

**INTERRELATIONSHIP BETWEEN R K A L L AND NATURE IN THE  
*RIMAD BH GAVATA MAH PUR A***

A Dissertation

Submitted to the Faculty of Humanities and Social Sciences of  
Tribhuvan University in Fulfillment of the Requirements for the Degree of

**DOCTOR OF PHILOSOPHY**

in

**ENGLISH**

By

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PhD. Registration No. 31/2073

Tribhuvan University

Kathmandu, Nepal

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**INTERRELATIONSHIP BETWEEN ŚRĪ KRṢṢA LĪLĀ AND NATURE IN THE  
ŚRĪMAD BHĀGAVATA MAHĀPURĀṢA**

**SYNOPSIS OF PHD DISSERTATION**

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## LETTER OF RECOMMENDATION

We certify that this dissertation entitled INTERRELATIONSHIP BETWEEN ŚRĪ KRṢṢNA *LĪLĀ* AND NATURE IN THE *ŚRIMAD BHĀGAVATA MĀHĀPURĀṆA* is prepared by MOHAN KUMAR POKHREL under our supervision and guidance. We, hereby, recommend this dissertation for final examination by the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the degree of DOCTOR OF PHILOSOPHY in ENGLISH.

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January, 2023

## **Approval Letter**

## DECLARATION

I hereby declare that this PhD dissertation entitled INTERRELATIONSHIP BETWEEN ŚRĪ KRṢṂA LĪLĀ AND NATURE IN THE ŚRĪMAD BHĀGAVATA MĀHĀPURĀṂA submitted to the Office of Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is my original research work prepared under the supervision of my supervisor. I have made due acknowledgements to all ideas and information borrowed from different sources in the course of writing this dissertation. The findings and results of this dissertation have not been submitted or presented anywhere else for the award of any degree. I shall be responsible to any other evidence found against my declaration.

.....

Mohan Kumar Pokhrel  
Tribhuvan University

Date: January, 2023

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## ABSTRACT

This research examines interrelation between Śrī Kṛṣṇa *līlā* to Nature in the *Śrīmad Bhāgavata Māhāpurāṇa*. The text deals with activities of Śrī Kṛṣṇa as Śrī Kṛṣṇa *līlā*. It contains discussion on the various aspects of Nature which in the *Śrīmad Bhāgavata Māhāpurāṇa* is deeply connected with the playful activities of Śrī Kṛṣṇa. For the purpose of the theoretical and conceptual approach, Nature insights derived from Baruch Spinoza and other supported theory of Nature of the theorists such as Aristotle and John Locke have been used to connect between Śrī Kṛṣṇa *līlā* and Nature in my critical understanding of the *Śrīmad Bhāgavata Māhāpurāṇa*. The text also discusses the transcendental landscapes such as Jambu Dwīpa, Salmali Dwīpa, Kūsha Dwīpa, Krauncha Dwīpa, Plaksha Dwīpa, Śāka Dwīpa and Kṣhīrasāgara- the ocean of milk. The *Śrīmad Bhāgavata Māhāpurāṇa* referred the significance of *Bhumī* (land), *Jala* (water), *Agni* (fire), *Vāyu* (air) and *Ākāś* (sky) in relation to humans' life. In fact, the concept of *Pancatattva* (five elements) as the earth, water, air, fire, and sky form the basis of all phenomena.

This dissertation is a study of Śrī Kṛṣṇa *līlā* from the perspective of Nature in the *Śrīmad Bhāgavata Māhāpurāṇa* and it presents a more or less realistic scenario of the relationship between human beings and Nature. Śrī Kṛṣṇa is reared in cowshed; Govinda is his name and he gives pleasure to the cows of Vṛndāvana. For him, the Yamūnā River, the pasture of Vṛndāvana, and Govardhan hillock are favorite places. When he is in Vṛndāvana, he treats the Yamūnā River as the basis for creatures because he knows water is life. He plays flute standing under *kadamba* trees and attracts animals and plants. The text reveals how the hero is attached with the Yamūnā River, cows, calves, monkeys, Indian Ocean, Govardhan Hillock, *kadamba*, *peepal*, and *parijat* trees.



Love is the central theme of *Śrīmad Bhāgavata Māhāpurāṇa*. It describes us about the subject of love from the highest to the lowest level. Śrī Kṛṣṇa, the flute bannered hero, plays his flute only in Vṛndāvana in company with Rādhā and other *gopīs*. Without them, he is never seen with flute in other places in the *Śrīmad Bhāgavata Māhāpurāṇa*. The melodious music of the flute is the ground of *Rāsa Līlā*. The sound of the flute attracts *gopīs* in the full moon night and they rush to forest neglecting domestic duties and the fear of wild animals. Those *gopīs* have positive attitude towards Nature. The Vṛndāvana forest is an appropriate venue for *Rāsa Līlā*. It shows the importance of Nature as conducive space for happiness of human beings and other creatures. The *pancadyāya* (five chapters: from the 29<sup>th</sup> to 33<sup>rd</sup> of the tenth *skandha*) notes that Nature is the right place for lovers. Thus, Śrī Kṛṣṇa is a staunch friend and exciting lover to all who loved him. Whatever is found in the material world can also be found in the perfection of Śrī Kṛṣṇa. Association with Śrī Kṛṣṇa is like association with sunshine. Where there is sunshine, there is no contamination. Love for spirituality, and love for Nature can bring a change in a character. We can see Śrī Kṛṣṇa in each and every object of Nature. His role in the form of human being is a role model for other human beings. He never took advantages of the situations but did as per the demand of his duty.

Śrī Kṛṣṇa belongs to the lunar dynasty so that it is difficult to understand him. As the shape of the moon, his some activities are mysterious (stealing of *mākhan* and *bastra haraṇa* of *gopīs*) and other activities are miraculous such as lifting Govardhan Hillock and swallowing conflagration. Being a divine embodiment, he violates the social ethics during the time of his childhood. But he believes that the world is the extended family (*basudaiva kutumbakam*) and loves flora and fauna. He teaches humans how to perform spiritual works in relation to Nature despite the attachment in the material life. Putting the feathers of peacocks in his decoration, Śrī

Kṛṣṇa shows nothing is waste in Nature. It shows that all objects of Nature are useful in different contexts. In conclusion, Śrī Kṛṣṇa *līlā* and its interrelation to Nature motivates readers to love plants and animals.

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