

# **SRIMAD BHAGAVATAM**

## **CHAPTER 28, VOLUME 4**

### **PURANJANA BEING REBORN AS A WOMAN, THE STORY OF HIS/HER LIBERATION/SELF REALIZATION DUE TO THE ADVICE OF AVIJNATHA**

#### **PREFACE**

*This chapter is one of the finest descriptions about what happens when a person deviates from his own consciousness and indulges in the enjoyment of material desires alone. Apart from explaining the concepts of “aham Brahmasmi” and “tat tvam asi” the descriptions in the story format treads the way to the knowledge of spiritual excellence.*

*This chapter has to be read in continuation with the previous Chapter No.27. In fact the whole discussion about Puranjana goes back to Chapter 25 and onwards. The context and explanations have links to these chapters.*

*The presentation as how death takes place and how the body is overpowered by the factors inflicting death are beautifully described in this chapter. The causes of rebirth and the characteristics of a life form because of its association with factors congenial or otherwise to the spiritual maturity and advanced thinking are vividly explained.*

*Stanza 53 of this chapter which says through the words of the Supreme Consciousness (“Avijnatha”- the friend who has no name and whose deeds are unknown) are the very apt explanations about how*

a life form gets wavered around by having left the friendship of that Supreme Consciousness and indulges in enjoying only the worldly comforts. This is repeated below:

**“Hey friend! Do you recollect about yourself having with you a friend known as “Avijñāta”? With the desire to enjoy the material comforts on the earth, you know you had gone to places in search of them, after giving me up.”**

The dramatic and detailed description of the high spiritual content of self realization through these chapters are so marvelous as it appeals to one’s imagination and thought process.

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### **Stanza 1**

*nārada uvāca*  
*sainikā bhaya-nāmno ye*  
*barhiṣman diṣṭa-kāriṇaḥ*  
*prajvāra-kāla-kanyābhyām*  
*vicerur avanīm imām*

**( nārada uvāca) Saint Narada continued his discourse to Prachinabarhis-- ( barhiṣman ) Hey Prachinabarhis! ( ye ) All those ( sainikāḥ ) soldiers ( diṣṭa-kāriṇaḥ ) who are the executors of the decisions ( bhaya-nāmnaḥ ) of the king of Yavana, known as Bhaya, ( prajvāra-kāla-kanyābhyām ) in the company of Prajvāra and Kalakanya (Refer to Stanza 30, Chapter 27) ( viceruḥ ) traveled around ( imām avanīm ) this earth.**

### **Stanza 2**

*sa ekadā tu rabhasā*  
*purañjana-purīm nrpa*

*rurudhur bhauma-bhogādhyām  
jarat-pannaga-pālitām*

**( nrpa ) Hey king! ( ekadā ) Once, ( saḥ tu ) that king of Yavana ( Bhaya ) -the Lord of Death- ( rabhasā ) suddenly ( rurudhuḥ ) encircled and subdued ( purañjana-purīm ) the city of Puranjana, ( bhauma-bhogādhyām ) which was abound with all the worldly material comforts, ( jarat-pannaga-pālitām ) and which was being protected by the serpent which had become very old and weak.**

### **Stanza 3**

*kāla-kanyāpi bubhujē  
purañjana-puraṁ balāt  
yayābhibhūtaḥ puruṣaḥ  
sadyo niḥsāratām iyāt*

**( yayā ) By whose actions ( puruṣaḥ ) the human being ( abhibhūtaḥ ) gets affected ( sadyaḥ ) and instantly ( iyāt ) become ( niḥsāratām ) useless, ( kāla-kanyā api ) that very Kalakanya ( balāt ) forcefully subjugated ( bubhujē ) and stayed in ( purañjana-puraṁ ) the city of Puranjana.**

### **Stanza 4**

*tayopabhujiyamānām vai  
yavanāḥ sarvato-diśam  
dvārbhiḥ praviśya sudṛḍam  
prārdayan sakalām purīm*

**( sakalām purīm ) Into the entire city of Puranjana, ( upabhujiyamānām ) which came under the forceful subjugation and control ( tayā ) of that Kalakanya, ( yavanāḥ vai ) the**

**soldiers of the Yavana kingdom simultaneously ( *praviśya* )  
entered  
( *dvārbhiḥ* ) through each and every door ( *sarvato-diśam* ) in a  
manner by which they could reach each and every location of  
the city ( *prārdayan* ) and inflicted trouble ( *sudṛdam* ) to the  
maximum extent.**

### **Stanza 5**

*tasyām prapīdyamānāyām  
abhimānī purañjanaḥ  
avāporu-vidhāms tāpān  
kuṭumbī mamatākulaḥ*

**( *tasyām prapīdyamānāyām* ) When that city was afflicted in this  
manner totally,  
( *purañjanaḥ* ) Puranjana ( *abhimānī* ) who was taking pride in  
being the owner of that city,  
( *kuṭumbī* ) who was a family householder,  
( *mamatākulaḥ* ) and who came under the influence of endearing  
affection towards his family members,  
( *avāpa* ) started suffering ( *uru-vidhān* ) various kinds of ( *tāpān* )  
difficulties and pain.**

### **Stanza 6**

*kanyopagūḍho naṣṭa-śrīḥ  
krpaṇo viṣayātmakaḥ  
naṣṭa-prajño hṛtaiśvāryo  
gandharva-yavanair balāt*

**( *kanyopagūḍah* ) When Puranjana was embraced by  
Kalakanya, ( *naṣṭa-śrīḥ* ) he lost all his bodily perfection and  
shine,**

*( kṛpaṇah ) his condition became very pitiable ( viṣayātmakah ) because of his continued hankering for material enjoyment ( which he could not cherish now), ( naṣṭa-prajñah ) and he lost all his intelligence. ( hṛtaiśvayah ) Thus all his prosperities were taken away ( balāt ) forcefully ( gandharva-yavanaih ) by the Gandharvas and the Yavanas.*

### Stanza 7

*viśīrṇām sva-purīm vīkṣya  
pratikūlān anādr̥tān  
putrān pautrānugāmātyāñ  
jāyām ca gata-sauhr̥dām*

### Stanza 8

*ātmānam kanyayā grastam  
pañcālān ari-dūṣitān  
duranta-cintām āpanno  
na lebhe tat-pratikriyām*

*( vīkṣya ) Puranjana could see very well that--*

*( sva-purīm ) his entire city ( viśīrṇām ) has been demolished and it lay scattered;*

*( putrān ) his sons, ( pautrānugāmātyāñ ) grandsons, servants, and ministers ( pratikūlān ) have now become his opponents ( anādr̥tān ) and have stopped showing respect to him;*

*( jāyām ca ) his wife also ( gata-sauhr̥dām ) has stopped loving him any more;*

*( ātmānam ) he has been ( grastam ) taken possession of ( kanyayā ) by Kalakanya;*

**( pañcālān ) the entire city of Panchala ( ari-dūṣitān ) has been spoiled by the enemies;**

**( āpannah ) and, therefore, he got totally immersed ( duranta-cintām ) in very deep thoughts, ( na lebhe ) and still he could not find any way out ( tat-pratikriyām ) to retrieve the situation in any manner.**

### **Stanza 9**

*kāmān abhilaṣan dīno  
yāta-yāmānś ca kanyayā  
vigatātma-gati-snehaḥ  
putra-dārānś ca lālayan*

### **Stanza 10**

*gandharva-yavanākrāntān  
kāla-kanyopamarditām  
hātuṁ pracakrame rājā  
tām purīm anikāmataḥ*

**( rājā ) King Puranjana --**

**( abhilaṣan ) who wanted to have the same kind of enjoyment ( kāmān ca ) from his sense organs as earlier, ( yāta-yāmān ) and which have now become ineffective and powerless ( kanyayā ) because of the actions of Kalakanya;**

**( vigatātma-gati-snehaḥ ) who got deceived himself from pursuing the real purpose of life (when he was all healthy and doing good) as well as from the love and affection of his own people;**

*( lālayan ca ) just continued to be affectionate ( putra-dārān ) to his sons and all others ( dīnaḥ ) and his condition became very pitiable.*

*( anikāmataḥ ) Even with all these factors, though he really did not want to leave ( tām purīm ) that city ( gandharva-yavanākrāntām ) which has been attacked by the Gandharvas and the Yavanas*

*( kāla-kanyopamarditām ) apart from the trappings inflicted by Kalakanya, ( pracakrame ) he started ( hātum ) giving up that city.*

### **Stanza 11**

*bhaya-nāmno 'grajo bhrātā  
prajvāraḥ pratyupasthitah  
dadāha tām purīm kṛtsnām  
bhrātuḥ priya-cikīrṣayā*

*( prajvāraḥ ) Prajvāra, ( agrajaḥ bhrātā ) who is the elder brother of ( bhaya-nāmnaḥ ) the king of Yavana known as Bhaya, ( priya-cikīrṣayā ) with his keen intention to do things which are more pleasing ( bhrātuḥ ) to his younger brother, ( pratyupasthitah ) came and enveloped the city of Puranjana with his presence, ( dadāha ) and burnt ( tām purīm ) that city ( kṛtsnām ) completely.*

### **Stanza 12**

*tasyām sandahyamānāyām  
sapaurahḥ saparicchadaḥ  
kauṭumbikahḥ kuṭumbinyā  
upātapyata sāvayah*

*( tasyām ) As that city ( sandahyamānāyām ) was getting burnt thus, ( kauṭumbikahḥ ) that head of the family (Puranjana)*

*( sapaurah ) in the company of the inhabitants of the city, ( saparicchadah ) servants and others concerned, ( sāvayah ) as well as the sons, grandsons etc., ( kuṭumbinyā ) together with his wife ( upātapyata ) started feeling the heat of that fire and became very unhappy.*

### Stanza 13

*yavanoparuddhāyatano  
grastāyām kāla-kanyayā  
puryām prajvāra-saṁsr̥ṣṭah  
pura-pālo ’nvatapyata*

*( puryām ) As the city of Purañjana ( grastāyām ) was under the total seizure ( kāla-kanyayā ) of Kalakanya, ( pura-pālah ) the defender of the city (the serpent) ( yavanoparuddhāyatanah ) was being troubled by the Yavanas to displace him from his abode ( prajvāra-saṁsr̥ṣṭah ) and was attacked constantly by Prajvāra. ( anvatapyata ) Thus he started feeling the pain and grieved continuously.*

### Stanza 14

*na śeke so ’vituṁ tatra  
puru-kr̥cchoru-vepathuh  
gantum aicchat tato vṛkṣa-  
koṭarād iva sānalāt*

*( sah ) As the serpent ( puru-kr̥cchoru-vepathuh ) was wriggling around with extreme pain ( tatra ) at that place ( na śeke ) he lost his strength ( avituṁ ) to carry out the defence of the city.*

*( aicchat ) He wanted ( gantum ) to be out ( tatah ) from that place ( iva ) just like a serpent would have wished to be out ( vṛkṣa-koṭarāt ) from the hollow ( sānalāt ) of a burning tree.*



### Stanza 15

*śīthilāvayavo yarhi  
gandharvair hr̥ta-pauruṣaḥ  
yavanair aribhī rājann  
uparuddho ruroda ha*

**Saint Narada continues - ( rājan ) Hey King Prachinabarhis!  
( śīthilāvayavaḥ ) When all his main and subsidiary body parts  
started loosening up leading to total unsteadiness,  
( hr̥ta-pauruṣaḥ ) his bodily strength was snatched away  
( gandharvaiḥ ) by the attacking Gandharvas,  
( uparuddhaḥ ) and his neck was held choking ( aribhiḥ ) by his  
enemies, ( yavanaiḥ ) the Yavanas.  
( yarhi ) As these things happened, ( ruroda ha ) Puranjana  
started weeping profusely and uncontrollably.**

### Stanza 16

*duhitṛḥ putra-pautrāmś ca  
jāmi-jāmātr-pārṣadān  
svatvāvaśiṣṭam yat kiñcid  
gṛha-kośa-paricchadam*

### Stanza 17

*ahaṁ mameti svīkr̥tya  
gṛheṣu kumatir gṛhī  
dadhyau pramadayā dīno  
viprayoga upasthite*

**( gṛhī ) Puranjana, as the head of the family,  
( gṛheṣu ) was till now totally involved in matters connected  
with only the household activities ( kumatih ) thereby losing  
his sense of right thinking,**

*( svīkr̥tya ) as he considered and accepted ( ahaṁ mama iti ) as his own (like “I” and “myself” alone),  
( duhitṛḥ ) his daughters, ( putra-pautrān ) his sons and grandsons, ( jāmi-jāmātr̥-pārṣadān ) his daughter in laws and son in laws, his servants, ( gṛha-kośa-paricchadam ) his home, the treasury, all the materials within that home, ( yat kiñcit ) and many other material belongings,  
( svatvāvaśiṣṭam ) upon which there now remained only a relative connection between him as if they are all his own, ( dadhyau ) and started worrying ( dīnaḥ ) helplessly ( upasthite ) about the ensuing ( viprayoge ) separation of him ( pramadayā ) from his wife.*

### Stanza 18

*lokāntaram̐ gatavati  
mayy anāthā kuṭumbinī  
vartisyate katham̐ tv eṣā  
bālakān anuśocatī*

*( mayi ) As I ( gatavati ) shall be attaining ( lokāntaram̐ ) the other world, ( katham̐ ) how ( eṣā tu ) she (his wife) is ( vartisyate ) going to carry on with her life ( kuṭumbinī ) bearing the burden of the family ( anuśocatī ) and thinking strainfully ( bālakān ) about the welfare of all the children ( anāthā ) with utter helplessness?*

### Stanza 19

*na mayy anāśite bhunkte  
nāsnāte snāti mat-parā  
mayi ruṣṭe susantrastā  
bhartsite yata-vāg bhayāt*

*( mat-parā ) My wife, who thinks always about me, ( na bhunkte ) never ate ( mayi ) when I ( anāśite ) did not eat, ( na snāti ) never*

**took bath ( *asnāte* ) when I did not take bath, ( *susantrastā* ) used to get so much scared ( *mayi ruṣṭe* ) whenever I got angry with her, ( *yata-vāk* ) and remained silent ( *bhayāt* ) because of fear ( *bhartsite* ) whenever I scolded her.**

### **Stanza 20**

*prabodhayati māvijñam  
vyuṣite śoka-karṣitā  
vartmaitad gr̥ha-medhīyam  
vīra-sūr api neṣyati*

**( *mā* ) Whenever I ( *avijñam* ) used to lose my reasoning power, ( *prabodhayati* ) she had always shown the right knowledge to me.**

**( *vīra-sūh api* ) Though she is very bold without doubt, ( *śoka-karṣitā* ) she might get afflicted seriously with the grief of having separated from me.**

**( *na iṣyati* ) That being so, will she be able to ( *etat vartma* ) even execute this ( *gr̥ha-medhīyam* ) responsibility of the household activities ( *vyuṣite* ) particularly when I shall be situated elsewhere?**

### **Stanza 21**

*katham nu dārakā dīnā  
dārakīr vāparāyaṇāḥ  
vartisyante mayi gate  
bhinna-nāva ivodadhau*

**( *mayi gate* ) After my departure ( *dārakāḥ* ) my sons ( *dārakīḥ vā* ) and daughters ( *dīnāḥ* ) shall become totally helpless ( *aparāyaṇāḥ* ) because they shall have no one to depend upon. ( *katham nu* ) How can ( *vartisyante* ) they lead their lives when they shall become ( *iva* ) just like ( *bhinna-nāvaḥ* ) the persons who are seated on a sinking ship ( *udadhau* ) in the deep sea?**

### Stanza 22

*evaṁ kṛpaṇayā buddhyā  
śocantam atad-arhaṇam  
grahītum kṛta-dhīr enam  
bhaya-nāmābhyapadyata*

**( śocantam ) As Puranjana was grieving himself ( evaṁ ) in this manner ( kṛpaṇayā ) with these kind of silly ( buddhyā ) thoughts, ( atad-arhaṇam ) which was not at all warranted in any true sense, ( bhaya-nāmā ) the Yavana king, Bhaya, ( ābhyapadyata ) reached there ( kṛta-dhīr ) and presented himself ( grahītum ) in order to capture forcefully ( enam ) that Puranjana.**

### Stanza 23

*paśuvad yavanair eṣa  
nīyamānaḥ svakaṁ kṣayam  
anvadravann anupathāḥ  
śocanto bhṛśam āturāḥ*

**( eṣaḥ ) That Puranjana ( nīyamānaḥ ) was being led ( paśuvat ) just like a pet animal ( yavanaiḥ ) by the Yavanas ( svakaṁ kṣayam ) to their own abode. ( anupathāḥ ) At that time the attendants of Puranjana ( bhṛśam āturāḥ ) became very much distressed ( śocantaḥ ) and grievingly ( anvadravan ) followed behind him.**

**Note :** The reference to the attendants of Puranjana are his unfulfilled desires.

### Stanza 24

*purīm vihāyopagata  
uparuddho bhujāṅgamaḥ  
yadā tam evānu purī*

*viśīrṇā prakṛtiṃ gatā*

**( yadā ) At a time when ( purī ) the city of Puranjana ( viśīrṇā ) fell down to shambles ( prakṛtiṃ gatā ) and returned to their earlier material contents, at that time ( bhujāṅgaḥ ) the serpent ( uparuddhaḥ ) which was being contained within that city, ( vihāya ) gave up ( purīm ) the city ( tam eva ānu ) and just followed that Puranjana ( upagataḥ ) together with him.**

### **Stanza 25**

*vikṛṣyamāṇaḥ prasabhaṃ  
yavanena balīyasā  
nāvindat tamasāviṣṭaḥ  
sakhāyaṃ suhrdaṃ puraḥ*

**As Puranjana was being forcefully held and dragged by the very powerful king of Yavana, having immersed into total darkness (total ignorance) Puranjana could not still see Avijnatha, his friend and well wisher, who has always been there right from the beginning.**

**Note : There is a reference to Avijnatha in Stanza 10 Chapter 25, Volume 4 as the discussions about the characteristics of Puranjana had started. Avijnatha is the one who is known as the one without name. No one also knows about what his deeds are.**

**Avijnatha, Who is none other than the Supreme Being/or the Supreme Consciousness/or the Parama Atma, has been referred to as a friend and well wisher of Puranjana right at that point. Puranjana, the Jiva Atma, is the one who takes the forms of different bodies through various births/rebirths. Avijnatha, his friend, is the Supreme Consciousness, always present within those bodies unknown and unnoticed.**

However, Puranjana, having got himself involved at every step into the fulfilment of worldly desires had no occasion to realize about his friend throughout his life. Even during the time when his life was being taken away due to the effect of the flow of time, Puranjana just could not see or understand his friend Avijnatha, let alone remember about Him. It has been made clear in Stanza 25 above that the reason for this is due to total ignorance.

### Stanza 26

*tañ yajña-paśavo 'nena  
samjñaptā ye 'dayālunā  
kuṭhāraiś cicchiduh kruddhāḥ  
smaranto 'mīvam asya tat*

( ye ) Those ( yajña-paśavaḥ ) sacrificial animals, ( samjñaptā ) which were killed ( anena ) by this ( adayālunā ) merciless Puranjana, ( smarantaḥ ) remembered ( tat amīvam ) those cruelties meted out to them ( asya ) by Puranjana. ( kruddhāḥ ) All of them became very angry with Puranjana ( kuṭhāraiḥ ) and with axes ( cicchiduh ) they split him very badly.

### Stanza 27

*ananta-pāre tamasi  
magno naṣṭa-smṛtiḥ samāḥ  
śāśvatīr anubhūyārtim  
pramadā-saṅga-dūṣitaḥ*

( pramadā-saṅga-dūṣitaḥ ) As Puranjana had got into the bad influence because of his deep association with woman ( naṣṭa-smṛtiḥ ) he had lost his intelligence. ( magnaḥ ) He was completely immersed ( tamasi ) in darkness ( ananta-pāre ) totally unknown about the shore of light ( śāśvatīḥ ) and for a prolonged ( samāḥ ) period of time ( anubhūya ) he suffered

*( ārtim ) miseries.*

**Stanza 28**

*tām eva manasā gr̥hṇan  
babhūva pramadottamā  
anantaram̐ vidarbhasya  
rāja-sim̐hasya veśmani*

*( gr̥hṇan ) At the time when Puranjana was dying, ( manasā ) he was constantly thinking in his mind ( tām eva ) only about his wife.*

*( anantaram̐ ) In his next birth ( babhūva ) he was born ( veśmani ) in the home ( rāja-sim̐hasya ) of the great king ( vidarbhasya ) of Vidarbha ( pramadottamā ) as a very good little girl child.*

**Note :** *Puranjana was thinking only about his wife at the time when his life was departing from his material body. Therefore, he happened to be born as a woman in his next birth.*

*However, as Puranjana was thinking about his wife, who was otherwise very pious, it happened thus that he was born in his next birth as a daughter to a king who was engaged in pious and righteous deeds.*

*As this new life form (in the form of the woman who was Puranjana in previous life) became pure due to association with righteous deeds, that life form (Puranjana now as a daughter of the Vidarbha king) became pure in thoughts and actions. Therefore, this daughter of Vidarbha could get as her husband, known as Malayadwaja, a great devotee of the Supreme Being .*

*Pursuing through the right kind of deeds and actions thereafter this life form could attain devotion towards Lord Vishnu. Subsequently, she developed averseness to material things. Then*

she developed deep rooted conviction about her husband being her primary teacher. Through continuous pious actions and thoughts she becomes the beneficiary of knowledge and through such knowledge she attains deliverance.

From the following stanza, the above matters are being described with inherent meaning by characterising and presenting the story in a beautiful and imaginary way.

### Stanza 29

*upayeme vīrya-panām  
vaidarbhīm malayadhvajah  
yudhi nirjitya rājanyān  
pāṇḍyah para-purañjayah*

**( pāṇḍyah ) The most learned and knowledgeable  
( malayadhvajah ) Malayadwaja, ( para-purañjayah ) who always  
wins over the enemies, ( nirjitya ) defeated ( rājanyān ) all the  
kings ( yudhi ) in the battle ( upayeme ) and married (   
vaidarbhīm ) the princess of Vidarbha ( vīrya-panām ) as a  
consequence of/reward for his victories.**

**Note :** What is conveyed through “malayadwaja pāṇḍyah” is that he was a great devotee of the Bhagavan and through which he acquired firm determination in being in the state of devotion. As a devotee, he has absolutely no doubt or confusion. He stands firm as the mountains.

It is in the southern part of Bharat one can find the mountain of Malaya. This location is considered to be the place of birth of devotion to the Bhagavan. A person who is so much devoted to Vishnu is considered to be seen as the one equal to the Malaya mountains as far his devotion is concerned.



**“Paṇḍā” represents the intelligence. The one who qualifies to be intelligent is known as “pāṇḍyaḥ”.**

**Coming to Puranjana, who is a woman in this birth, the context has to be taken in such a way that she could get in contact with a great devotee of Vishnu through her marriage with Malayadwaja. The main emphasis of the story lies in this part of the statement.**

### **Stanza 30**

**tasyām sa janayām cakra  
ātmajām asitekṣaṇām  
yavīyasaḥ sapta sutān  
sapta draviḍa-bhūbhṛtaḥ**

**( saḥ ) Malayadwaja ( janayām cakre ) begot ( tasyām ) in her ( ātmajām ) one daughter, ( asitekṣaṇām ) who had blackish eyes, ( yavīyasaḥ ) and younger to her ( sapta sutān ) seven sons. ( sapta ) All those seven persons, ( draviḍa-bhūbhṛtaḥ ) subsequently became kings in the southern part of Bharat (Tamil Nadu province).**

**Note : The reference to the daughter with blackish eyes represent the daughter who is always interested and engaged in the devotional service to the Bhagavan. The reference to the seven brothers “yavīyasaḥ” as younger to her means they were all very much inclined to the listening and reciting of the devotional glories of the Bhagavan.**

**It is very appropriate to refer to these seven sons as the kings of the southern part of Bharat as this place was under complete protection and, therefore, a perfect location for all devotional activities.**

**Therefore, the inherent meaning of the above stanza comes back to the same situation whereby Puranjana, as a woman in this**

birth, could obtain the opportunity for conducting devotional service because of her connection with her husband who was a devotee of Shri Vishnu. Moreover, she could also get the various means of devotional methods through devotional service, listening and reciting the glories of the Bhagwan etc. to the fullest extent.

### Stanza 31

*ekaikasyābhavat teṣāṃ  
rājann arbudam arbudam  
bhokṣyate yad-vaṃśa-dharair  
mahī manvantaram param*

**( rājan ) Hey King! ( teṣāṃ ) Through ( ekaikasya ) each of these sons of Malayadwaja ( arbudam arbudam ) innumerable number ( crores ) of progenies ( abhavat ) came about.**

**( yad-vaṃśa-dharaiḥ ) All these persons of this dynasty ( bhokṣyate ) shall protect ( mahī ) the world ( manvantaram ) during the whole of Manvantara ( param ) as well as the periods beyond that.**

**Note :** The above stanza indicates the fact that there shall be various categories of devotees pursuing different methods of listening and reciting the glories of the Bhagwan as well as different methods of devotional services in times to come. That is why there is reference to crores of progenies.

### Stanza 32

*agastyah prāg duhitaram  
upayeme dhṛta-vratām  
yasyām dr̥ḍhacyuto jāta  
idhmavāhātmaḥ muniḥ*

**( agastyah ) The sage Agastya ( upayeme ) married ( dhṛta-vratām ) the very devoted and pious ( prāg duhitaram ) eldest daughter of**

**Malayadwaja. ( yasyām ) Through her ( muniḥ jātaḥ ) was born the saint ( dṛḍhacyutaḥ ) Dṛḍhacyuta. ( idhmavāhātmajaḥ ) From him was born a son named Idhmavāha.**

**Note :** The inner meanings in the above stanza have to be taken in this context: “Agastya” means the mind. The daughter of Malayadwaja is the very taste of the devotional service to Shri Krishna. Therefore, the indication is that the marriage of the mind with that of the devotion to the Lord has been established. Their sons are the firm characters of detachment from desires and material interests (“dṛḍhacyuta”) and the one who is attentive to the advices of the teacher/engages in the service of the Guru (“idhmavāha”).

### **Stanza 33**

**vibhajya tanayebhyaḥ kṣmām  
rājarṣir malayadhvajah  
ārirādhayiṣuḥ kṛṣṇam  
sa jagāma kulācalam**

**( saḥ rājarṣiḥ ) That saintly king ( malayadhvajah ) Malayadwaja ( vibhajya ) partitioned ( kṣmām ) the earth ( tanayebhyaḥ ) among his sons ( jagāma ) and proceeded ( kulācalam) to the mountain of Malaya ( ārirādhayiṣuḥ ) with the intention to worship ( kṛṣṇam ) Shri Krishna Bhagavan.**

**Note :** Through the above stanza it is conveyed that Malayadwaja made arrangements for listening to the glories of Shri Krishna Bhagwan as well as established various systems of worship on the earth. This is the inner meaning of what is stated as Malayadwaja partitioned the earth to his sons and went to worship the Lord.

Now, through the following stanzas the story shifts back to Puranjana, who is now in the form of a woman in this birth, and how that life form develops detachment to material things (as

opposed to his/her previous life) and how she develops the habit of caring the teachers etc.

### Stanza 34

*hitvā gr̥hān sutān bhogān  
vaidarbhī madirekṣaṇā  
anvadhāvata pāṇḍyeśam  
jyotsneva rajanī-karam*

( *iva* ) **Just like (  *jyotsnā*  ) the moonshine follows (  *rajanī-karam*  ) the moon, (  *vaidarbhī*  ) the princess of Vidarbha, (  *madirekṣaṇā*  ) who had beautiful eyes, (  *hitvā*  ) gave up (  *gr̥hān*  ) her home, (  *sutān*  ) her sons (  *bhogān*  ) and all other material comforts, (  *anvadhāvata*  ) and followed (  *pāṇḍyeśam*  ) the king Malayadwaja.**

### Stanza 35

*tatra candravasā nāma  
tāmraparṇī vaṭodakā  
tat-puṇya-salilair nityam  
ubhayatrātmano mrjan*

### Stanza 36

*kandāṣṭibhir mūla-phalaiḥ  
puspa-parṇais tṛṇodakaiḥ  
vartamānaḥ śanair gātra-  
karśanaṁ tapa āsthitaḥ*

( *tatra* ) **The place where Malayadwaja went (  *nāma*  ) had three rivers by name (  *candravasā*  ) Chandravasa, (  *tāmraparṇī*  ) Tamraparni (  *vaṭodakā*  ) and Vatodaka.**

**( mrjan ) He purified ( ātmanah ubhayatra ) both his body and mind ( nityam ) every day ( tat-punya-salilaiḥ ) with the pious waters of these rivers.**

**( vartamānaḥ ) He continued to live only on ( kandāṣṭibhiḥ ) roots, seeds of grains, ( mūla-phalaih ) fruits, ( puṣpa-parṇaiḥ ) flowers, leaves, ( tṛṇodakaiḥ ) grass and water.**

**( āsthitah ) He thus carried on with ( tapaḥ ) his great penance ( śanaiḥ ) and over a period of time gradually ( gātra-karśanaṁ ) his body started becoming thin.**

### **Stanza 37**

*śītoṣṇa-vāta-varṣāṇi  
kṣut-pipāse priyāpriye  
sukha-duḥkhe iti dvandvāny  
ajayat sama-darśanaḥ*

**( sama-darśanaḥ ) By constantly remaining equipoised ( ajayat ) he could conquer ( dvandvāni ) the debilitating ( iti ) factors like ( śītoṣṇa-vāta-varṣāṇi ) cold, heat, wind, rains, ( kṣut-pipāse ) hunger, thirst, ( priyāpriye ) likes and dislikes, ( sukha-duḥkhe ) happiness and unhappiness etc. -**

### **Stanza 38**

*tapasā vidyayā pakva-  
kaṣāyo niyamair yamaiḥ  
yuyuje brahmaṇy ātmānaṁ  
vijitākṣānilāśayah*

**( tapasā ) Because of his penance ( vidyayā ) and austerities, ( pakva-kaṣāyah ) he became totally unconcerned about his needs and desires; ( yamaiḥ ) simultaneously due to his observing self control/forbearance ( niyamaiḥ ) and strict observance to the regulatory principles ( vijitākṣānilāśayah ) he became a person who had conquered all his sense organs.**

**( yuyuje ) Thus he could connect ( ātmānam ) his life of air  
( brahmaṇi ) with that Supreme Being instantly.**

### **Stanza 39**

*āste sthāṇur ivaikatra  
divyaṁ varṣa-śataṁ sthiraḥ  
vāsudeve bhagavati  
nānyad vedodvahan ratim*

**( āste ) He positioned himself ( ekatra ) at one particular place  
( sthiraḥ ) and remained still ( sthāṇuḥ iva ) just like a pillar  
( varṣa-śataṁ ) for period of one hundred years calculated to  
the time ( divyaṁ ) of the divine beings. ( na veda ) He did not  
know**

**( anyat ) about any other thing ( udvahan ) because he carried  
within him ( ratim ) intense love of devotion ( bhagavati )  
towards the Bhagavan ( vāsudeve ) Shri Vasudeva.**

### **Stanza 40**

*sa vyāpakatayātmānam  
vyatiriktatayātmani  
vidvān svapna ivāmarśa-  
sākṣīnam virarāma ha*

### **Stanza 41**

*sākṣād bhagavatoktena  
guruṇā hariṇā nrpa  
viśuddha-jñāna-dīpena  
sphuratā viśvato-mukham*

**Narada continues his discourse to King Prachinabarhis -  
( nrpa ) Hey King!**

**( sākṣāt ) Perfectly ( uktena ) getting himself imbided with**

( *guruṇā* ) the principles ( *bhagavatā* ) of Shri Bhagavan, ( *hariṇā* ) Shri Hari;  
 ( *viśuddha-jñāna-dīpena* ) through the pure and intelligent conscious light ( *sphuratā* ) radiant ( *viśvato-mukham* ) and spread out incessantly at all places;  
 ( *saḥ virarāma ha* ) he remained himself ( *vidvān* ) in such a way and in a situation with total knowledge and identity ( *āmarśa-sākṣiṇaṁ* ) of that supreme conscious intelligence, ( *ātmānaṁ* ) as if that it was the same supreme conscious bliss ( *vyāpakatayā* ) which ignites and makes manifest from within the body and other sense organs as well as which is spread out in and through all of them ( *svapne iva* ) just like in the dream stage, ( *vyatiriktatayā* ) and at the same time as if ( *ātmani* ) that supreme conscious bliss is a stand off independent of all these.

Note : The above situation is being re emphasized through the following stanza.

#### Stanza 42

*pare brahmaṇi cātmānaṁ*  
*paraṁ brahma tathātmani*  
*vīkṣamāṇo vihāyekṣām*  
*asmād upararāma ha*

By remaining in the position of placing ( *ātmānaṁ* ) his own life/his own conscious being ( *pare* ) with that of the supreme ( *brahmaṇi* ) conscious being ( *tathā* ) and in the same similar manner ( *paraṁ brahma* ) placing that supreme conscious being ( *ātmani ca* ) within himself ( *vīkṣamāṇo* ) without having any duality of perception, ( *vihāya* ) he could give up ( *īkṣām* ) even that perception ( *upararāma* ) and retired ( *asmāt* ) from this worldly situation in this manner. ( *ha* ) Oh what a wonder!

**Note :** The conclusion through the above stanza is that Malayadwaja Pandya could reach the position of permanent peace through these processes of perceiving himself non dually with the supreme consciousness, whereafter he even went beyond this situation of nonduality concept thereby completing the process of unification permanently.

### **Stanza 43**

*patim parama-dharma-jñam  
vaidarbhī malayadhvajam  
preṇṇā paryacarad dhivā  
bhogān sā pati-devatā*

**( sā vaidarbhī ) As far as Vaidarbhi was concerned, ( pati-devatā ) she considered her husband alone as the supreme being ( dhivā ) and after discarding ( bhogān ) all the material comforts, ( preṇṇā ) she very devotedly ( paryacarat ) served ( patim ) her husband ( malayadhvajam ) Malayadwaja, ( parama-dharma-jñam ) the most knowledgeable person concerning the righteous methods.**

### **Stanza 44**

*cīra-vāsā vrata-kṣāmā  
veṇī-bhūta-śīroruhā  
babhāv upa patim śāntā  
śikhā śāntam ivānalam*

**( cīra-vāsā ) She wore her attire using the rags of woods (like dried leaves, thin tree barks etc.), ( vrata-kṣāmā ) was very thin because of her continued austerities, ( veṇī-bhūta-śīroruhā ) and her hair over her head became matted over a period of time. ( śāntā ) She was like subdued fire without smoke ( analam ) but with high fire potential from within ( śikhā iva ) as she was a**



**flame ( śāntam ) very much condensed ( babhau ) radiating  
brightness ( patim upa ) by remaining close to her husband.**

### **Stanza 45**

*ajānatī priyatamaṁ  
yadoparatam aṅganā  
susthirāsanam āsādyā  
yathā-pūrvam upācarat*

**( yadā ) The situation in which Malayadwaja was at this time  
( ajānatī ) could not be understood ( aṅganā ) by Vaidarbhi  
( priyatamaṁ ) that her husband ( uparatam ) had attained  
permanent peace. ( āsādyā ) She considered ( susthirāsanam )  
that her husband was sitting comfortably meditating upon  
himself ( upācarat ) and continued to give service to him ( yathā-  
pūrvam ) as ever before.**

### **Stanza 46**

*yadā nopalabhetāṅghrāv  
ūṣmāṇaṁ patyur arcatī  
āsīt samvigna-hṛdayā  
yūtha-bhraṣṭā mrgī yathā*

**( arcatī ) As she was doing worship to Malayadwaja's feet,  
( yadā na upalabheta ) she could realize that she was not feeling  
( ūṣmāṇaṁ ) the heat ( aṅghrau ) from below the feet ( patyuh ) of  
her husband. ( āsīt ) At that time she became ( samvigna-hṛdayā )  
very much perturbed in her heart ( mrgī yathā ) exactly like a  
she deer when it gets anxious ( yūtha-bhraṣṭā ) while getting  
separated from her herd.**

### **Stanza 47**

*ātmānaṁ śocatī dīnam*

*abandhum viklavāśrubhiḥ  
stanāv āsicya vipine  
susvaram praruroda sā*

**( śocatī ) Saddened deeply ( dīnam ) as she felt helpless  
( abandhum ) without anyone close to her ( vipine ) in that forest,  
( sā ) she ( praruroda ) cried profusely ( susvaram ) and loudly  
( āsicya ) drenching ( stanau ) her breasts ( viklavāśrubhiḥ ) with  
her tears of sorrow.**

### **Stanza 48**

*uttiṣṭhottīṣṭha rājarṣe  
imām udadhi-mekhalām  
dasyubhyaḥ kṣatra-bandhubhyo  
bibhyatīm pātum arhasi*

**( rājarṣe ) “Hey the saintly king! ( uttiṣṭha ) Stand up, ( ittiṣṭha )  
stand up! ( arhasi ) You ought ( pātum ) to protect  
( imām udadhi-mekhalām ) this world which is surrounded by the  
whirling ocean ( bibhyatīm ) of fear arising from ( dasyubhyaḥ )  
the dacoits, ( kṣatra-bandhubhyaḥ ) and other kings who are  
unworthy.”**

### **Stanza 49**

*evam vilapatī bālā  
vipine ’nugatā patim  
patitā pādayor bhartū  
rudaty aśrūṇy avartayat*

**( bālā ) That innocent Vaidarbhi, ( anugatā ) who had followed  
( patim ) her husband ( vipine ) to the forest in this manner,  
( patitā ) fell down ( vilapatī ) wailing ( evam ) like this ( pādayoḥ )  
at the feet ( bhartuḥ ) of her husband ( avartayat ) and  
shed**

**( *asrūṇi* ) her tears ( *rudatī* ) while crying profusely.**

### **Stanza 50**

*citim dārumayīm citvā  
tasyām patyuh kalevaram  
ādīpya cānumaraṇe  
vilapanī mano dadhe*

**( *citim citvā* ) After assembling the funeral pyre ( *dārumayīm* ) made from the logs of woods ( *kalevaram* ) and placing the dead body ( *patyuh* ) of her husband ( *tasyām* ) upon it, ( *ādīpya ca* ) she lighted the pyre ( *vilapanī* ) while crying profusely ( *manah dadhe* ) whereafter she decided ( *anumaraṇe* ) to discard her body by entering into the burning pyre.**

### **Stanza 51**

*tatra pūrvatarah kaścit  
sakhā brāhmaṇa ātmavān  
sāntvayan valgunā sāmṇā  
tām āha rudatīm prabho*

**( *prabho* ) Hey King Prachinabarhis! ( *tatra* ) At that particular time and place there came ( *kaścit* ) someone ( *ātmavān* ) who was a very knowledgeable ( *brāhmaṇah* ) brahmin ( *pūrvatarah* ) and who was a very old ( *sakhā* ) and close friend. ( *sāntvayan* ) He consoled ( *rudatīm* ) that profusely crying ( *tām* ) Vaidarbhi ( *valgunā* ) with his most beautiful and ( *sāmṇā* ) endearing words ( *āha* ) and talked to her.**

**Note :** The expression in the above stanza “*pūrvatarah sakhā*” has to be related to the Supreme Being Who is the constant friend of the life and Who had remained for ever, and shall always remain for ever. Please also refer to the Stanza 10, Chapter 25, Volume 4, where the expression is: “*tasyāvijñāta-nāmāsīt sakhā avijñāta-ceṣṭitaḥ*”.

Even while starting the explanation about the story of Puranjana, description about this friend, the constant companion of life, has been mentioned.

### Stanza 52

*brāhmaṇa uvāca  
kā tvaṁ kasyāsi ko vāyaṁ  
śayāno yasya śocasi  
jānāsi kiṁ sakhāyaṁ mām  
yenāgre vicacartha ha*

*( brāhmaṇa uvāca ) The brahmin said to Vaidarbhi:  
( tvaṁ kā ) Who are you? ( kasya asi ) Whose daughter are you?  
( ko vā ) Who is ( ayaṁ ) this person ( śayānaḥ ) who is lying  
down here ( yasya ) about whom ( śocasi ) you are worried  
about? ( jānāsi kiṁ ) Do you recognize me, ( mām ) who is that  
( sakhāyaṁ ) friend of yours, ( yena ) with whom ( vicacartha )  
you had always been moving together ( agre ) in the earlier  
times? ( ha ) What a wonder!*

Note : “agre vicacartha” - this expression in the above stanza conveys that even before the creation this life form (of Vaidarbhi), which is Jiva Atma, had always been together with me, that is the Parama Atma.

The reason as to why the Jiva Atma has forgotten its association with Parama Atma is being explained below:

### Stanza 53

*api smarasi cātmānam  
avijñāta-sakhaṁ sakhe  
hitvā mām padam anvicchan  
bhauma-bhoga-rato gataḥ*

**( sakhe ) Hey friend! ( api smarasi ) Do you recollect ( ātmānam ) about yourself ( avijñāta-sakham ) having with you a friend known as “Avijñāta”? ( bhauma-bhoga-rataḥ ) With the desire to enjoy the material comforts on the earth, ( gataḥ ) you know you had gone ( padam ) to places ( anvicchan ) in search of them, ( mām hitvā ) after giving me up.**

**Note :** In the above stanza Vaidarbhi is being addressed as “sakhe” which is masculine gender, though the person is a female. This is just to make it clear that it is the same Vaidarbhi, the female, who was a male, Puranjana, in the previous birth.

Through the following six stanzas, the pitfalls faced by the Jiva Atma for having given up the friendship of Avijñāta, the Parama Atma, are being described.

#### **Stanza 54**

**haṁsāv ahaṁ ca tvaṁ cārya  
sakhāyau mānasāyanau  
abhūtām antarā vaukaḥ  
sahasra-parivatsarān**

**( ārya ) Hey the gentle person! ( tvaṁ ca ) You ( ahaṁ ca ) and me, ( sakhāyau ) as friends, ( mānasāyanau ) stayed together in the lake of Manasa (within the expanse of the heart) ( haṁsau ) as swans ( abhūtām ) and remained like that ( sahasra-parivatsarān ) for periods more than thousands of years ( antarā vā ) without having any ( okaḥ ) specific place.**

**Note :** The inner meaning of the above stanza is that both the Jiva Atma and Paramatma are the purest of the pure like the swans enjoying in the vast space of heart equated to a lake (Manasa).

#### **Stanza 55**

*sa tvaṃ vihāya mām bandho  
gato grāmya-matir mahīm  
vicaran padam adrākṣṭh  
kayācin nirmitaṃ striyā*

**( bandho ) Hey friend! ( saḥ tvaṃ ) You being what you were as described ( mām vihāya ) left me away ( mahīm gataḥ ) and reached the earth ( grāmya-matiḥ ) with the sole intention of enjoying the material comforts. ( vicaran ) You wandered here and there ( adrākṣṭh ) and found out ( padam ) a place of residence ( nirmitaṃ ) built ( kayācit striyā ) by some woman.**

**Note :** “kayācit striyā” = refers to the powers of illusion/Maya Shakti. “Padam” = refers to the place of residence meaning thereby the material body.

Now, through the following stanza, the specialities about the same are being explained.

### **Stanza 56**

*pañcārāmaṃ nava-dvāram  
eka-pālaṃ tri-koṣṭhakam  
ṣaṭ-kulaṃ pañca-viṇaṃ  
pañca-prakṛti strī-dhavam*

**( strī-dhavam ) That place of residence, which was under the complete control of the woman, ( pañcārāmaṃ ) had: five gardens, ( nava-dvāram ) nine entry gates, ( eka-pālaṃ ) one protector, ( tri-koṣṭhakam ) three walls of fences, ( ṣaṭ-kulaṃ ) six families residing, ( pañca-viṇaṃ ) five bazaar streets, ( pañca-prakṛti ) and built with five kinds of material elements.**

**Note :** The above statement is being explained in detail below.

### **Stanza 57**

*pañcendriyārthā ārāmā  
dvāraḥ prāṇā nava prabho  
tejo-'b-annāni koṣṭhāni  
kulam indriya-saṅgrahaḥ*

### **Stanza 58**

*vipaṇas tu kriyā-śaktir  
bhūta-prakṛtir avyayā  
śakty-adhīśaḥ pumāms tatra  
praviṣṭo nāvabudhyate*

**( prabho ) Hey my gentle friend! ( pañcendriyārthāḥ ) Five sense objects ( ārāmāḥ ) are the gardens (five senses that acquire knowledge are sight, taste, smell, sound and touch),**

**( prāṇāḥ dvāraḥ ) which act through entry points ( nava ) known as the nine gates ( the two eyes, two ears, one mouth, two nostrils, the genitals and one rectum),**

**( tejo-'b-annāni ) fire, water and earth elements ( koṣṭhāni ) making for the three fences,**

**( kulam ) the six families being ( indriya-saṅgrahaḥ ) the aggregate total of the mind and five senses.**

**( kriyā-śaktiḥ ) When the energy for activities ( śakty-adhīśaḥ ) together with the intelligence of illusory energy (Maya Buddhi), which becomes the actual controller, ( praviṣṭaḥ ) enters into ( tatra ) within the body, ( na avabudhyate ) such a situation leads to forgetfulness of one's real self.**

**( vipaṇaḥ tu ) Thus, the body or the person is considered as the market place ( bhūta-prakṛtiḥ ) of all the five material elements of nature ( avyayā ) in which the interaction takes place for ever and ever.**

### Stanza 59

*tasmiṁs tvaṁ rāmayā spr̥ṣṭo  
ramamāṇo 'śruta-smṛtiḥ  
tat-saṅgād īdr̥ṣīm prāpto  
daśām pāpīyasīm prabho*

*( prabho ) Hey my gentle friend! ( tvaṁ ) You,  
( tasmin ) having inhibited yourself thus within that city  
( meaning thereby the body ),  
( spr̥ṣṭaḥ ) and having got defeated ( rāmayā ) by the beautiful  
woman owner of that city ( meaning thereby the illusionary  
powers of the Maya Shakti ),  
( ramamāṇaḥ ) and having enjoyed yourself constantly  
together with that woman,  
( aśruta-smṛtiḥ ) totally forgot about your own real self,  
( tat-saṅgāt ) and because of your complete  
connection/identification with that woman ( prāptaḥ ) you  
have reached ( īdr̥ṣīm ) this stage of ( daśām ) existence (   
pāpīyasīm ) which is full of sins.*

### Stanza 60

*na tvaṁ vidarbha-duhitā  
nāyaṁ vīraḥ suhṛt tava  
na patis tvaṁ puraṅjanya  
ruddho nava-mukhe yayā*

*( tvaṁ ) You ( na ) are not ( vidarbha-duhitā ) the daughter of the  
Vidarbha King. ( ayaṁ vīraḥ ) This Malayadwaja Pandya ( na )  
is not ( tava ) your ( suhṛt ) endearing husband. ( tvaṁ na ) You  
were also not ( patiḥ ) the husband ( puraṅjanyaḥ ) of that  
Puranjani, ( yayā ) because of whom ( ruddhaḥ ) you were so  
much captivated ( nava-mukhe ) in the city of nine gates.*

### Stanza 61



*māyā hy eṣā mayā sṛṣṭā  
yat pumāṁsaṁ striyaṁ satīm  
manyase nobhayaṁ yad vai  
haṁsau paśyāvayor gatim*

**( pumāṁsaṁ ) In your previous life you determined yourself that you were a man.**

**( manyase ) Now you are thinking yourself ( striyaṁ ) to be a woman ( satīm ) very loyal to your husband.**

**( yat ) This type of situation ( māyā hi ) is only due to the illusory energy ( Maya Shakti ) ( sṛṣṭā ) created ( mayā ) by Me. ( ubhayaṁ na ) In fact both these things have not materialised the way you are perceiving.**

**( yat vai ) That is because, ( haṁsau ) both of us are swans, which is nothing but pure consciousness.**

**( paśya ) Try to see through ( gatim ) the real situation ( āvayoḥ ) of us.**

### **Stanza 62**

*ahaṁ bhavān na cānyas tvam  
tvam evāhaṁ vicakṣva bhoḥ  
na nau paśyanti kavayaś  
chidraṁ jātu manāg api*

**( bhoḥ ) Hey friend! ( ahaṁ ) I (the Supreme Being/Supreme Consciousness) am ( bhavān ) you alone.**

**( tvam ) You (the life form) ( na ca ) are not ( anyah ) a different being.**

**( tvam eva ) You are, in fact, ( ahaṁ ) Me.**

**( vicakṣva ) Just think about it.**

**( kavayah ) The knowledgeable persons ( na paśyanti ) do not see ( jātu ) ever ( chidraṁ ) any distinction ( nau ) between you and Me ( manāk api ) even a little.**

**Note :** The above stanza establishes and reiterates that what is “tat” (meaning the Supreme Being) and what is “tvam” (the life form) are in fact one and single alone. The inner content of what is meant by “tat tvam asi” has been explained through this stanza.

The differential perception is only due to ignorance. This is highlighted through the following stanza with suitable example.

### Stanza 63

*yathā puruṣa ātmānam  
ekam ādarśa-cakṣuṣoḥ  
dvidhābhūtam avekṣeta  
tathāivāntaram āvayoḥ*

**( antaram ) There is distinction ( āvayoḥ ) between both of us ( tathā eva ) only to such an extent ( yathā ) as to the manner in which ( puruṣaḥ ) a person sees ( ekam ātmānam ) his own single body ( dvidhābhūtam ) differently in two distinct ways ( avekṣeta ) like seeing him himself ( ādarśa-cakṣuṣoḥ ) in the mirror and being seen through the eyes of another person.**

**Note :** The same single embodiment of life form (Atmaswarup), depending upon its knowledge and ignorance, reflects the Supreme Consciousness (the Brahman) and also the mannerisms of the life form (the Jiva) depending upon the situation in which it exists, and, therefore, the differential perception is not the true reflection.

One person’s body reflects on the mirror in a particular way. The person knows that it is he alone. When another person sees this person, that other person sees him as a distinct entity.

### Stanza 64

*evam sa mānaso haṁso  
haṁsena pratibodhitāḥ  
sva-sthas tad-vyabhicāreṇa  
naṣṭām āpa punaḥ smṛtim*

**( evam ) In this manner, ( saḥ haṁsaḥ ) that swan (the life form) ( mānasaḥ ) which was together in the Manasa lake known as the heart, ( pratibodhitāḥ ) was awakened ( haṁsena ) by the other swan (the Supreme Consciousness).**

**( sva-sthaḥ ) Thus the swan (the life form) realized its own real position and placed itself into its own true self.**

**( punaḥ āpa ) He also recaptured once again his memory (that he himself is the Supreme Brahman - ahaṁ Brahmaṣmi) ( smṛtim ) which memory ( naṣṭām ) had temporarily got separated from him ( tad-vyabhicāreṇa ) because of his departing away from his friend Avijnatha.**

**Note :** Saint Narada tells Prachinabarhis that whatever he had stated till now is not a mere story.

### **Stanza 65**

*barhiṣmann etad adhyātman  
pāroksyeṇa pradarśitam  
yat parokṣa-priyo devo  
bhagavān viśva-bhāvanaḥ*

**( barhiṣman ) Hey Prachinabarhis! ( etat ) The above explanations (in the story form of Puranjana) convey ( adhyātman ) the highest spiritual contents as to achieving self realization ( pradarśitam ) and presented ( pāroksyeṇa ) through indirect description.**

**( yat ) That is because, ( devaḥ ) Shri Hari, ( viśva-bhāvanaḥ ) Who is the very source of the entire universe, ( bhagavān ) and Who is the embodiment of all the knowledge and prosperities,**

***( parokṣa-priyaḥ ) in fact likes the stories carrying potent meanings conveyed through indirect descriptions.***

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***This concludes the twenty eighth chapter of Volume 4 of Srimad Bhagavatam.***

***Hari Om***