

**Explication of Nature in Śrī Kṛṣṇa Līlā in the Śrīmad Bhāgavata Mahāpurāṇa****Mohan Kumar Pokhrel, PhD**Assistant Professor of English  
Mahendra Multiple Campus, Dharan, TU  
pokharelmohankumar@gmail.comDOI: <https://doi.org/10.3126/jodem.v14i1.57569>**Abstract**

*This article explores Nature in Śrī Kṛṣṇa līlā (Divine Play) as manifested in the Śrīmad Bhāgavata Mahāpurāṇa. Within its verses, the text weaves a tapestry where Nature serves as an integral backdrop, metaphor, and source of inspiration for the divine narrative. The epic incorporates discussion on various aspects of Nature which in the Bhāgavata is deeply connected with the playful activities of Śrī Kṛṣṇa. The major objectives of this study are to explicate relation between Śrī Kṛṣṇa līlā and Nature as reflected in the Bhāgavata; to explore linkages between Śrī Kṛṣṇa līlā and Nature, and to evaluate Śrī Kṛṣṇa līlā on the basis of Nature. For the analysis of the primary text, the researcher has used Baruch Spinoza's principle on Nature. The theorist claims divine beings in the objects of Nature and argues when the law of Nature ends, tyranny begins. The researcher has used interpretative method for the exploration of Nature in Śrī Kṛṣṇa līlā. This study is innovative because it encourages humans to dedicate their lives for the conservation of Nature. The results of examining Śrī Kṛṣṇa līlā and Nature in the Bhāgavata highlight the sanctity of Nature, the interconnectedness of all beings, the potential for transcendence through Nature, the symbolism inherent in natural elements, and moral lessons derived from Śrī Kṛṣṇa's interaction with Nature. The prime conclusion drawn from this research is that Nature serves as the setting and the teacher in the playful activities of Śrī Kṛṣṇa. It encourages humans to develop positive attitude of love, devotion, and service towards the divinity and the natural world.*

**Keywords:** Bhāgavata, bhakti, equilibrium, līlā, Prakriti**Delineating Nature in the Śrīmad Bhāgavata Mahāpurāṇa**

Delineation of Nature in the Śrīmad Bhāgavata Mahāpurāṇa reveals its significance and multifaceted representation throughout the scripture. The idea of Nature has its association with the divine quality of a mother. In this connection, Rakesh Sastri compares the earth with a mother in his article "Vedesu Paryāvaraṇam":

"The Earth nourishes us and protects us like a mother. As a mother, she offers everything needed for our survival. Therefore, we should also protect her as her offspring" (26). To explicate Sastri's claim, one can ascertain that the earth is our mother and everybody should preserve her for the well-being of species, including mankind and animals. Human beings depend on Nature so that they should maintain friendly relation with her. If they regard Nature as a divine form, it is sure to be useful to make the form of Nature as it is without making any harm in her beauty.

On the basis of this relation, Rajiv Ranjan Upadhyay in *Vigyān Prakash* unfolds humans' dependence on Nature:

The biological objects like forests and animals and physical elements of nature like land, water, heat, air, and space are connected with our existence. When we harm these objects, we actually make our existence worse. Therefore, preservation of these objects is necessary. (32)

The ecological balance helps maintain health for human beings and other creatures on this planet. The balance between human beings and Nature is interlinked in such a way that human beings cannot exist independent from Nature. The ethics of human beings is to show respect to the objects of Nature such as the sun, the earth, the sky, oceans, rivers, forest, and air. The objects of Nature make our life delightful and meaningful. No one should disturb the equilibrium of Nature on this globe for the existence of creatures. Otherwise, we are bound to face unexpected natural calamities. This research work discusses the interrelationship between Śrī Kṛṣṇa *līlā* and Nature in the *Bhāgavata*. I have used the text translated and commented in English with Sanskrit stanzas as a primary source of study by A. C. Bhaktivedanta Swāmi Prabhupāda. I have also used other versions of translation of the *Bhāgavata*.

Writers and critics have reviewed the *Bhāgavata* from different perspectives. To strengthen the argument, Bhakti Vedanta Swāmi Prabhupāda examines: "The *Śrīmad Bhāgavatam* is the most confidential part of great literature" (46). In the general understanding, the *Bhāgavata* is the text of Bhakti Yoga but readers find the text a ground of great literature. On this ground, Charles A. Filion supports Prabhupāda and incorporates the idea that the text opens the gate of *prema-bhakti* [devotion in love] (4). Elaborating this argument, one evaluates that the *Bhāgavata* highlights *bhakti* literature. It is interesting to note that the *Bhāgavata* is the basis of *bhakti* literature and motivates readers and critical thinkers to validate the text as the ground stone of literature.

Edwin F. Bryant has different argument on the *Bhāgavata* from the views of Prabhupāda and Fillion. The critical thinker appraises the *Bhāgavata* from his logic: "The philosophy of the *Bhāgavata* is a mixture of Vedanta terminology, *samkhyān*, metaphysics, and emotionalized *yoga* practices" (93). Explaining this statement, readers clarify that the *Bhāgavata* discusses the multiple philosophies of life and its significant literary value. Unlike Bryant, Benjamin Preciado-Solis deduces the *Bhāgavata* as the basis of Śrī Kṛṣṇa's biography. In his finding, the *Bhāgavata* discusses "on the biography of Kṛṣṇa" (103). Moving ahead in this line of logic, one infers that the *Bhāgavata* discusses Śrī Kṛṣṇa *līlā* from the beginning to the end of the text.

A. D. Bhattacharya focuses on the terminological meaning of the word *Bhāgavata*. According to him: "The word *Bhāgavata* has been derived from the word "Bhāga", meaning the six divine graces collectively named richness, vigour, fame, beauty, knowledge, and renunciation" (7). This standpoint justifies the discussion that the *Bhāgavata* is a gem of good qualities. Devi Dayal Aggarwal states that "whenever there had been the following of religious tenets of *varnas/ ashramas* and in Raja-Praja relations, there was harmony and peace and whenever there was breach, there was disunity, anarchy and chaos" (4). This analysis is based on the idea of the origin of the *Bhāgavata*. The text discusses on Śrī Kṛṣṇa *līlā* in detail and the chaotic environment in society is the base of Śrī Kṛṣṇa *līlā* in the *Bhāgavata*. The aforementioned critics have discussed the *Bhāgavata* from the different perspective of Nature. So, this research article adds a new block in the study of the *Bhāgavata*.

It is necessary to explore the relation between Śrī Kṛṣṇa *līlā* and Nature in the *Bhāgavata* from the perspective of Nature. Thus, this article attempts to answer the following research questions:

- What is relation between Śrī Kṛṣṇa *līlā* and Nature in the *Bhāgavata*?
- How are the linkages between Śrī Kṛṣṇa *līlās* and Nature represented in the text?
- Why does Śrī Kṛṣṇa take the shelter of Nature for his *līlās*?

Based on the research questions, the objectives of this study are to explore relation between Śrī Kṛṣṇa *līlā* and Nature as reflected in the *Bhāgavata*; to examine linkages between Śrī Kṛṣṇa *līlās* and Nature, and to appraise Śrī Kṛṣṇa *līlās* on the basis of Nature. The researcher has used Baruch Spinoza's principle on Nature for the analysis of Śrī Kṛṣṇa *līlās* in the *Bhāgavata*. The philosopher argues that the things of

Nature and God are same (120). He further explicates that the law of Nature is the basis of morality. The original text in Sanskrit has been used in the appendix section using superscripts in analysis. Nature, description, its significance, and awareness from the text have been cited and highlighted for analysis.

### **Interrelationship between Śrī Kṛṣṇa *Līlā* and Nature**

The *Bhāgavata* is a religious literature deeply imbedded in Nature through the character of Śrī Kṛṣṇa. To support the idea of Nature, Swami Ranganathananda quotes from the *Bhāgavata*: "On the tree of the *Vedas*, there was a ripe fruit, full of nectarine juice. A bird came and tasted the fruit, and it fell"<sup>1</sup> [*Nigamkalpatarogalitam phalam // śukamukhādamṛtadravasamyutam*] (1. 1: 3). In this regard, the *Bhāgavata* is a ripe fruit from the *Vedic* tree and human beings can enjoy its nectarine juice (knowledge). One can get an analogy between Nature and the *Bhāgavata* to establish its importance for humans. From this standpoint what the analyst argues seems to be plausible and credible. It indicates that the text presents sufficient evidences for the base of Nature through Śrī Kṛṣṇa *līlā*.

Nature is a noticeable point in the playful activities of Śrī Kṛṣṇa both in the physical and the spiritual worlds. For this reason, it is imperative to understand land of Vraja as "geographically identified, venerated, and visited regularly, since the times of Krishna" (qtd. in Hari 53). This expression focuses on the use of Vraja *Bhumi* as the background for the performance of Śrī Kṛṣṇa *līlā*. During his *līlā*, each natural phenomena of that place is dear to him. Natural beauty of Vraja is significant for him. The description of Yumanā River, Kādambā tree, Govardhan Hillock, creepers on the plain area, trees, and bushes show the importance of Śrī Kṛṣṇa *līlā* in the *Bhāgavata*.

To look into the broader framework of Nature in the text, it may be instructive to stress Śrī Kṛṣṇa as an embodiment of Nature. The argument of the *Bhāgavata* through the character of King Parīkṣit is reliable to highlight Nature images. According to Śukadeva: "The sky was then covered by dense blue clouds accompanied by lightning and thunder. Thus the sky and its natural illumination were covered in the same way that the spirit soul is covered by the three modes of material nature"<sup>2</sup> (10.20: 4). Elaborating this statement, one can express that there is the comparison of lightning with the mode of goodness and it suggests good activities of Śrī Kṛṣṇa. He has dark complexion like the color of clouds and gets involved in the activities centered towards others. Here, lightning represents *sattva-guna* (super ego), thunder has the quality of

*raja-guna* (ego) whereas clouds has *tama-guna* (id) [qtd. in Prabhupāda 237]. The cloudy sky during the time of rainy season has analogy to soul. Nature which denotes materialism disturbs the soul. In the same line of argument, one can examine that original Nature of creatures is disturbed by the material qualities. The presence of dark clouds portrays fertility on the earth. When there is the birth time of Śrī Kṛṣṇa, the sky is cloudy. During this time, Vasudeva and Devaki believe that there is going to be the birth of Śrī Kṛṣṇa for the welfare of human beings on the earth. The expression confirms that Nature creates the background for the birth of Śrī Kṛṣṇa.

The birth of Śrī Kṛṣṇa is described as unique by Devdutt Pattanaik: "Devaki experienced no birthing pains, the baby did not cry, instead he smiled" (34). Thus the birth of Śrī Kṛṣṇa is different from the birth of other infants as Devaki has no labor pain. Every mother faces the childbirth pain and the infant cries immediately after its birth. Likewise, he does not cause any problem in Nature. This event has occupied a considerable space in the text and Śrī Kṛṣṇa is as calm as the mild form of Nature. There is connection between the nature (behavior) of Śrī Kṛṣṇa with Nature (environment) due to their sameness in calm form and supportive nature for others.

The birth of Śrī Kṛṣṇa in the critical circumstances as he was born inside the prison house of Kaṁsa. The analysis of the birth discussed in the text shows that his birth brings hope to the *Yadu* dynasty. To retain the value of Nature, sage Ugrasravāsūta says to the sages Saunakādī in Naimīsāranya forest and he compares Śrī Kṛṣṇa with sandalwood: "The unborn is unborn for the glorification of pious kings, and others say that He is born to please King *Yadu*, one of Your dearest devotees. You appear in the family as sandalwood appears in the Malaya hills"<sup>3</sup>: (*Bhāgavata* 1. 8: 32). Explaining this statement, one can postulate that a tree of sandalwood becomes the centre of attention in the Malaya Hill forest and the beholders neglect other trees due to the fragrance of the sandalwood. The comparison of Śrī Kṛṣṇa to sandalwood of Malaya Hill makes Nature valuable. It presents the view that Nature is the embodiment of Śrī Kṛṣṇa in the *Bhāgavata*.

On the birth of Śrī Kṛṣṇa, Shantilata Tripathi opines that "Śrī Kṛṣṇa was sent to the cowherd settlement" (143). In this context, one can state that almost all the heroes are abandoned after their birth in the world such as Bhishma was left on the bank of the Ganges and Karna was left to the charioteer (qtd. in Tripathi 143). The isolation of the hero gives him chance to develop in the natural world and proves him as different from

others in his heroic deeds. Nature played role in rearing Śrī Kṛṣṇa in the grain field of Nandabābā. One can say that Nature is the background and it has made considerable impact in the life of Śrī Kṛṣṇa. When there is the birth of Śrī Kṛṣṇa, Nature is in jubilant mode and there is the ecological harmony in the world. Rivers, lakes, trees, flowers, and birds are in their happy mood. In the text, Śukadeva tells to King Parikshīt about the harmony in Nature:

The Rivers flowed with clear water, and the lakes and vast reservoirs, full of lilies and lotuses, were extraordinarily beautiful. In the trees and green plants, full of flowers and leaves, pleasing to the eyes, birds like cuckoos and swarms of bees began chanting with sweet voices for the sake of the demigods.<sup>4</sup>

(*Bhāgavata* 10. 3:3)

One can find joy in Nature (earth and sky) during the forthcoming *līlā* of Śrī Kṛṣṇa. The discussion concentrates that the objects of Nature assume that Śrī Kṛṣṇa is in favor of their protection. It is the nature of lotus flower to blossom on the day time but during the birth time of Śrī Kṛṣṇa, it blooms even at night. The night time has had the characteristics of the day. It suggests Śrī Kṛṣṇa a different character from others because the position of Nature changes in his presence in the forest of Vṛndāvana. Nature has shown keen interest for participation in Śrī Kṛṣṇa *līlā* in the *Bhāgavata*.

Śrī Kṛṣṇa *līlā* takes place in rivers, wind, rainbow, birds, and lotus flower in Vṛndāvana. The attraction of rivers with fresh water and the lakes draw the attention of beholders. The scenario of lotus flowers promotes the natural beauty. Nature has harmony with creatures. The natural world seems to be green, matured, and healthy. The rivers swell in the rainy season and their appearance attracts creatures. The wind blows and makes the rivers powerful with strength. It shows that there is harmony in the ecological imaginings in the *līlās* of Śrī Kṛṣṇa. Prabhupāda compares Śrī Kṛṣṇa with Nature referring the condition of the rainbow. In his words: "The Supreme Lord can appear and disappear like a rainbow, which appears and disappears without being affected by the roaring thunder and cloudy sky" (10). When a rainbow appears, it becomes the centre of attention for humans. Similarly, the advent of Śrī Kṛṣṇa becomes the focusing matters for others in the *Bhāgavata* and his activities are related to postulate the issues of Nature.

Clouds and fog have their own role to enrich the world of Nature. Śrī Kṛṣṇa *līlā* is related to those elements of Nature to make her young, fresh, and beautiful. The

similarities are drawn between frogs and *brāhmaṇa* students in the morning: "The frogs, who had all along been lying silent, suddenly began croaking when they heard the rumbling of the rain clouds, in the same way that *brāhmaṇa* students, who perform their morning duties in silence, begin reciting their lessons when called by their teacher"<sup>5</sup> (10. 20: 9). At this point, one can examine that croaking of frogs is the sign of the forthcoming rain. In the same way, the chanting of the *Vedic* hymns from the *brāhmaṇa* students is the sign of peace and goodness. The rain changes the condition of Nature and the *Vedic mantras* (hymns) affect the minds of humans. Śrī Kṛṣṇa *līlā* is like the position of clouds in the sky and humans are no more than frogs. Because of the presence of Śrī Kṛṣṇa in Vṛndāvana, good persons have their expectation to get relief from the demonic rulers such as Kaṁsa and Sisūpāla. One can see changes in the scenario of Nature from rain and the playful activities of Śrī Kṛṣṇa make difference in the life of Vraja dwellers. Newness in Nature makes also newness in the life style of creatures and vegetation.

Devdutt Pattanaik expresses his ideas: "Every event is the fruit of the past and every action is seed of the future" (141). The discussion concentrates on the analogy of fruits to action and we believe that not all fruits are tasty and all works may not bring good achievements in the life of humans. Śrī Kṛṣṇa *līlā* indicates that he is the ray of hope for the establishment of peace and justice in Mathura from the dictatorship of Kaṁsa. Swami Sivananda supports Pattanaik in the analysis of Śrī Kṛṣṇa *līlā* and states that Śrī Kṛṣṇa is the history maker and is in favor of right (19). It suggests that Śrī Kṛṣṇa does not work for himself but always works for others. He is not guided by the time but he guides the time so that he is a maker of history from his *līlās*.

The involvement of Śrī Kṛṣṇa in Nature is to make a balance between Nature and society. He was born in Mathura city but was reared in Vṛndāvana village. It shows that Śrī Kṛṣṇa becomes a bridge between villagers and town dwellers. Jīva Gośvāmī associates playful activities of Śrī Kṛṣṇa with rivers having their origin from lakes: "The *avatārs* are like thousands of rivers emanating from a lake which does not dry up" (24). To explain this idea further, one can analyze that Śrī Kṛṣṇa *līlā* resembles a river which is useful for all plants and animals. Prabhupāda echoes similar view in interrelation to *līlā avatār* of Śrī Kṛṣṇa and he further explores that "Lord can appear and disappear like a rainbow" (10). Śrī Kṛṣṇa symbolizes the rain and his *līlā* is closely linked to Nature. To explain this idea further, we can argue that human beings are

bound by natural laws and they should adhere this matter carefully for the utility of natural things.

Śukadeva argues on Nature in the forms of oceans and lakes in the autumn season: "With the arrival of autumn, the oceans and the lakes became silent, their water becomes still"<sup>6</sup> (10. 20: 40). In this discussion, one can get connection between the autumn season and the water of the ocean and lake. One can claim that Śrī Kṛṣṇa remains silent after observing the condition of others because he knows everything about others. To have prior knowledge behind each action is the main characteristics of Śrī Kṛṣṇa. So, he always smiles seeing others and their activities. As the oceans stop roaring and become motionless to make the environment of that place calm. In the same way, Śrī Kṛṣṇa remains calm accepting those hurdles in his life happily. There is no effect of water from rivers to the oceans during the rainy season. Similarly, common human activities do not affect in the life of Śrī Kṛṣṇa. He is omniscient personality and his temperament is compared with the lakes and the oceans (Nature) in the rainy season.

Osho views the activities of Śrī Kṛṣṇa as not attached to other characters and he has an idealized life-style (71). Positivism is the prime principle of his life and "does not negate anything there in his life" (73). This discussion highlights that Śrī Kṛṣṇa never gives up his duty, never escapes from problems in his life and he dedicates his activities for betterment of helpless human beings. The same point is further explored that Śrī Kṛṣṇa is a neutral character (Babineau 62) in the *Bhāgavata*. Human beings have their attachment to their senses, politics, power, property, family, religion, culture, and society so that it is impossible to be impartial in their lives as Śrī Kṛṣṇa did and his *līlās* reflect.

The elements of Nature get interconnected with Śrī Kṛṣṇa *līlā*. Specific relevance refers to his flute for both creatures and vegetation. Śrī Kṛṣṇa plays the flute while he is with Rādhā and with *gopīs* in Vṛndāvana that *gopīs*, other creatures, and plants feel bliss. Everybody praises his melodious music of flute and it is said Nature dances with his music. The music captures the attention of rivers and *gopīs*: "When the rivers hear the flute-song of Kṛṣṇa, their minds begin to desire Him, and thus the flow of their currents is broken and their waters are agitated, moving around in whirlpools"<sup>7</sup> (*Bhāgavata* 10. 21: 15). It is exhilarating to realize the attraction of rivers from the sonorous sound of Śrī Kṛṣṇa's flute. In this context, it is instructive to examine Śrī

Kṛṣṇa as a Nature lover. He lures other objects of Nature from the music of his flute. Nature is the prime setting for Śrī Kṛṣṇa *līlā* and he does not regard Nature as passive form. He personifies Nature as a human being and always treats her positively and saves her from the destruction of the demonic rulers. In this sense, Śrī Kṛṣṇa is the first nature lover of this world and he keeps on maintaining balance between Nature and creatures.

Prabhu-pāda gives credit to Śrī Kṛṣṇa for the purification of the water of Kālindī (Yamunā) as Śrī Kṛṣṇa banishes to the serpent Kāliya from the river to save humans and animals from his venom (175). Śrī Kṛṣṇa is different from modern environmentalists because he solves the problem of water pollution in the Yamunā single-handedly without taking help from others. In this context, one can see and feel the contribution of Śrī Kṛṣṇa to control pollution in the Yamunā River and this aspect is admired by environmentalists.

Śrī Kṛṣṇa *līlā* supports Nature and its protection from its destruction by humans is necessary. One can get comparison between human body and tree in the *Bhāgavata*. Śukadeva states:

The body may figuratively called 'the original tree.' From this tree, which fully depends on the ground of material nature, come two kinds of fruit- the enjoyment of happiness and the suffering of distress. The causes of the tree, forming its tree roots, are associated with the three modes of material nature- goodness, passion, and ignorance. The tree of the body has nine hollows- the eyes, ears, the nostrils, the mouth, the rectum, and the genitals.<sup>8</sup> (10. 2: 27)

The above discussion is concentrated on the human body and trees. The material body consists of five elements (*prthvi, jal, tej, wayu* and *ākāś*) and those elements have their interrelation with Śrī Kṛṣṇa and Nature. The writer puts forward the analogy between trees and human body. The reality is that a tree is the production of Nature but human beings do not have idea to love trees like human body. Everybody should be aware of this analogy for the conservation of Nature.

Śrī Kṛṣṇa *līlā* evokes natural awareness in the *Bhāgavata*. On the basis of this notion, Baruch Spinoza: "When the natural law ends, tyranny begins" (66). According to this discussion, this saying of the philosopher is reliable in the context of the text. The *Bhāgavata* discusses the earth in the form of a cow when there is crisis in Nature from the tyranny of cruel rulers: "Mother earth assumed the form of a cow. Very much

distressed, with tears in her eyes, she appeared before Lord Brahmā and told about her misfortune"]<sup>9</sup> (10. 1: 18). In the *Hinduism*, cow is a part of Nature so that she needs special care by human beings. The *Hindus* regard her as *gaumāta* [cow as a mother] and care her with special love and respect by worshipping and providing her grass, grains, fodder, and porridge. But the domination of human beings on Nature had been beyond limitation and the earth had obligation to take the form of a cow and requested Brahmā to protect her (Solis 84). The interpreter associates the sorrow of the cow with Nature and it shows that the state of sorrow in Nature (earth) is miserable from the lack of awareness of humans.

The tyrannical rulers such as Vena, Kaṁśa, Śiśhupāla, and Jarāsandha run after to satisfy their senses and forget their responsibility to Nature. Sukadeva is correct when he shows the reality of the earth: "Kings greedy for sense gratification on this earth almost always kill their enemies indiscriminately. To satisfy their own whims, they may kill anyone, even their mothers, fathers, brothers or friends"<sup>10</sup> (*Bhāgavata* 10. 1: 67). This condition shows that the rulers lack awareness the importance of Nature. If one does not respect Nature, he respects no one and destroys everything around him. For those foolish rulers, the knowledge of Śrī Kṛṣṇa *līlā* is essential for the practical education to save Nature for the benefits of creatures. With this preconditioning, Śrī Kṛṣṇa *līlā* postulates to work for others and save Nature for all.

In the *Bhāgavata*, Śrī Kṛṣṇa "accepts *Prakṛiti* for play" (Jīva Gośvāmī 58). Basing his argument on such idea, the analyst believes that Śrī Kṛṣṇa and *Prakṛiti* are same. Vedavyāsa writes in confirmation about Nature as the production of Śrī Kṛṣṇa. The writer argues: "The Lord of the universe maintains all planets inhabited by demigods, men and lower animals"<sup>11</sup>(1. 2: 34). This argument addresses the activities of Śrī Kṛṣṇa as a superhuman who has capacity to retain Nature from devastation. He stresses to maintain Nature and applies all methods to save it from destruction. The role of lower animals is as important as demigods in the matter of existence of the earth. In this connection, Śrī Kṛṣṇa realizes that no one should harm to each other in Nature. Other creatures have their rights to live there without disturbance from human beings. In this sense, Śrī Kṛṣṇa *līlā* is important for practical life of creatures. He does not discriminate among creatures in the world and encourages human beings for the preservation of Nature.

On this ground, Maura Corcoran explores that "Vāsudeva is a sportive manifestation of Viṣṇu" (62). This analysis opens up the space for discussion in the creation of the world as a sportive activity of Śrī Kṛṣṇa or Viṣṇu. In this context, it is instructive to recall Śrī Kṛṣṇa as a nature lover who preserves and creates Nature. One can find interrelationship between Śrī Kṛṣṇa and Nature. Śrī Kṛṣṇa is fond of the flute and lotus flower. His feet are as the shape of lotus and everybody likes him. His *baijayanti mālā* (garland) is furnished by lotus flower. In Suta's words: "Kṛṣṇa whose abdomen is marked with a depression like a lotus flower, who is always decorated with garlands of lotus flowers, whose glance is as cool as the lotus and whose feet are engraved with lotuses"<sup>12</sup> (*Bhāgavata* 1. 8: 22). From the above discussion, the narrator gives deep insight of lotus flower in relation to Śrī Kṛṣṇa. He defines Nature from the use of the lotus flower in the text. Śrī Kṛṣṇa uses the products of Nature (lotus and flute) accomplish his personality. It shows that Śrī Kṛṣṇa is very much part of Nature. In the company of Śrī Kṛṣṇa, humans, animals, plants, rivers, and insects get relief. If there is an effort to preserve Nature from local and cosmic levels, it is possible to control the intervention of human beings upon Nature.

### Conclusion

The explication of Nature in Śrī Kṛṣṇa *līlā* as depicted in the *Bhāgavata*, reveals a profound intertwining of the divine, human experience, and the natural world. The text manifests Nature in which Śrī Kṛṣṇa's *līlā* unfolds with great detail. The plants and animals of Vṛndāvana, the primary setting for Śrī Kṛṣṇa's divine play, are vividly portrayed, emphasizing the lush landscapes, enchanting forest, blooming flowers, and gentle rivers. These descriptions evoke a sense of awe and serenity, creating a backdrop that mirrors the ethereal Nature of Śrī Kṛṣṇa's transcendental activities.

The connection between Śrī Kṛṣṇa *līlā* and Nature in the *Bhāgavata* is profound and multi-dimensional. The epic portrays an inseparable bond between Śrī Kṛṣṇa and the world of Nature. Śrī Kṛṣṇa's interactions with animal, birds, and plants in Vṛndāvana exemplify a harmonious relationship between creatures and plants. This highlights the importance of respecting and nurturing the natural environment and recognizing the interdependence between all living beings. The divine dance of Śrī Kṛṣṇa takes place in the enchanting natural surroundings of Vṛndāvana, under the moonlight sky. The portrayal of Śrī Kṛṣṇa's dance in Nature highlights the idea that communion with the divine can be experienced through a deep connection with the

natural world. Thus the explication of Nature in Śrī Kṛṣṇa *līlā* in the *Bhāgavata* is a testament to the intricate relationship between the divine, humans, and the natural world.

### Appendix

#### 1. निगमकल्पतरोर्गलितं फलं

शुकमुखादमृतद्रवसंयुतम् ,

पिबत भागवतं रसमालयं

मुहरहो रसिका भुवि भावुकाः ॥ ३ ॥ (1.1:3)

*nigama-kalpa-taror galitaè phalaè*

*çuka-mukhäd amâta-drava-saâyutam*

*pibata bhāgavataè rasam ālayaè*

*muhur aho rasikā bhuvi bhāvukāù*

#### 2. सान्द्रनीलाम्बुदैर्व्योम सविद्युस्तनयित्नुभिः ।

अस्पष्टज्योतिराच्छन्नं ब्रह्मेव सगुणं बभौ ॥ ४ ॥ (10.20:4)

*sāndra-nēlāmbudair vyoma*

*sa-vidyut-stanayitnubhiù*

*aspañña-jyotir ācchannaè*

*brahmeva sa-guṇaè babhau*

#### 3. केचिदाहुरजं जातं पुण्यश्लोकस्य कीर्तये ।

यदोः प्रियस्यान्ववाये मलयस्येव चन्दनम् ॥ ३२ ॥ (1.8:32)

*kecid āhur ajaè jātaè*

*punya-çlokasya kērtaye*

*yadoḥ priyasyānvavāye*

*malayasyeva candanam*

4. नद्यः प्रसन्नसलिला हृदा जलरुहश्रियः ।

द्विजालिकुलसन्नादस्तबका वनराजयः ॥ ३ ॥ (10.3:3)

*nadyaù prasanna-salilä*

*hradä jalaruha-çriyaù*

*dvijäli-kula-sannädastavakä*

*vana-räjayaù*

5. श्रुत्वा पर्जन्यनिनदं मण्डुकाः व्यसृजन् गिरः ।

तूष्णीं शयानाः प्राग्यद्वद्वाह्मणा नियमात्यये ॥ ९ ॥ (10.20:9)

*çrutvä parjanya-ninadaè*

*maèòukäù sasàjur giraù*

*tüñëéè çayänäù präg yadvad*

*brähmaëä niyamätyaye*

6. निश्चलाम्बुरभूतूष्णीं समुद्रः शरदागमे ।

आत्मन्युपरते सम्यङ्मुनिर्व्युपरतागमः ॥ ४० ॥ (10.20:40)

*niçcalämbur abhüt tüñëéè*

*samudraù çarad-ägame*

*ätmany uparate samyai*

*munir vyuparatägamaù*

7. नद्यस्तदा तदुपधार्य मुकुन्दगीत -

मावर्तलक्षितमनोभवभग्नवेगाः ।

आलिङ्गनस्थगितमूर्मिभुजैर्मुरारेः गृह्णन्ति

पादयुगलं कमलोपहाराः ॥ १५ ॥ (10.21:15)

*nadyas tadä tad upadhārya mukunda-gītam*

*āvarta-lakṣita-manobhava-bhagna-vegāḥ*

*ālm̄gana-sthagitam ūrmi-bhujair murārer  
grhṇanti pāda-yugalaṁ kamalopahārāḥ*

**8. एकायनोऽसौ द्विफलस्त्रिमूल -**

श्चतूरसः पञ्चविधः षडात्मा ।

सप्तत्वगष्टवितपो नवाक्षो

दशच्छदी द्विखगो ह्यादिवृक्षः ॥ २७ ॥ (10.2:27)

*ekāyano 'sau dvi-phalas tri-mūlas*

*catū-rasaù pañca-vidhaù ṇaḍ-ātmā*

*sapta-tvag añña-viōapo navākṣō*

*daṣa-cchadé dvi-khago hy ādi-vākṣāù*

**9. गौर्भूत्वाश्रुमुखी खिन्ना क्रन्दन्ती करुणं विभोः ।**

उपस्थितान्तिके तस्मै व्यसनं स्वमवोचत ॥ १८ ॥ (10.1:18)

*gaur bhūtvaṣru-mukhé khinnā*

*krandanté karuēaà vibhoù*

*upasthitāntike tasmai*

*vyasanaà samavocata*

**10. मातरं पितरं भ्रातृन् सर्वाश्च सुहृदस्तथा ।**

घ्नन्ति ह्यसुतृपो लुब्धा राजानः प्रायशो भुवि ॥ ६७ ॥ (10.1: 67)

*mātaraà pitaraà bhrātèn*

*sarvāàḥ ca suhādas tathā*

*ghnanti hy asutāpo lubdhā*

*rājānaù prāyaṣo bhuvi*

**11. भावयत्येष सत्त्वेन लोकान् वै लोकभावनः ।**

लीलावतारानुरतो देवतिर्यङ्गरादिषु ॥ ३४ ॥ (1.2:34)

*bhävayaty eña sattvena*

*lokän vai loka-bhävanaù*

*lélävatäränurato*

*deva-tiryai-narädiñu*

12. नमः पङ्कजनाभाय नमः पङ्कजमालिने ।

नमः पङ्कजनेत्राय नमस्ते पङ्कजाङ्घ्रये ॥ २२ ॥ (1.8:22)

*namaḥ paikaja-nābhāya*

*namaḥ paikaja-māline*

*namaḥ paikaja-netrāya*

*namas te paikajāṅghraye*

### Works Cited

- Aggarwal, Devi Dayal. *Protocol in Śrīmad Bhāgwat*. 1<sup>st</sup> ed. Kaveri Books, 1999.
- Babineau, Edmour J. *Love of God and Social Duty in the Rāmacarīmanas*. 1<sup>st</sup> ed. Motilal Banarsidass, 1979.
- Bhattacharya, A.D. *Śrīmad Bhāgavata Mahāpurāṇa*. 1<sup>st</sup> ed. Akshaya Prakashan, 2010.
- Bryant, Edwin F. *Krishna*. 2<sup>nd</sup> ed. Replica Press, 2016.
- Corcoran, Maura. *Vṛṇḍāvana in Vaiṣṇava Braj Literature*. Doctoral Dissertation. University of London, 1980.
- Filion, Charles A. *Śrīmad Bhāgavata Mahāpurāṇam: A Symphony of Commentaries on the Tenth Canto*. 1<sup>st</sup> ed. vol.1. Rasbihari Lal and Sons, 2018.
- Goswāmī, Jiva. *Gopal Campu*. ebooks.iskcondesiretree.com › pdf › Jiva\_Goswami
- Hari, D. K. and D.K. Hema Hari. *Historical Krishna*. 1<sup>st</sup> ed. vol. 1. Sri Sri Publication Trust, 2016.
- Karnapura, Kavi. *Ananda Vrindavana Campu*. 1<sup>st</sup> ed. 2016. www.krishnapath.org › Kavi\_Karnapura-Ananda\_Vrindavana\_Campu

- Locke, John. *Questiones Concerning the Law of Nature with an Introduction*.  
Translated by Robert Horwitz, Jenny Strauss Clay, and Diskin Clay. 1<sup>st</sup> ed.  
Cornell University Press, 1990.
- Osho. *Krishna: The Man and His Philosophy*. 25<sup>nd</sup> ed. Jaico Publishing House, 2015.
- Pattanaik, Devdutt. *An Indian Approach to Power: The Leadership Sutra*. 1<sup>st</sup> ed. Aleph  
Book Company, 2016.
- . *Shyam: An Illustrated Retailing of the Śrīmad Bhāgavata Mahāpurāṇa*. 1<sup>st</sup> ed.  
Penguin Random House, 2018.
- Prabhupada, A.C. Bhaktivedanta. *Śrīmad Bhāgavata Mahāpurāṇam*. 14<sup>th</sup> ed. Canto. 1<sup>st</sup>.  
Bhaktivedanta Book Trust, 2012.
- . *Śrīmad Bhāgavata Mahāpurāṇam*. 13<sup>th</sup> ed. Canto. 10<sup>th</sup>. vol. 1<sup>st</sup>. Bhaktivedanta Book  
Trust, 2012 .
- . *Śrīmad Bhāgavata Mahāpurāṇam*. Canto. 10<sup>th</sup>. vol. 2<sup>nd</sup>. The Bhakti Vedanta Book  
Trust, 2012.
- . *Śrīmad Bhāgavata Mahāpurāṇam*. 13<sup>th</sup> ed. Canto. 10<sup>th</sup>. vol. 3<sup>rd</sup>. Bhaktivedanta  
Book Trust, 2012.
- . *Śrīmad Bhāgavata Mahāpurāṇam*. 13<sup>th</sup> ed. Canto. 10<sup>th</sup>. vol. 4<sup>th</sup>. Bhaktivedanta  
Book Trust, 2012.
- Ranganathananda, Swami. *The Central Theme of Śrīmad Bhāgavata Mahāpurāṇam*. 1<sup>st</sup>  
ed. Advaita Ashram, 2002.
- Sastri, Rakesh. "Vedesu Paryāvaranam". *Samskitamañjarī*. vol. 2. No. 4. 2008. p. 26.
- Solis, Benjamin Preciado. *The Kṛṣṇa Cycle in the Purāṇas*. 1<sup>st</sup> ed. Motilal Banarsidass,  
1984.
- Spinoza, Baruch. *Benedictus: Ethics*. Translated by Will Durant. Everyman's Library,  
1926.
- Tripathi, Shantilata. *A Critical and Comparative Study of Kṛṣṇa Problem*.  
(Unpublished Doctoral Dissertation). Utkal University, 1982.
- Upadhyay, Rajiv Ranjan. "Paryāvaran pradūsan evaṃ paryāvaran cetanā prasār ke  
prayās". *Vigyan Prakash*. vol. 4. No. 2. 2006.