



Sri Krishna Kathamrita Bindu

तव कथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

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RECIPROCATION OF LOVE AND DUTY

His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

The spiritual master cannot accept service from a disciple without awarding him spiritual instruction. That is the reciprocation of love and duty. ☪

— Śrīmad Bhāgavatam 3.23.52, purport.

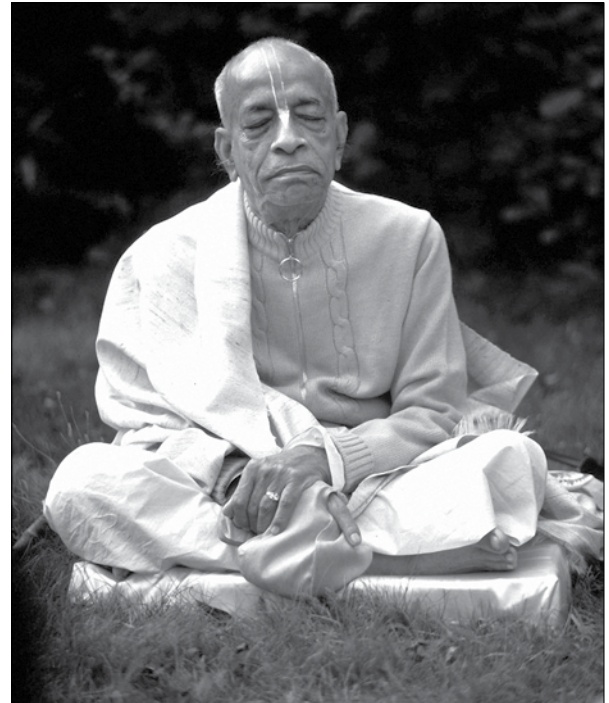
DISTORTED BHAKTI

Srila Bhaktisiddhanta

Saraswati Thakur Prabhupada

Many of our friends have forgotten the subjects pertaining to the Supreme Lord. They imagine Krishna to be an angel or a historical personality and thus they speak in a way that is not fit for hearing and they paint pictures that are not fit for seeing. In this way they are ruining themselves and others as well.

These people have distorted Jayadev's and Chandidas' writings, which Sri Chaitanya Mahaprabhu relished in the company of his most intimate associates. They have thus transformed these transcendental books into objects of their sense gratification. It is very unfortunate and unjust that subject matters meant for discussion by high class personalities are now talked about among ordinary people that lack the necessary qualifications. By proudly attempting to discuss these topics,



His Divine Grace A. C. Bhaktivedanta Swami Prabhupada

such people have brought about their own ruination and also that of others.

Nowadays, people are only interested in hearing things that appear pleasing to them. For this reason they like to hear the teachings of impersonalists. It is very difficult to find people who are truly interested in hearing *hari-kathā*. People who are averse to devotional service and yet advertise themselves as devotees, as learned scholars,

as great renunciates, as qualified *brāhmaṇas*, or as *māyāvādīs*, simply deceive people. By claiming to be devotees or learned scholars, they bring inauspiciousness upon the ordinary people. Unfortunate people fall into their snare. ❧

— Excerpt from Lecture 7. *Śrīmad-bhāgavata-tātparya*. Translated by Bhumiapati Das. Edited by Purnaprajna Das. Rasbihari Lal and Sons. Vrindavan. 2005.

RECOLLECTION, CONFUSION AND AMBIGUITY

Poetic Ornamentation

Poetry in Sanskrit is considered most relishable if decorated with poetic ornaments. Poets of the Sanskrit language broadly classify poetic ornaments into two major categories, *śabda-alaṅkāra*, word-based ornaments, and *artha-alaṅkāra*, meaning-based ornaments. Ultimately, every ornament has one purpose — to touch the minds and hearts of the reader and leave a magical impression.

When this magical impression is caused solely due to the words themselves and not due to their innate meanings, then such an ornament is known as *śabda-alaṅkāra* or a word-based ornament. This includes all varieties of rhyming syllables, poetry created using only one or two syllables, and poetry which can be laid out in the form of a diagram, etc.

When the magical impression is created not by the words themselves but by their innate meanings, then the resultant ornament is known as *artha-alaṅkāra* or meaning-based ornament. There are hundreds of such meaning-based ornaments. We will discuss three of them here, *smṛti*, recollection, *bhrānti*, confusion, and *sandeha*, ambiguity.

These three are clearly defined, with examples, by the poet Jayadev in his *Candrāloka* (5.31 – 32) as follows:

syāt smṛti-bhrānti-sandehais tad evālaṅkṛti-trayam
pañkajam paśyatas tasyāḥ mukhaṁ me gāhate manah
ayaṁ pramatta-madhupas tvan-mukhaṁ veda pañkajam
pañkajam vā sudhāmsūr vety asmākaṁ tu na nirṇayah

Three ornaments are caused due to the three conditions of *smṛti*, recollection, *bhrānti*, confusion, and *sandeha*, ambiguity. [Example of recollection:] “On seeing her face, I am reminded of the moon.” [Example of confusion:] “This intoxicated honeybee mistakes your face for the lotus.” [Example of ambiguity:] “I cannot decide whether her face is a lotus or the moon.”

Srila Kavi Karnapur in his *Alaṅkāra-kaustubha* uses the term *smaraṇa* instead of *smṛti* for recollection,

and he defines it as follows (*Alaṅkāra-kaustubha* 7.308): *pūrvānubhūta-smaraṇam tat-samāne vilokite* — Recollection is when seeing something, one is reminded of a similar object they have seen previously.

He then gives an example:

visaśakalam ekam adatā vilola-dīrgham rathāṅga-yugalena
chinnārdha-hāra-rādhā stana-ghaṭayoh smāritaḥ kṛṣṇaḥ

Seeing a pair of golden-brown *cakravāka* birds feast simultaneously upon a swaying lotus reminded Krishna of the jug-like breasts of Sri Radha decorated with a half-broken ornament.



Cakravāka Birds

[**Translator’s Note:** *Cakravāka* is the *casarca ferruginea* bird. It is a golden colored bird with black patches on the neck and wings. When Krishna saw two *cakravāka* birds feasting upon a swaying lotus simultaneously, they reminded Krishna of Sri Radha and the black patch on their necks reminded him of an ornament.]

Srila Jiva Goswami in his *Bhakti-rasāmṛta-śeṣa* (4.40) also gives an example of recollection as follows:

nīlāravindam udviṣya khelat-khañjanam añjasā
smarāmi vadanam śaures cāru cañcala-locanam

[Radha says:] “Seeing the *khañjana* bird playing by the blue lotus, I remember the face of Shauri (Krishna) and his restless eyes.”

[**Translator’s Note:** The blue lotus reminds her of his face and the restless *khañjana* bird reminds her of his restless eyes. She knows that it is a lotus and a bird and therefore this is not a type of confusion. This is merely a recollection.]

Srila Baladev Vidyabhushan gives another example in his *Sāhitya-kaumudī* (10.47):

vikacam vārijam viṣya madhupāvali-bhūṣaṇam
eñīdṛśaḥ skhalad-veṇi-vadanam smṛtavān hariḥ



Unknown artist

Murali Manohar Krishna with Radharani

The *gopa* Ujjvala said to Subal, “Seeing the brilliant lotus decorated with hosts of bees, Hari remembered the lotus-face of Radha with her hair falling down.”

Srila Kavi Karnapur then defines the next ornament, confusion. Instead of using the term *bhrānti*, he uses the synonym *bhrāntimān* and defines it as follows (*Alaṅkāra-kaustubha* 7.309): *bhrāntimāns tad-dhīr atasmīn sābhyabhāji yat* — Confusion is the act of imagining an object in a non-object.

He then gives an example:

*tāpiñcha-druma-mañjarīti nakharaiś chittvā śrutau kurvate
yām kāścīt kavari-bhare kuvalaya-śreṇīti yām kāścana
gāhante kula-subhruvo 'pi yamunā-vanyeti yām aṅgane
kṛṣṇasya vraja-rañjanī jayati sā tejas taraṅgāvalī*

May the Vrindavan-delighting, pulsating blue radiance waves of Krishna be victorious. Mistaking them for bluish *tamāla* leaves, one *gopī* tried to pluck that effulgence and use it as an ear ornament.

Another *gopī* thought of it as originating from a bluish gem and tried to fetch the gem to decorate her hair, while another *gopī* mistook the blue radiance waves to be the waves of the Yamuna entering her courtyard and started to bathe in them.

Another example from Srila Baladev Vidyabhushan's *Sāhitya-kaumudī* (10.47) is as follows:

*pr̥ṣṭhe mañindra-mahasi pratibimbam eva
keśasya keśa pariśeṣa iti bhramaṇa
ullāsayanty asakṛd ānguli-pallavena
sā vyagra-dhīr ajani keśava-keśa-bandhe*

Rupa Manjari said to Vishakha, “Seeing a reflection of her hair in the effulgence of the blue-sapphire worn by Krishna, Radha confused it for being Krishna's hair and eagerly started tying it up using her delicate fingers.”

Srila Kavi Karnapur defines the ornament named *sandeha*, ambiguity, as follows (*Alaṅkāra-kaustubha* 7.238): *bhedānuktau tad uktau tu sandehaḥ* — When there arises a doubt in differentiating between two similar objects, it results in the ornament named *sandeha*.

He then gives an example:

*rādhe mukhaṁ tava vidhur nu saroruhāṁ nu
netre ca khañjana-yugaṁ nu cakorakau nu
mūrtiś ca kāñcana-lataiva nu candrikā nu
dhātā nu pañca-viśikhā nu raso nu vādyah*



Krishna plays his flute for Radha

Is your face the full-moon or the lotus? Are your two eyes a pair of *khañjana* birds or a pair of *cakora* birds? Is your figure a creeper of gold or a pillar of moon-light? Who is your creator, O Radhe? Is it the five-arrowed cupid or *rasa* personified?

[**Translator's Note:** The difference between confusion and ambiguity is that in confusion one clearly misidentifies the object whereas in ambiguity one is uncertain about the identity of the object.]

— Translated by Hari Parshad Das from the below Sanskrit texts. 📖

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MY GREAT LAMENTATION

Srila Prabodhananda Saraswati's Vṛndāvana-mahimāmṛtam (5.50)

*idaṁ mahac chocanaṁ me mahāśś ca bata vismayaḥ
na yad vṛndāvanastho 'pi rādhā-kṛṣṇau bhajed rasāt*

It is my great lamentation, and it comes as a great surprise to me, that some individuals who reside in Vrindavan do not perform the loving worship of Radha and Krishna. 📖

— Translated by Hari Parshad Das from the Sanskrit available at Gaudiya Grantha Mandira (www.granthamandira.net)

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