

DASAMA SKANDAM

CHAPTER 18 (VOLUME 10)

LORD BALARAMA KILLING THE DEMON PRALAMBA

PREFACE

This chapter is again a demonstration and reiteration of the truth that when everyone's mind is filled with joy and all the persons are engaged in the devotional service to the Bhagavan (as the Gopa children play around with Shri Krishna and Balarama) there can never be a place for the presence of sinful activities in that area. The elimination of the demon Pralamba by Balarama has to be read in this context, rather than as a mere story format. Even though Shri Krishna, as a Principle is the knower of everything and a constant witness to each and every development, He prefers to keep quiet so that this demon Pralamba, who disguised himself as a Gopa boy and mingled with other children during their play time, is annihilated at the appropriate time. The story indicates that the very wish of the Bhagavan is sufficient enough to ensure that such sinful personality is removed from the earth. It did not require His direct intervention. It was His own potency, Shri Balarama, who took over the responsibility to do this job at the appropriate time. At a place (in Vrindavana) where the summer time automatically turns into spring time and where even the rays of the sun shun away from making such a place hot in summer,

what to talk of the capacity of a demon to spread his sinful activities where Shri Bhagavan is physically present?

Stanza 1

*śrī-śuka uvāca
atha kṛṣṇaḥ parivṛto
jñātibhir muditātmabhiḥ
anugīyamāno nyaviśad
vrajaṁ gokula-maṇḍitam*

(śrī-śuka uvāca) Shri Sukha continued his discourse to King Pareekshit:

(atha) Thereafter, (after the incidences as to how Shri Krishna saved all the inhabitants of the Gokula from the fierce forest fire as described in Chapter 17), early in the morning, (kṛṣṇaḥ) Shri Krishna (nyaviśat) returned from the forest (parivṛtaḥ) encircled (jñātibhiḥ) by his own people, (muditātmabhiḥ) whose hearts were filled with happiness, (anugīyamānaḥ) and who continuously sung in praise about His deeds, (vrajaṁ) and thus reached the Gokula, (gokula-maṇḍitam) which was looking so beautiful with the circle of cows stationed there.

Stanza 2

*vraje vikṛīḍator evaṁ
gopāla-cchadma-māyayā
grīṣmo nāmartur abhavan
nāti-preyāñ charīriṇām*

(vikṛīḍatoḥ) As both of them (Shri Krishna and Balarama) were indulging in their pastimes, (gopāla-cchadma-māyayā) in

the guise of cowherd boys (vraje) in the Gokula (evaṁ) in this manner, (rtuḥ abhavat) there came the season (grīṣmaḥ nāma) known as the summer time, (na ati-preyāñ) which is not very pleasing (śarīriṇām) to the living beings.

Stanza 3

**sa ca vṛndāvana-guṇair
vasanta iva lakṣitaḥ
yatrāste bhagavān sākṣāt
rāmeṇa saha keśavaḥ**

(yatra) In which place, (rāmeṇa saha) in the company of Balarama, (keśavaḥ) Shri Krishna, (bhagavān) Who is the repository of all the prosperities and good qualities of the entire universe, (āste) is stationed (sākṣāt) in the real sense, (vṛndāvana-guṇaiḥ) in that place which is Vrindavana, having acquired such good qualities because of Shri Krishna's presence there, (saḥ ca) even the summertime described above (lakṣitaḥ) could be seen (vasantaḥ iva) just like that of the spring time.

Stanza 4

**yatra nirjhara-nirhrāda-
nivr̥tta-svana-jhillikam
śaśvat tac-chīkararjīṣa-
druma-maṇḍala-maṇḍitam**

(yatra) In Vrindavana, even in this summer time, (nirjhara-nirhrāda-nivr̥tta-svana-jhillikam) one cannot hear the sound being made by the crickets because of the continuous flow of water falls coming down from the streams through the hills; (śaśvat) and because of the continuous (tac-chīkararjīṣa-

druma-maṇḍala-maṇḍitam) sprinkling of water in the region due to the pressure of flow through the streams the entire place was decorated with groups of trees all of which were clustered with green leaves.

Stanza 5

*sarit-saraḥ-prasravaṇormi-vāyunā
kahlāra-kañjotpala-reṇu-hāriṇā
na vidyate yatra vanaukasām davo
nidāgha-vahny-arka-bhavo 'ti-śādvale*

*(yatra) During this (summer) time Vrindavana (ati-śādvale) was covered with plenty of green grass all around.
(vanaukasām) The residents of the forest (Vrindavana)
(na vidyate) never felt (davaḥ) the burning heat
(nidāgha-vahny-arka-bhavaḥ) which is normally felt in summer times, or the heat from the fire, or the heat directly from the sun.*

*(sarit-saraḥ-prasravaṇormi-vāyunā) That was because of the continuous cool breeze coming into Vrindavana after touching the waves over the rivers, lakes and the streams,
(kahlāra-kañjotpala-reṇu-hāriṇā) which cool breeze carried with them the fragrant pollen from the water flowers like varieties of lotuses and other similar flowers.*

Stanza 6

*agādha-toya-hradinī-taṭormibhir
dravat-purīṣyāḥ pulinaiḥ samantataḥ
na yatra caṇḍāṁśu-karā viṣolbaṇā
bhuvo rasaṁ śādvaitaṁ ca grhṇate*

*(yatra) During this (summer) time in Vrindavana,
(agādha-toya-hradinī-taṭormibhiḥ) because of the waves hitting both the shores of the rivers which had very deep waters,*

(pulinaiḥ) the sandy banks got mixed (dravat-purīsyāḥ) with the liquified mud due to the continuous flow of water (samantataḥ) at all places (bhuvah rasam) and the entire earth of that area was always moistened, (śādvalitam ca) and the entire area was having full of coolness of the wet green grass. (caṇḍāmsu-karāḥ) The rays of the (summer) sun (na grhṇate) never dared taking away either the moisture from the earth or the coolness of the grass (viṣolbaṇāḥ) as if these were very dangerous poisons for the sun rays.

Stanza 7

*vanam kusumitam śrīman
nada-citra-mrga-kulam
gāyan mayūra-bhramaram
kūjat-kokila-sārasam*

(vanam) Vrindavana, during this (summer) time, (kusumitam) became such a beautiful and enriched place endowed with plenty of flowering trees and creepers, (śrīmat nada-citra-mrga-kulam) with varied varieties and kinds of animals whose sounds filled the entire atmosphere, (gāyan mayūra-bhramaram) coupled with the singing of peacocks and the humming of bees, (kūjat-kokila-sārasam) apart from melodious cooing of the cuckoos and cranes.

Stanza 8

*krīḍīyamāṇas tat kṛṣṇo
bhagavān bala-saṁyutaḥ
veṇuṁ viraṇayan gopair
go-dhanaiḥ saṁvṛto 'viśat*

(tat) In this Vrindavana endowed with such scenic and aesthetic enrichment of natural bounties, as described above,

(bhagavān kṛṣṇaḥ) Bhagavan Shri Krishna, (veṇuṁ virañayan) playing his flute, (aviśat) entered into it, (bala-saṁyutaḥ) in the company of Balarama, (saṁvṛtaḥ) and surrounded (gopaiḥ) by the Gopa children (go-dhanaiḥ) as well the cattle of Vrindavana (krīḍiṣyamāṇaḥ) with the intention to play around.

Stanza 9

*pravāla-barha-stabaka-
srag-dhātu-kṛta-bhūṣaṇāḥ
rāma-kṛṣṇādayo gopā
nanṛtur yuyudhur jaguḥ*

(gopāḥ) All the cowherd boys (rāma-kṛṣṇādayaḥ) starting with Balarama and Shri Krishna, (pravāla-barha-stabaka-srag-dhātu-kṛta-bhūṣaṇāḥ) decorating themselves abundantly with newly grown tender leaves, peacock feathers, clusters of flowers picked up afresh from the plants, garland of flowers, and coloured minerals, (nanṛtuḥ) danced, (jaguḥ) sang (yuyudhuḥ) and circled around as if they were wrestling among themselves playfully.

Stanza 10

*kṛṣṇasya nṛtyataḥ kecij
jaguḥ kecid avādayan
veṇu-pāṇitalaiḥ śṛṅgaiḥ
praśaśamsur athāpare*

(kṛṣṇasya nṛtyataḥ) As Shri Krishna was dancing, (kecit jaguḥ) some of the Gopa boys sang in rhythm;

*(kecit) some others (avādayan) played the musical background matching the rhythm of dance and song (veṇu-pāṇitalaiḥ) by playing their flutes, by clapping their hands, (śṛṅgaiḥ) and by blowing the buffalo horns;
(atha apare) while some others (praśaśamsuḥ) stood as spectators praising the way in which Shri Krishna danced.*

Stanza 11

*gopa-jāti-praticchannā
devā gopāla-rūpiṇau
īḍire kṛṣṇa-rāmau ca
natā iva natām nrpa*

*(nrpa) Hey King Pareekshit! (devāḥ) All those divine personalities (gopa-jāti-praticchannāḥ) who are now disguised as the inhabitants of Gokula (gopāla-rūpiṇaḥ) and assuming the form of the cowherd boys,
(īḍire ca) were praising (kṛṣṇa-rāmau) both Balarama and Srikrishna, (natā iva) just like the way in which all the stage actors praise (natām) the other stage actor.*

Stanza 12

*bhrāmaṇair laṅghanaiḥ kṣepair
āsphoṭana-vikarṣaṇaiḥ
cīkrīḍatur niyuddhena
kāka-pakṣa-dharau kvacit*

*(kāka-pakṣa-dharau) Both Balarama and Sri Krishna, whose curly little hairs spread out from their heads up to their ears,
(kvacit) sometimes, (bhrāmaṇaiḥ) danced and whirled around by holding their hands together;
(laṅghanaiḥ) sometimes, jumped around;
(kṣepaiḥ) sometimes, threw themselves around;*

(āsphoṭana-vikarṣaṇaiḥ) sometimes, clapped their hands, and pulled each other; (cikrīḍatuḥ) and continued playing like these (niyuddhena) as if they were fighting a duet wrestling.

Stanza 13

*kvacin nr̥tyatsu cānyeṣu
gāyakau vādakau svayam
śaśaṁsatur mahā-rāja
sādhu sādhy iti vādinau*

(mahā-rāja) Hey King Pareekshit! (kvacit) Sometimes, (anyeṣu) while other Gopa children (nr̥tyatsu) were dancing, (svayam) both Balarama and Sri Krishna assumed themselves (gāyakau) the role of the singers, (vādakau) and sometimes as musicians, (śaśaṁsatuh) and appreciated the performances of the other children (sādhu sādhy iti vādinau ca) by uttering the words like very good, very good.

Stanza 14

*kvacid bilvaiḥ kvacit kumbhaiḥ
kvacāmalaka-muṣṭibhiḥ
aspr̥śya-netra-bandhādyaiḥ
kvacin mṛga-khagehayā*

*(kvacit) They played sometimes (bilvaiḥ) with the fruits of the Bilva tree,
(kvacit) some other times (kumbhaiḥ) with the fruits of the Kumbha tree,
(kva ca) and at some other times (āmalaka-muṣṭibhiḥ) with palmful of Amalaka fruits.*

(kvacit) Sometimes (aspr̥śya-netra-bandhādyaiḥ) they played the game of eating without touching the eatable by hand (eating directly by mouth), sometimes they played the game of identifying one another by blindfolding, (mṛga-khagehayā) and in this manner continued their various types of games imitating the deeds of animals and birds.

Stanza 15

*kvacic ca dardura-plāvair
vividhair upahāsakaiḥ
kadācit spandolikayā
karhicin nr̥pa-ceṣṭayā*

(kvacit) They played sometimes (dardura-plāvaiḥ) by hopping like the frogs, (vividhaiḥ) some other times by doing different kinds of (upahāsakaiḥ) mocking and cutting jokes, (kadācit) some other times (spandolikayā) by doing swinging, (karhicit) and on some occasions (nr̥pa-ceṣṭayā ca) assuming the role of a king and performing the deeds of such a king.

Stanza 16

*evam̐ tau loka-siddhābhiḥ
kr̥ḍābhiḥ ceratur vane
nady-adri-droṇi-kuñjeṣu
kānaneṣu saraḥsu ca*

(evam̐) In this manner, (tau) both Balarama and Sri Krishna, (vane ceratuḥ) wandered around in the forest (nady-adri-droṇi-kuñjeṣu) through the rivers, mountains, mountain slopes and valleys, groves of creepers, (kānaneṣu) and through the forests (saraḥsu ca) and lakes, (kr̥ḍābhiḥ) while playing all along different kinds of games

(loka-siddhābhiḥ) which are played in the world in the ordinary course of life.

Stanza 17

*paśūmś cārayator gopais
tad-vane rāma-krṣṇayoḥ
gopa-rūpī pralambo 'gād
asuras taj-jihṛṣayā*

(rāma-krṣṇayoḥ) While Balarama and Sri Krishna, (gopaiḥ) in the company of the Gopa children, (cārayatoḥ) were grazing (paśūn) the cattle (tad-vane) in the forest, (asuraḥ) a demon (pralambaḥ) by name Pralamba (agāt) reached there (gopa-rūpī) assuming the features of a Gopa cowherd boy (taj-jihṛṣayā) with the intention to kidnap Balarama and Sri Krishna.

Stanza 18

*taṁ vidvān api dāśārḥo
bhagavān sarva-darśanaḥ
anvamodata tat-sakhyam
vadham tasya vicintayan*

(dāśārḥaḥ) Even though Shri Krishna (sarva-darśanaḥ) is the One Who is always a witness to everything, (bhagavān) and Who is the knower of each and everything, (vidvān api) despite having recognized about the presence (taṁ) of this (assumed) Gopa boy who reached there, (anvamodata) preferred (tat-sakhyam) to have friendship with him (vicintayan) while thinking (vadham) about the plan of action to execute the methods to kill (tasya) that demon.

Stanza 19

*tatropāhūya gopālān
kṛṣṇaḥ prāha vihāra-vit
he gopā vihariṣyāmo
dvandvī-bhūya yathā-yatham*

**(kṛṣṇaḥ) Shri Krishna, (vihāra-vit) Who was inclined to
indulge in his pastimes, (upāhūya) called (gopālān) all the
Gopa children (tatra) to him (prāha) and said.
(he gopāḥ) “Hey the Gopa children! (yathā-yatham) According
to the age and strength, (dvandvī-bhūya) let us separate
ourselves into teams consisting of two (a pair) each
(vihariṣyāmaḥ) and then play.”**

Stanza 20

*tatra cakruḥ parivr̥ḍhau
gopā rāma-janārdanau
kṛṣṇa-saṅghaṭṭinaḥ kecid
āsan rāmasya cāpare*

**(tatra) At that time (gopāḥ) all the Gopa children (cakruḥ)
nominated (rāma-janārdanau) Balarama and Sri Krishna
(parivr̥ḍhau) as the leaders of the teams.
(kecit) Some of them (kṛṣṇa-saṅghaṭṭinaḥ āsan) assembled under
the leadership of Shri Krishna; (apare) while the remaining
(rāmasya ca) got together under the leadership of Balarama.**

Stanza 21

*ācerur vividhāḥ krīḍā
vāhya-vāhaka-lakṣaṇāḥ
yatrārohanti jetāro
vahanti ca parājitāḥ*

(āceruḥ) They conducted (vividhāḥ) very many (krīdāḥ) games (vāhya-vāhaka-lakṣaṇāḥ) in which the final outcome of the game was to carry the winner by the loser on his shoulders. (yatra) In this game, (jetāraḥ) the winner (ārohanti) sits over the shoulders of the loser; (parājitāḥ) the loser (vahanti ca) carries the winner and walks around.

Stanza 22

vahanto vāhyamānās ca
cārayantaś ca go-dhanam
bhāṇḍīrakam nāma vaṭam
jagmuḥ kṛṣṇa-purogamāḥ

(kṛṣṇa-purogamāḥ) Shri Krishna and many other children (vahantaḥ) at times were carrying others, (vāhyamānāḥ ca) while at other times were being carried by others.

While doing all these (cārayantaḥ ca) they were simultaneously grazing (go-dhanam) the herd of cows. Gradually all of them (jagmuḥ) went near (vaṭam) a huge banyan tree (bhāṇḍīrakam nāma) known as Bhandirakam.

Stanza 23

rāma-saṅghattino yarhi
śrīdāma-vṛṣabhādayaḥ
krīḍāyām jayinas tāms tām
ūhuḥ kṛṣṇādayo nrpa

(nrpa) Hey King Pareekshit! (śrīdāma-vṛṣabhādayaḥ) When Shri Dama, Vrishabha etc., (rāma-saṅghattinaḥ) who were the team members under the leadership of Balarama, (yarhi jayinaḥ) became the winners (krīḍāyām) in the game, (kṛṣṇādayaḥ) the members under the leadership of Shri Krishna (ūhuḥ) individually carried (tām tām) each one of them.

Stanza 24

*uvāha kṛṣṇo bhagavān
śrīdāmānaṁ parājitaḥ
vṛṣabhaṁ bhadrasenas tu
pralambo rohiṇī-sutam*

**(bhagavān) When Bhagavan (kṛṣṇaḥ) Shri Krishna (parājitaḥ)
became the loser in the game (uvāha) He carried (śrīdāmānaṁ)
Shri Dama over his shoulders.**

**(bhadrasenaḥ) Bhadrasena (vṛṣabhaṁ) carried Vrishabha,
(pralambaḥ) while Pralamba (rohiṇī-sutam tu) carried
Balarama.**

Stanza 25

*aviśahyaṁ manyamānaḥ
kṛṣṇaṁ dānava-puṅgavaḥ
vahan drutataraṁ prāgād
avarohaṇataḥ param*

**(manyamānaḥ) As Pralamba already knew (aviśahyaṁ) that he
cannot beat the invincible (kṛṣṇaṁ) Shri Krishna,
(dānava-puṅgavaḥ) that demon of great strength, (vahan)
carried Balarama (prāgāt) and crossed over (drutataraṁ) very
fast (param) to a distant place (avarohaṇataḥ) bypassing the
spot on which he was supposed to place down Balarama from
his shoulders.**

Stanza 26

*tam udvahan dharāṇi-dharendra-gauravaṁ
mahāsuro vigata-rayo nijaṁ vapuḥ
sa āsthitaḥ purata-paricchado babhau
taḍid-dyumān uḍupati-vād ivāmbudahaḥ*

(saḥ mahāsuraḥ) That great demon, (who had assumed the form of a Gopa boy and played in the midst of the other Gopa children till now),

(udvahan) who was thus carrying (tam) Balarama (dharaṇi-dharendra-gauravaṁ) whose enormous weight was like that of the king of the mountains,

(vigata-rayah) lost the momentum of his speed of walking, because of which he could not retain his assumed form of a Gopa child and, therefore, (āsthitaḥ) presented himself (nijam vapuḥ) in his original demonic form.

(puraṭa-paricchadaḥ) That demon, who was attired with golden coloured clothes and who was wearing gold ornaments,

(babhau) was looking (ambudaḥ iva) just like the clouds (uḍupati-vāt) holding the moon above (tadid-dyumān) with the strokes of lightning appearing from time to time.

Stanza 27

*nirīkṣya tad-vapur alam ambare carat
pradīpta-drg bhru-kuṭi-taṭogra-damṣṭrakam
jvalac-chikhaṁ kataka-kirīṭa-kunḍala-
tviṣādbhutaṁ haladhara īṣat atrasat*

(haladharaḥ) Balarama was, (īṣat) for a while, slightly (atrasat) surprised

(nirīkṣya) upon seeing (tad-vapuḥ) the real form of that demon,

(carat) who was moving ahead (alam) with the required speed (ambare) in the sky,

(pradīpta-drg bhru-kuṭi-taṭogra-damṣṭrakam) whose eyes with thick eyebrows were blazing and who had very fearsome teeth, (jvalac-chikhaṁ) whose hairs over his head were radiant with burning heat,

(abbhutaṁ) and whose overall form was so much astonishing

*(kataka-kirita-kunḍala-tviṣā) because of the shine of the armlets,
crown and earrings he was wearing.*

Stanza 28

*athāgata-smṛtir abhayo ripuṁ balo
vihāya sārtham iva harantam ātmanah
ruṣāhanac chirasi dr̥ḍhena muṣṭinā
surādhipo girim iva vajra-ramhasā*

*(atha) Subsequently, (balah) Balarama (āgata-smṛtiḥ)
immediately realized about the real situation (that the one
who was carrying him was in fact the demon, Pralambasura)
(abhayaḥ) and became fearless.
(harantam iva) As the demon was thus kidnapping Balarama
and taking him away (vihāya) after separating
(ātmanah sārtham) from his companions,
(ahanat) Balarama hit (śirasi) the head (ripuṁ) of the enemy
demon (dr̥ḍhena) with his powerfully held (muṣṭinā) fist (ruṣā)
very angrily,
(iva) just like (surādhipaḥ) Lord Indra (girim) hit the
mountain (vajra-ramhasā) with the force of his Vajra weapon
(thunderbolt weapon).*

Stanza 29

*sa āhataḥ sapadi viśṛṇa-mastako
mukhād vaman rudhiram apasmṛto 'surah
mahā-ravaṁ vyasur apatat samīrayan
giriḥ yathā maghavata āyudhāhataḥ*

*(sa asuraḥ) That demon Pralambasura, (āhataḥ) who was hit
thus by Balarama on his head,
(viśṛṇa-mastakaḥ) with his head split, (vaman) vomiting out
(rudhiram) blood (mukhāt) from his mouth,
(apasmṛtaḥ) losing his consciousness, and, thereafter,*

(*vyasuḥ*) losing his life itself,
(*sapadi*) instantly (*apatat*) fell down on the earth (*mahā-
ravaṁ*) making (*samīrayan*) a huge sound,
(*giriḥ yathā*) just like the huge mountain made the loud sound
(*āyudhāhataḥ*) when it was hit by the Vajra weapon
(*thunderbolt weapon*) (*maghavataḥ*) of Lord Indra.

Stanza 30

*dr̥ṣṭvā pralambaṁ nihataṁ
balena bala-śālinā
gopāḥ su-vismitā āsan
sādhu sādhu iti vādinaḥ*

(*dr̥ṣṭvā*) Upon seeing as to how (*pralambaṁ*) the demon
Pralambasura (*nihataṁ*) was killed (*bala-śālinā*) by the very
powerful (*balena*) Balarama, (*gopāḥ*) the inhabitants of
Gokula (*su-vismitā āsan*) became very much astonished and
praised the actions of Balarama (*sādhu sādhu iti vādinaḥ*) by
saying “very good, very good”.

Stanza 31

*āśiṣo 'bhigr̥ṇantas taṁ
praśaśaṁsus tad-arhaṇam
pretyāgatam ivāliṅgya
prema-vihvala-cetasah*

(*prema-vihvala-cetasah*) The inhabitants of Gokula were very
much overwhelmed with love and affection towards
Balarama.

(*āliṅgya*) They embraced him (*pretyāgatam iva*) as if he had
gone over to the other world and just returned alive.
(*praśaśaṁsuḥ*) All of them praised Balarama’s great deeds

(āśiṣaḥ) and blessed (tam) him (abhigṛṇantaḥ) well using the most appropriate words (tad-arhaṇam) as he very much deserved such blessings from them.

Stanza 32

*pāpe pralambe nihate
devāḥ parama-nirvṛtāḥ
abhyavarṣan balam mālyaiḥ
śaśamsuḥ sādhu sādhu iti*

(pāpe) When the greatest sinner, (pralambe) Pralambasura, (nihate) was thus killed by Balarama, (devāḥ) all the divine beings, (parama-nirvṛtāḥ) who became very happy, (abhyavarṣan) showered (mālyaiḥ) the garlands of flowers (balam) on Balarama (sādhu sādhu iti śaśamsuḥ) and glorified his deeds by praising him through their words “very good, very good.”

---000---

This concludes the eighteenth chapter of Volume 10 (Dasama Skandam) of Srimad Bhagavatam

Hari Om