CHAPTER NINE
THE CONCLUSION
After a careful analysis and study in the foregoing chapters of this research monograph of the handling of the Vatsalya Rasa by the two giant literatures, — Sant Surdas in Hindi and Mahapurush Shri Madhabdeva in Assamese, the researcher finds that both of them were well-versed in giving expression to this 'Rasa' in their writings. Since both of them belong to the Krishna-Bhakti sect, who were attracted and influenced by the Shrimad Bhagawat Purana; rather, who followed this Purana and were writers of the same family of language, i.e., Indo-Aryan family, there are similarities in their writings as regards to the content and subjectmatter. But it is also a fact that there are certain differences between them as regards to their style and way of expression. There is of course, a striking similarity between them as regards to the expression and illustration of the Vatsalya Rasa.

In Hindi literature, Surdas can be regarded as the best poet of the Vatsalya sentiment; while in Assamese literature the same may be said of Shri Madhabdeva. Surdas gave expression to almost all 'Rasas' in his poetry; but his expression of the Vatsalya Rasa is superb. In case of Shri Madhabdeva although his expression of different 'Rasas' is limited and less numerous than those of Surdas, yet it is true that his expression of the Vatsalya Rasa is also superb and so unique that he is second to none in Assamese literature in this regard. Both of them understood the Vatsalya sentiment very well and gave expression
to it in such a manner that they arrived at such a high position which no other writer could surpass them till now.

In expression of the Vatsalya Rasa, both the poets used it elaborately and extensively. The two aspects of this Rasa viz., the Sanyog and the Biyog Vatsalya Rasa are covered by them both. Of course, it is a fact that Surdas is more elaborate and more voluminous than Shri Madhabdeva. This fact has also been analysed in this monograph in its appropriate place, that what Shri Madhabdeva did, he did it only to link them all to the preaching of the "Eksaraniya Bhagawati Dharma", pronounced by Shri Shankardeva while Surdas did it only as a 'Bhakt of Lord Krishna'. So, Shri Madhabdeva besides being a 'Bhakta of Lord Krishna', was a preacher also whatever the difference in their attitude might be, it is a fact that both Surdas and Shri Madhabdeva handled the Vatsalya Rasa elaborately and very successfully in their writings.

In the case of the Sanyog Vatsalya Sentiment, Shri Madhabdeva is superb; while Sant Surdas attained mastery over both the Sanyog and the Biyog Vatsalya sentiments. The fact that Shri Madhabdeva is more at home with the Sanyog Vatsalya Rasa than the Biyog one, may be due to his devotion to Krishna. Since his heart is full of Krishna consciousness and therefore, could not think of parting with Him even for a moment. But Surdas wanted to show that pangs of separation makes a man more and more devoted.
From the point of literature both the writers were with poetic genius. They expressed everything in a flawless poetic style which attracts the readers as it may touch the human heart easily. The central character of their writing is Krishna, and for the major part of their writing, it is the young Krishna. Both of them are more affluent in depicting the picture of young Krishna than that of the adult one. The young Krishna and his childlike activities played, the major role in their writings. Even the mischiefs committed by Krishna were presented with pride and glory. Because for both of them Krishna was none but the Lord Himself and what he did was a 'Lila' rather than ordinary activities of an ordinary child.

Even all these activities were performed not without any reason nor without any ultimate result. For example, in Shri Madhava-dv's 'Arjunā Bhanjan', the punishment which Yasoda wanted to inflict upon Krishna for certain mischief, became a blessing in disguise for the two gods, Nalkuber and Monigriba who were undergoing the term of a curse against them and who are now freed by the grace of Krishna. Again in case of the 'Nakhan hori' which is regarded as a disgrace for every common child, Surdas regarded it as a 'lila' and a matter of pride through which he gave birth to the Vatsalya sentiment.

Besides these, there are some striking similarities in the way and course of their life of Surdas and Shri Madhava. These similarities may be very much accidental yet it must be said that they bear immense influence on their lives and works.
First, both of them were lifelong bachelor. Surdas accepted 'Sannyasa' and therefore did not care to enter into family life while after being initiated into 'Charana', Shri Madhabdeva also did not intend to enter into family life as it could hamper his devotion and service to 'Naam, Deo, Guru and Bhakat', the four 'Truths' of his Dharma. Even he humbly rejected the proposal of his marriage by his 'Guru'. Whatever it might be in their personal life, it might be very easily regarded as one of the major reasons as to why they prepared the Vatsalya Rasa than any other one. Secondly, since the days he was initiated to 'Dixa' by Gurd Ballabhacharyya, Surdas remained as the devotee of Lord Krishna; and began to write in praise of Lord Krishna. He followed pusti-margiya prem Bhakti which is enshrined in the Bhagawata Purana. Now his 'prem' turned mostly into 'Vatsalya prem' which is one of the ways of expression of Bhakti for 'Bhagwan Prapti'. Likewise, Shri Madhabdeva, who was a 'Shakta at the beginning, was initiated into 'Charana' by Shri Shankardeva at the feet of Krishna. Now after the initiation of 'Charana' Shri Madhabdeva began to devote himself to 'Lasya Bhakti', another tradition shown in the Bhagawata Purana. So like Surdas, he began to write in praise of Lord Krishna and used the Vatsalya Rasa enormously to express his Bhakti to Lord Krishna.
Both Surdas and Shri Madhavdeva had sufficient knowledge of human psychology, music and Bhakti. In the first place the indication of the 'Raagas' to be used in particular piece of song necessarily proves their knowledge of music. Without specific knowledge of music such suggestions could have never been made. Moreover their selection of poetic words also proved their sense of music. Secondly, both of them had sufficient knowledge of human psychology. The expression of the Vatsalya Rasa sufficiently proved their knowledge of human psychology, particularly the psychology of a child and a mother. All their writings depicting young Krishna, his activities and the actions and reactions of his mother and other people of Braja show to what extent they had the knowledge of human psychology. In the third place both these writers used the Vatsalya sentiment only as a way to attain Bhakti. They had no other intention in depicting the childlike activities of the Lord in human form than to show respect and reverence to Him.

Another important feature of the writings of Surdas and Shri Madhavdeva is that they were very much successful in depicting the characters of the people. While developing the character of Krishna they had to depict other characters like his parents, his adopted parents, the Gopis, his friends and playmates, the cows and in some cases, certain Asuras and agents of Kansa, who were deputed to kill Krishna. But almost all of them were depicted in such a manner so as to arouse the Vatsalya sentiment leading
to Bhakti. Both of them are never found to deviate from their main aim, that is, to express their Bhakti.

Besides these glaring similarities, Surdas and Shri Madhabdeva differ considerably in their approach and certain other aspects of their writings. First, Surdas wrote in verse only while Shri Madhabdeva was a versatile genius who used different forms of literature like poetry, prose, drama etc. Secondly, Surdas used extensively almost all the Rasas in addition to Vatsalya Rasa. He was well-versed in the use of the Shringaar Rasa also. But Shri Madhabdeva used some selected Rasas and practically speaking he had nothing to do with Shringaar Rasa. Thirdly, Surdas was a 'Bhakta' only while Shri Madhabdeva besides being a Bhakta, was a preacher also. He devoted his time and attention only for preaching his 'Dharma' as propagated by Shri Madhabdeva. Fourthly, although Surdas followed the Bhagawata Purana, yet he depicted the character of one 'Radha' which is absent in the Bhagawat. Shri Madhabdeva in this case followed the Bhagawata faithfully and such characters which are not found in the said purana do not appear in his writings also. Moreover, as stated earlier, Shri Madhabdeva disliked the Shringaar Rasa. Last but not least both these two writers did not write for the sake of literature but they did it only to satisfy their devotion to Krishna, the Lord.

It may be safely concluded that both Sant Surdas and Shri Madhabdeva are two geniuses of Indian literary world, who
in their Hindu traditional way believed in the incarnation of the Lord as Krishna and devoted their whole attention and efforts to illustrate the divine picture of Krishna. Of the several ways of expressing one's devotion they owned their own ways — Surdas the prem Bhakti and Shri Madhahdeva the Dasya Bhakti way of Dharma. In the same manner, of all the Rasas they selected primarily the Vatsalya Rasa in their writings to express their Bhakti. This is also because, this Vatsalya sentiment is not only without any 'Kama' but also inherent in all human being which can easily be aroused. Moreover, other 'Rasas' are full of 'Kama' which stand in the way of the fulfilment of Bhakti.

In cases of both the writers one can find that the lines expressing through the Vatsalya Rasa are superb. Both of them are immortal and their expression more so. They made the Indian literature richer through their precious, artistic and colourful writings.