūpa, the sage claims that all creatures are parts of his gigantic rūpa: "The gigantic Virāta-puruṣa, known as Hiraṇmaya, lived for one thousand celestial years on the water of the universe, and all the living entities lay with Him"<sup>1</sup> (3. 6: 6). In the virāta rūpa of Śrī Kṛṣṇa, one realizes the condition of Nature in three forms: Kāraṇodakaśāyī Viṣṇu, Garbhodakaśāyī Viṣṇu, and the Kṣīrodakaśāyī Viṣṇu. These three forms of Viṣṇu are the manifestation of Śrī Kṛṣṇa. Śrī Kṛṣṇa myth confirms that Kāraṇodakaśāyī Viṣṇu generates innumerable universes from his skin holes, and the Garbhodakaśāyī Viṣṇu enters into every universe. There is the form of Śrī Kṛṣṇa in all creatures, and this form of Śrī Kṛṣṇa is Kṣīrodakaśāyī Viṣṇu (Prabhupada 142). This principle claims that Śrī Kṛṣṇa is the form and substance of Nature so that one can realize the interrelationship between Kṛṣṇa līlā and Nature in the Śrīmad Bhāgavata Mahāpurāṇa.

Śrī Kṛṣṇa myth clarifies that Kāraṇodakaśāyī Viṣṇu creates innumerable worlds. In this sense, Kṛṣṇa is the base of Nature in his virāta form, which is noted by sage Śūta:

At the beginning of the creation, the Lord first expanded Himself in the universal form of the puruṣa incarnation and manifested all the ingredients for the material creation. And thus, at first, there was the creation of the sixteen principles of material action. This was for the purpose of creating the material universe.<sup>2</sup> (Śrīmad Bhāgavata Mahāpurāṇa 1. 3: 1)

Śrī Kṛṣṇa changes his activities from human to divine based on Nature. The universal form of Kṛṣṇa provides the ground for the interpretation of Nature. In this regard, Jīva Goṣvāmī puts this idea in an authentic version: "The parts of the body are explained to be planets" (9). This dealing is based on the idea of the virāta rūpa of Śrī Kṛṣṇa. This form of Śrī Kṛṣṇa is huge for the solution of problems during the time of crisis. One can claim that there is no completion of the discussion of Nature in the absence of Śrī Kṛṣṇa līlā.

### **Problem, Objectives, and Methodology**

In the history of Sanskrit literature, Kṛṣṇa Dvaypāyṇa Vyāsa is widely read as a crucial writer who has written four Vedās, hundred-eight Upaniṣadas, eighteen Pūrāṇas, eighteen Upapūrāṇas, and Mahābhārata. For him, the issues of Nature highlight the importance of the Śrīmad Bhāgavata Mahāpurāṇa. To unfold the interventions of humans on Nature is necessary from the analysis of the virāta form of Śrī Kṛṣṇa. The basic problem of this research article is how the Nature issues are manifested in the Śrīmad Bhāgavata Mahāpurāṇa. Though there are many problems related to humans in the epic, primarily, this study concentrates to address the following specific questions:

- What Nature issues does the writer manifest in the Virāta form of Śrī Kṛṣṇa in Śrīmad Bhāgavata Mahāpurāṇa?
- How does the writer show Nature in the Virāta form of Śrī Kṛṣṇa in the Śrīmad Bhāgavata Mahāpurāṇa?
- Why does Śrī Kṛṣṇa display his Virāta form to other characters in the Śrīmad Bhāgavata Mahāpurāṇa?

The specific objective of the study is to explore Nature issues in the Virāta form, to examine the way of Śrī Kṛṣṇa in the Virāta form, and to explicate the reasons for the Virāta form of Śrī Kṛṣṇa in the Śrīmad Bhāgavata Mahāpurāṇa.

To find out the reasons, the researcher examines the Virāta form of Śrī Kṛṣṇa in the light of John Locke's theory of Nature. The theorist argues that the law of Nature is the basis of morality and sees the presence of God in the objects of Nature. The analysis of the Virāta form of Śrī Kṛṣṇa is based on Nature, and an interpretative approach has been used. The researcher has used Kṛṣṇa Dvaypāyana Vyāsa's Śrīmad Bhāgavata Mahāpurāṇa translated and commented by A.C. Bhaktivedanta Swāmī Prabhupada with Sanskrit stanzas as the primary source of study. The transliteration method has been used while citing examples, and Sanskrit stanzas have been kept in the appendix section of this research article. While citing examples, non-English words have been written in italics along with the translation of Prabhupāda in English from Sanskrit within inverted commas.

### **Importance of the Śrīmad Bhāgavata Mahāpurāṇa: A Review of Literature**

The Śrīmad Bhāgavata Mahāpurāṇa is the nectarine ocean in which one can get every philosophy of life. Researchers can find different reviews of this text from multiple perspectives. Among them, Govindācārya Svāmī argues on the text from the perspective of Bhakti literature: "In the Dvāpara Yuga, Bhakti descended on earth in the person of Śrī Kṛṣṇa on the shores of the Yamunā in North India" (83). He claims that Śrī Kṛṣṇa is the base of Bhakti literature. But no one can deny the fact that Rāma Bhakti was popular in the Dvāparayuga before the existence of Śrī Kṛṣṇa. There is also Śiva Bhakti literature for the promotion of Bhakti literature. The Śrīmad Bhāgavata Mahāpurāṇa is an illustration of Bhakti literature in which there is a manifestation of Śrī Kṛṣṇa Bhakti. In a sense, Rāma Bhakti, Śrī Kṛṣṇa Bhakti, and Śiva Bhakti have enriched Bhakti literature. So, the analysis of Bhakti in this dissertation is related to the analysis of Bhakti literature at the highest level.

Tulsidās remarks on the Rāma Bhakti: "Rāma is born in countless ways, and there are ten millions of Rāmāyanas"[nānā bhanti rāma avatār: rāmāyana satakoti apārā] (qtd. in Wadley 7). This discussion asserts the development of Rāma Bhakti in Bhakti literature. Analysis of Rāma Bhakti from Tulsidās is at the highest level because he transforms Rāma from a mythical hero to a religious and spiritual Lord from the manifestation of his countless forms. The same notion has been extended by Sheldon Pollock on this subject. He captures the attention of readers that Rāma is a sacred object of worship (261). Responding to such a claim, it is interesting to incorporate that Rāma Bhakti has been prevailing in Hinduism since the period of the sage Vālmikī.

Likewise, the Śrīmad Bhāgavata Mahāpurāṇa discusses the Sāṁkhya philosophy to show the connection between Prakṛti and Puruṣa. When Puruṣa disturbed the equilibrium of Prakṛti, the process of evolution happens in the universe. The Sāṁkhya philosophy, one of the reviews of the Śrīmad Bhāgavata Mahāpurāṇa, discusses Prakṛti and Puruṣa from the perspective of the numbering system. Critics express their views on Sāṁkhya philosophy from different perspectives. In this context, it is necessary to mention the view of James

Fieser and Bradley Dowden for the clarification of the Sāṁkhya philosophy of the Śrīmad Bhāgavata Mahāpurāṇa. In their words:

Word Sāṁkhya is derived from the Sanskrit noun Sankhya (number) based on the verbal root khoya (make known, name) with the proverb sam (together). Sāṁkhya thus denotes the system of enumeration. It belongs to numbers and calculation. (1)

The argument of Fieser and Dowden on Sāṁkhya philosophy helps to understand the universe with the help of the numbering system.

Sāṁkhya represents pancha tattva (five elements) of Nature such as the earth, water, heat, air, and sky; five tanmātrā (special qualities) such as smell (gandha), fluid (rasa), form (rupa), feeling (sparse), and word (sabda); four antaskaraṇa (inner senses) mana (mind), buddhi (wisdom), chitta (psyche), and ahangkār (arrogance); five gyānendriyas (senses) such as eyes, nose, ears, skin, and tongue; five karmendriyas (actions with god Indra) wāka (voice), wāṇī (hands), pāda (legs), ups the (anus), and pāyū (reproductive organ); four brittis (intentions) sangkalpa (aim), niscaya (certainty), chintā (worry), abhiyān (mission).

Advaita philosophy is the next dimension of the Śrīmad Bhāgavata Mahāpurāṇa to draw the attention of writers and critical thinkers for discussion. This philosophy shows spiritual realization for the attainment of humans. The aim of the Advaita philosophy is to establish the Nature of truth (tattva-nirṇay) and triumph over the opponent, vādi-Vijaya. It serves as the base of inner strength and ethics in the life of humans. This philosophy has become the center of discussion among writers, critics, and philosophers. The credit for clarifying the Advaita philosophy at first goes to Śankarāchārya. In Śankarāchārya's words: "Advaita marks the highest point of spiritual realization a human being can attain" (2). It remains the fact that spiritual realization is the foundation stone of Advaita philosophy. In her counterargument, Deepshikha Shahi highlights the Advaita philosophy on the base of human consciousness. The critic hints at the consciousness of humans (21). This argument supports the point that the consciousness of humans is necessary to understand the Advaita philosophy.

Unlike Śankarāchārya and Deepshikha Shahi, William M. Indich is apt to state the Advaita in this way: "Brahman is non-dual and unchanging reality; the world is an illusion; man's eternal Self (Ātman) is not different from reality (Brahman)" (3). This dealing is based on the idea of Advaita on the base of Ātman (soul). Moving ahead in this line of logic, we can remark that the Advaita philosophy is highlighted by the concept of Ātman and Brahman. With this conditioning, humans can analyze that Advaita is a kind of monism. With this discussion, one reaches the conclusion that the knowledge of self-consciousness, Ātman, and Brahman is necessary to understand the Advaita philosophy.

The aforementioned reviews of some critics and intellectuals have unfolded the thematic aspects of the epic. The reviewers have raised three dimensions on the Śrīmad Bhāgavata Mahāpurāṇa. Those dimensions are Bhakti literature, Sāṁkhya philosophy, and Advaita philosophy. The critical thinkers and the reviewers have not gone through in-depth what Nature issues the compiler specifically resists the Nature discourses. Thus, the article explicates to fill this gap.

### **Nature in the Virāta Form of Śrī Kṛṣṇa**

In the virāta rūpa (universal form) of Śrī Kṛṣṇa, the Śrīmad Bhāgavata Mahāpurāṇa mentions the five elements (earth, water, fire, air, and sky), and those elements become the material body of Śrī Kṛṣṇa. In this line of logic, King Nīmī exposes: "When Kṛṣṇa created His universal body out of the five elements produced from Himself and then entered within that universal body by His own plenary portion, He thus became known as Puruṣa"<sup>3</sup> (11. 4: 3). The consciousness of the virātapuruṣa manifests under the modes of material Nature. Their physical Nature is the basis for their entertainment. Benjamin Preciado Solis is correct when he opines that the cosmic manifestation of Śrī Kṛṣṇa is his potency (124). It is apt to state that the virāta rūpa of Śrī Kṛṣṇa includes the elements of Nature.

Śrī Kṛṣṇa manifests his virāta rūpa to give lessons to the less intelligent human beings to make them aware of Nature. The Śrīmad Bhāgavata Mahāpurāṇa describes fourteen planetary systems, including seven upward planetary systems (Bhūr, Bhuvar, Svar, Mahar, Janas, Tapas, and Satya) and seven downward planetary systems (Atala, Vitala, Sutala, Tālatala, Mahātala, Rasātala, and Pātāla). In the words of Śūkadeva Gośvāmī: "Persons who have realized it have studied that the planets known as Pātāla constitute the bottoms of the feet of the universal Lord, and the heels and the toes are the Rasātala planets. The ankles are the Mahātala planets, and His shanks constitute the Tālatala planets"<sup>4</sup> (2. 1: 26). From the above discussion, one can argue that the manifestation of the material and the transcendental world is the universal form of Śrī Kṛṣṇa. It shows that Kṛṣṇa incorporates the fourteen planets in different parts of his body. These downward planetary systems indicate the organs of Śrī Kṛṣṇa from his feet to thigh, respectively. In this regard, G. Naganathan analyses: "The divine manifestation is an līlā, a sport, playing or dalliance" (30). Thus, the creation of the fourteen planets portrays the extended universal form of Śrī Kṛṣṇa. If one regards the planetary systems as the organs of his virāta rūpa, he cannot imagine the destruction of Nature. It suggests human beings respect the earth and other natural things, regarding them as the universal form of Śrī Kṛṣṇa.

The virāta rūpa of Śrī Kṛṣṇa denotes the upward planetary system in the Śrīmad Bhāgavata Mahāpurāṇa. Śūkadeva concentrates on the relation of the body organs of Śrī Kṛṣṇa to the upper planetary system as follows:

The chest of the Original Personality of the gigantic form is the planetary luminary system, His neck is the Mahar planets, His mouth is the Janas planet, and His forehead is the Tapas planetary system. The topmost planetary system, known as Satyaloka, is the head of Him who has one thousand heads.<sup>5</sup> (2. 1: 28)

All these parts of the virāta rūpa of Śrī Kṛṣṇa refer to the upper planetary systems. There is transcendental Nature in those upper planetary systems, and it suggests the importance of Śrī Kṛṣṇa not only for the preservation of Nature but also for its origin. In this connection, C. L. Goswāmī clarifies that Tapaloka, Janaloka, Maharloka, and Satyaloka are the paurāṇic planetary system (80). Human beings must understand that Śrī Kṛṣṇa incorporates both physical and the transcendental worlds in his virāta rūpa. Due to the connection of both

physical and the transcendental worlds, he surpasses other mythical heroes in relation to Nature.

The Śrīmad Bhāgavata Mahāpurāṇa discusses the objects of Nature as the body parts of the virāta rūpa of Śrī Kṛṣṇa. To extend the idea of Nature, Śukadeva argues:

Modesty is the upper portion of His lips, hankering is His chin, religion is the breast of the Lord, and irreligion is His back. Brahmāji, who generates all living beings in the material world, is His genitals, and the Mitra- varuṇas are His two testicles. The ocean is His waist, and the hills and mountains are the stacks of His bones.<sup>6</sup> (2. 1: 32)

This evidence proves that Śrī Kṛṣṇa is complete in everything, and his body organs represent Nature. In this relation, Pushpendra Kumar argues: "The ocean is His belly and mountains are His banes"(79). It shows the supremacy of the universal form of Śrī Kṛṣṇa. Brahmāji, the creator of this world, is in the virāta rūpa of Śrī Kṛṣṇa. Humans should respect Nature as a part of the universal form of Śrī Kṛṣṇa.

Rivers and trees are the main components of Nature, and it is the dharma of human beings to conserve them. The virāta rūpa of Śrī Kṛṣṇa reveals the natural things in the Śrīmad Bhāgavata Mahāpurāṇa: "The rivers are the veins of the gigantic body, the trees are the hairs of His body, and the omnipotent air is His breath. The passing ages are His movements, and His activities are the reactions of the three modes of material nature"<sup>7</sup> (2. 1: 33). Because of the things of Nature in the virāta rūpa of Śrī Kṛṣṇa, one can claim that Kṛṣṇa loves natural things as his organs of the body. Destruction of Nature affects the gigantic body of Śrī Kṛṣṇa, so humans should love and care Nature for the benefit of all. In this line of thought, Joseph Campbell provides the ground for the interpretation of his ideas. He expresses that "the Word Navel is the symbol of the continuous creation" (38). Elaborating on this argument, humans can evaluate that there is an analogy of Nature to the universal appearance of Śrī Kṛṣṇa. If human beings regard trees as the universal form of Śrī Kṛṣṇa, they will hesitate to cut down trees.

To corroborate this notion, Brahmāji further explains the virāta rūpa of Śrī Kṛṣṇa in relation to Nature:

The hairs on His body are the cause of all vegetation, particularly of those trees which are required as ingredients for sacrifice. The hairs on His head and face are reservoirs for the clouds, and His nails are the breeding ground of electricity, stones, and iron ores.<sup>8</sup> (2. 6: 5)

There is no separation between the universal form of Śrī Kṛṣṇa and Nature. The hair of the virāta puruṣa represents clouds for the possibility of rain. In Tagare's understanding, "while his hair, beard, and nails produce rocks, iron, clouds, and lightning" (182), it proves that Śrī Kṛṣṇa is not only the preserver of Nature but also the creator.

The virāta rūpa of Śrī Kṛṣṇa is no more than the embodiment of Nature in the Śrīmad Bhāgavata Mahāpurāṇa. Śrī Kṛṣṇa compares similarities between his lotus feet and the Ganges in the matter of purity:

I am the master of My unobstructed internal energy, and the water of the Ganges is the remnant left after My feet are washed. That water sanctifies the three worlds, along

with the Lord Śiva, who bears it on his head. If I can take the dust of the feet of the Vaiṣṇava on My head, who will refuse to do the same? <sup>9</sup> (3. 16: 9)

In this verse, Śrī Kṛṣṇa elucidates his virāta rūpa about his interrelation to Nature, referring to the Ganges. Prabhupāda further explores that "the material world is the shadow of the spiritual world" (721). From the scenario of the spiritual world, human beings can get ideas on how to make an ecological balance in the physical world. If human beings have respect for the deeds of Kṛṣṇa in interrelation to Nature, it may help them to change their attitude toward the environment. Thus, the virāta rūpa of Śrī Kṛṣṇa belongs to the biocentric concepts of Nature.

In the universal form of Śrī Kṛṣṇa, his veins refer to rivers. Devahūti, the mother of sage Kapila, prays Kṛṣṇa for his universal form: "The veins of the universal body became manifested and thereafter the red corpuscles, or blood. In their wake came to rivers, and then appeared an abdomen"<sup>10</sup> (3. 26: 59). The mother of the sage is correct when he posits the rivers as the vein of Śrī Kṛṣṇa. The vein should be fresh and healthy for the sound health of a person. Similarly, everybody should make rivers and lakes fresh for the good health of creatures. To explain this idea further, Subrata Kumar Dās focuses on the universal form of Śrī Kṛṣṇa and gives new insight (2). The idea is based on the analogy of the veins of the universal form of Śrī Kṛṣṇa to rivers.

Bāla Kṛṣṇa shows his universal form in his mouth to his foster mother, Yasodā. The mother thinks that her son is a child and does not believe in his universal form. The playmates of Śrī Kṛṣṇa complain to Mother Yasodā that her son has eaten dirt. When the mother Yasodā commands baby Kṛṣṇa to open the mouth, she sees his virāta rūpa there:

When Kṛṣṇa opened His mouth wide by order of Mother Yasodā, she saw within His mouth all moving and nonmoving entities, outer space, and all directions, along with mountains, islands, oceans, the surface of the earth, the blowing wind, fire, the moon, and the stars. She saw the planetary systems, water, light, air, sky, and creation by the transformation of ahankāra. She also saw the senses, the mind, sense perception, and the three qualities goodness, passion, and ignorance. She saw the time allotted for the living entities, she saw the natural instinct and the reactions of karma, and she saw desires and different varieties of bodies, moving and nonmoving. Seeing all these aspects of the cosmic manifestation, along with herself and Vṛndāvana- dhāma, she became doubtful and fearful of her son's Nature.<sup>11</sup> (Śrīmad Bhāgavata Mahāpurāṇa 10. 8: 37-39)

The virāta rūpa of Śrī Kṛṣṇa is miraculous to mother Yaśodā, and she is puzzled observing the universe within the mouth of her son. About this incident, Sārātha Darśinī argues: "The universe was simultaneously inside Śrī Kṛṣṇa's belly and outside as well by the inconceivable power of yogamāyā" (216). The discussion shows the interrelation between Śrī Kṛṣṇa līlā and Nature.

This cosmic manifestation of Śrī Kṛṣṇa establishes his heroic qualities. This universal form denotes that he is in the world of Nature, and Nature is within his mouth. The mother thinks her son is innocent and needs her instructions to lead him on a good path. By showing

the universe within his mouth, Śrī Kṛṣṇa has his intention to break the illusion of his mother. It inspires the Hindus to see Nature and Śrī Kṛṣṇa from the same perspective. He performs different kinds of līlās to motivate readers to respect Nature. His power of Yogamāya shows the Nature of the universe to his mother (Darśnī 216). This universal form of Śrī Kṛṣṇa forces human beings to be more careful with the preservation of Nature.

Mother Yaśodā considers Kṛṣṇa's virāta rūpaas his mystic power. From this standpoint, Śūkadēva comments: "Is it a dream or is it an illusory creation by the external energy? Has this been manifested by my own intelligence, or is it some mystic power of my child?"<sup>12</sup> (Śrīmad Bhāgavata Mahāpurāṇa 10. 8: 40). It is the self-argument of mother Yaśodā about the vision of the universal form of her child. This form of Śrī Kṛṣṇa compels his mother to perplex whether it is her dream or reality because the scenario within the mouth of child Kṛṣṇa is beyond her expectation. On the basis of this idea, Charles A. Filion views Kṛṣṇa līlā: "He is similar to Nārāyaṇa in terms of qualities" (485). There is an analogy between Śrī Kṛṣṇa and Lord Nārāyaṇa in terms of their līlās. It is difficult for the mother Yaśodā to distinguish Śrī Kṛṣṇa from Nature due to the appearance of the universe within his mouth.

Akrūra, chief of the Yadavas, is sent by Kāṁsa to Vṛndāvana for the invitation to Śrī Kṛṣṇa and Balarāma to participate in the Dhanu's Yajna (Bow Festival) organized by king Kāṁsa. When the messenger of the king of Mathura (Akrūra) meets Śrī Kṛṣṇa, he praises Śrī Kṛṣṇa's universal form in the Śrīmad Bhāgavata Mahāpurāṇa:

Earth; water; fire; air; ether and its source, false ego; the mahat-tattva; the total material nature and her source, the Supreme Lord's puruṣa expansion; the mind; the senses; the sense objects; and the senses' presiding deities- all these causes of the cosmic manifestation are born from Your transcendental body.<sup>13</sup> (10. 40: 2)

This verse proves that Śrī Kṛṣṇa is the basis of Nature, and Akrūra praises the divine qualities of Kṛṣṇa. Devdutt Pattanaik stresses the point that "Krishna dominates, overshadowing even Vishnu" (16). The remarkable images of the universal form in Nature are to make humans conscious of it. Thus, Śrī Kṛṣṇa līlā is a perspective in favor of Nature which can change the mind of human beings to show their affinity with Nature.

Akrūra further clarifies the virāta form of Śrī Kṛṣṇa compared with a mountain: "As rivers are born from the mountains and filled by the rain flow from all sides into the sea, so do all these paths, in the end, reach You"<sup>14</sup> (Śrīmad Bhāgavata Mahāpurāṇa 10. 40: 10). We get the comparison of the role of Śrī Kṛṣṇa with the role of a mountain. There is the emanation of rivers from a mountain, and the rivers become powerful and mature from rain. In this connection, Lance E. Nelson asserts "the ecological implications of Hindu geographical spirituality" (241). It shows that there is the interrelation between geography and spirituality in Hinduism.

Śrī Kṛṣṇa shows his appearance in the universal form to his mother Yaśodā, Akrūra, and other characters in the Śrīmad Bhāgavata Mahāpurāṇa. His intention in showing the virāta form is to point out the interrelationship between Śrī Kṛṣṇa līlā and Nature. Nature has its miraculous activities on the earth with the help of the sun and rain so that there is fertility





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bhutair yadā pañcabhir ātma-sr̥ṣṭaiḥ  
puram virājam viracayya tasmin  
svāmsēna viṣṭaḥ puruṣābhīdhānam  
avāpa nārāyaṇa ādi-devaḥ

4. □□□□□□□□□□ □□ □□□□□□□□

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pātālam etasya hi pāda-mūlā  
pāḥanti pārṣṇēi-prapade rasātalam  
mahātalaḥ viṣva-sr̥jo 'tha gulphau  
talātalaḥ vai puruṣasya jaighe

5. □□□□□□□□ □□□□□□□□□□□□□□

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uraḥ-sthalaḥ jyotir-anēkam asya  
grēvā mahar vadanaḥ vai jano 'sya  
tapo varāṭēa vidur ādi-puāsaḥ  
satyaḥ tu çérṣāṇi sahasra-çérṣēaḥ

6. □□□□□□□□ □□□□□□ □□□□□ □ □□□□□□

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kas tasya meḍhraḥ vṛṣaḥ ca mitrau  
kukṣiḥ samudrā girayo 'sthi-saighāḥ

7. □□□□□□□□□□ □□□□□□□□□□ □□□□□□□□

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nadyo 'sya nāḍyo 'tha tanū-ruhāṇi  
mahé-ruhā viṣva-tanor nr̥pendra  
ananta-véryaḥ çvasitaḥ mātariçvā  
gatir vayah karma guṇa-pravāhaḥ

8. □□□□□□□□□□□□□□□□□□□□ □□□□□□ □□□□□□□□ □□□□□□ □ □□

□□□□□□□□□□□□□□□□□□□□□□□□□□□□ □ (2.6:5)

romāny udbhijja-jātēnā  
yair vā yajīas tu sambhr̥taḥ  
keça-çmaçru-nakhāny asya





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