CHAPTER TWO

THE VATSALYA RASA — ITS ORIGIN, DEFINITION ETC. NATURE OF VATSALYA RASA IN LITERATURE —

a) Tradition of Vatsalya Rasa;
b) Nature of Vatsalya Rasa;
and c) Elements of Vatsalya Rasa.
2.00 VATSALYA RASA: ITS ORIGIN AND DEVELOPMENT

Love and affection for a child is quite instinctive and therefore, quite natural for a man. It is the source of several emotions in him. This 'Vatsalya Bhava', the instinct of love for a child, has been recognised in the oriental as well as in the Western rhetoric. The psychological ground of this acceptance is that like other emotions, the love for a child is quite natural and instinctive. Since one witnesses the reflection of one's son — "atma Bai Jayate Putra, one has deep love for one's children. Even the Western scholars also recognised the importance of the Vatsalya Rasa for the same reason. The psychologist Flugol remarked that a man rejoices to find the development of his own soul at the growth and development of his child. Therefore, it is natural that a man becomes attracted towards his children.

The Vatsalya Rasa has been recognised by the scholars as the tenth Rasa in addition to the existing nine Rasas — the Adi, the Veera, the Vibhatsa, the Roudra, the Snena, the Hasya, the Karuna, the Adbhuta and the Shanta. According to the Sahitya Darpana — "Vatsalya Cha Rasa Eti tena Sa Dasamo Rasa."\(^1\) The love for one's own children or the love of elders for young children gives birth to the Vatsalya Rasa in their heart of hearts. Practically

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1. Sahitya Darpana, pp.3/231
speaking it is one of the major emotions of the human mind and it has direct connections with the instincts of a man.

The use of the Vatsalya Rasa in Indian literature is very old; and the use has been going on. It has been given expression to by the Adikavi Valmiki through the love for Lav and Kush; by the great poet Vyasa, author of the Mahabharata through love of king Dhritarasra for Durvindhana and of the Pandavas for Abhimanyu; and by the famous poet Kalidasa through the love of Sage Kanwa for Shakuntala.

In all the above instances these poets expressed the Vatsalya Rasa in a very simple, natural and lucid style. Like that in Sanskrit this 'Rasa' has been found in the writings of Hindi literature and other Indian literatures also. In the same manner it did not escape the sight of the Sanskrit writers. Throughout almost all the ages, this 'Rasa' has been extensively used by several writers in different Indian literatures. Interestingly, this Rasa had its entrance into the religious literatures which led to the 'Bhakti Rasa'. In the Naradiya Bhakti Sutra there is the description of eleven 'Asaktis' where the Vatsalya has been regarded as one of those 'Asaktis'. Rup Goswami has classified the Bhakti Rasa into two:

1) the Mukhya (the Primary),
and ii) the Gaunya (the Secondary).
Again he sub-divided the Mukhya Bhakti Rasa into five:

a) the Shanta;
b) the Priti;
c) the Prem;
d) the Vatsal; and
e) the Madhura.

Of all these, he has given special importance to the Vatsalya Bhakti.²

There is of course, a difference of opinion about the number of Rasas. The Sage Bharata, who is regarded as the Adi Acharyya of Kavya Shastras classified Rasas into eight categories:

a) the Shringaar;
b) the Hasya;
c) the Roudra;
d) the Karuna;
e) the Veera;
f) the Vibhatsa;
g) the Bhayanak;
and h) the Adbhuta.

He did not recognise the Vatsalya Rasa. In the same manner Anand Vardhana, Mammat, Jagannath and Bhanudatta also did not recognise it. Acharyya Bhoja is the first man to recognise Vatsalya as one of the Rasas. He said that it is not

². Rup Goswami, Hari Bhakti Rasamrit Sindhu, (Dakshin Vibhag Lahari) 5.
difficult to enjoy this nectar like Rasa (Vatsalya Rasa) as its sweetness is more than that of a sweet manna.  

According to Viswanatha, the excellence of this Rasa is quite clear and is equal to the joy and pleasure received from other Rasas. The 'Vatsalya Prem' is its 'Uttarayee Bhava' and love for children is its 'Alambana'. Some qualities of a child like boldness, kindness, etc. are its 'Uddipana Vibhab'. While embracing, touching, caressing etc. are its 'Anubhava' while fear of separation or loss or injury, pride etc. are its Vyabhichari Bhava.

According to Shri Krishna Kavi — "Anye tu Karura Sthayee Vatsalya Dasamopi Chah". He means to say that the 'Sthayee Bhava of the Vatsalya Rasa is the Karuna (Pity)'. A feeling of pity arouses in the heart of the parents when they witness the simplicity and mildness in their children. According to the poet Karna Karpura, the Vatsalya Rasa is an independent Rasa. The 'mamta' (compassion) is the Sthayee Bhava (permanent emotion).

Madhusudan Saraswati, while discussing about the Rasas, remarked that all other Rasas are inferior and only the Bhakti Rasa is like the Sun. The Bhakti Rasa is or

5. Shri Krishna Kavi, Mandar Garanda Chamyu.
four types: i) the Hasya;
   ii) the Sarala;
   iii) the Vatsalya;
and iv) the Madhura.

So he accepted the Vatsalya Rasa as one of the Rasas under the species of the Bhakti Rasa.

Among the scholars of Hindi Ayodhya Singh Upadhyaya 'Hari Andh', and Dr. Nagendra give explicit elaboration of this Vatsalya Rasa. To them the case for this Rasa is quite strong. The emotion of Vatsalya (Love for offspring) is the strongest emotion of a mother and motherhood is quite natural and therefore, the Vatsalya emotion is a natural instinct. The love for one's offspring is the strongest emotion in man, which is related to two principal objects of life 'Dharma' and 'Karma'. Therefore it has a strong and permanent influence on man. Its realisation is quite natural and dominating.

The Vatsalya Rasa emerges out of love for one's offspring. Love has its relationship with fear, attachment and inspiration. The feeling of attachment with the younglings in the mind of the elders is the Vatsalya Shava. It is the result of the natural urge or instinctive urge known as the paternal or maternal instinct in man.

7. Madhusudan Saraswati, Bhagawat Bhakti Rasayana.
Dr. Nagendra speaks of the Vatsalya Rasa in the following way:


Like the Shringaar Rasa, the Vatsalya Rasa is also quite extensive and broad. It has been classified into two:

a) the Sanyog;

b) the Biyog Vatsalya Rasa.

A Sanyog Vatsalya Rasa is emerged when one is with one's children and the Biyog when one is separated permanently or temporarily from them. For example: (for Sanyog Vatsalya):

"Dauri Nand Goyee
Sut Mukh Dekhau,
So Sukh Mope Barani Na Jaye.
Surdas Pahilai Hi Mangyai,
Duch Piwa wam Jasomati Mai."

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8. Dr. Nagendra, Riti Kavya Ki Bhunika, p. 72
9. Surdas, Sur-Sagar, Pad No. 63.
These two types of the Vatsalya Rasa have been discussed in the Chapters V and VI below. As stated above, the feeling of attachment to the younger in the mind of elders is the Vatsalya Bhava and this instinct is quite natural in a man.

2.2 WHAT IS A VATSALYA RASA

It has been referred to above that the Vatsalya Rasa has been accepted as the tenth Rasa in addition to the existing nine Rasas.

--- "Vatsalya Cha Rasa Eti Tena Cha Dashamo Rasa" says Vishwanath. 13

Bhamaha was the first man to identify

10. Shri Shankardeva, Bargeet No. 21 (ed. H.M. Dutta Baruah)
12. Shri Madhabdeva, Bargeet No. 125
13. Vishwanath, Sahitya Darpana, 3/231
this Rasa, who described it as the 'Preyata'. According to Rudrata this Vatsalya is an independent emotion. He also recognised the 'Vatsalya Rasa' and its 'Sthayee Bhav of its 'Preman Rasa' is the 'Sneha'.


On the other hand Abhinav Gupta writes:

"Balak Ka Mata Pita Ke Prati Jo Snehn Hota Hai Uski Vibhrianti Bhoj mein Aur Saman Ayuwale Mitro Ke Sneha Ki Vibhrianti Rati mein hota Hai."

Kavi Karna Karpura also recognised this Rasa. According to him, 'Mamta' is the 'Sthayee Bhav of Vatsalya Rasa. While according to Bhojdeva :

"Sneh Sthayee Bhav Hai, Shishu Ki Kriyaon Uddipan tatha Moh Smrity Adi Vyabhichari Bhav Hai."

The Vatsalya Rasa has also been described as the Bhakti Rasa. According to Madhusudan Saraswati the Bhakti is of four types — a) Hasya, b) Saral, c) Vatsalya and d) Madhur.

"Bhakti Char Prakar Ke Hai
--- Hasya, Saral, Vatsalya Aur Madhur.
Ye Hi Iske Sthayee Bhav Hai."

14. Rudrata, Kavyalankar, Ch. XV
15. Abhinav Gupta, Abhinav Bharti (Tr.)
Dr. Brajeswar Sharma while discussing the Vatsalya Rasa in the writings of Surdas says:


The Vatsalya Rasa is quite instinctive in nature. It is nothing but philoprogenitiveness coming out of one's love and affection for one's children. It is devoid of carnal desire or cupidity. In it, there is a tinge of self-satisfaction. It can also lead to devotion (Bhakti) towards the Lord. Some scholars like Madhusudan Saraswati describe Vatsalya Rasa as a kind of Bhakti Rasa. It is quite wide scope and much wider than other Rasas. Not only men but other creatures have also love for their younglings.

Rup Goswami writes:

"Vibhavavestu Vatsalya Sthayee Pustimupagatath,
ESA Vatsalata Metroha Prakto Shakti Rasan Budhai." 19

To Rup Goswami the Bhakri Rasa is of two types -- in-Mukhya (Primary) and the Gauna (Secondary). He also

18. Dr Brajeswar Sharma, Surdas, p. 264
19. Rup Goswami, Hari Bhakti Rasamrit Sindhu, p.591
classified Bhakti Rasa into five sub-classes — Chint, Priti, Prem, Vatsal and Madhur, of which the Vatsal Bhav has been given the prime place. While Krishna Goswami regards Hasya, Vatsalya Dakhya and Madnuryya as four sub-classes of Bhakti.

The renowned Indian scholar Shamah describes 'Vatsalya' as 'Preyas' while Audrata calls it 'Preyana'. On the other hand Someswar regards it as a part of 'Sati'. Acharyya Viswanath also regards it as a 'Rasa'. He associated this Rasa and says that it produces joy and content and should be given one independent status. The 'Vatsalya Bhava' of this Rasa is love for one's children, while the children are its 'Alambana'. The 'Udipan' comes into existence through the different activities of children, like their bravery, pity, kindness etc, while the 'Romance' through their embracing, kissing, touching etc, and the Vyabhichari Bhava through fear of their loss, fear of their future danger and so on.

In the Narada Bhakti Sutra the Vatsal has been regarded as one of the major 'Asaktis'.

As stated earlier the Vaishnavite Rup Goswami has included the Vatsalya in the Bhakti Rasa. The Western scholars included 'Vatsalya' in instincts and emotions of

20. ibid, Dakshin Bibhag, Lahari- 5
21. Krishna Goswami, Chaitanya Charitamrit, Moi Lila
22. Someswar, "Oneba-Bhaktirvatsalyamiti Ratireba Vishesha."
23. Vishwanath, Sahitya Darpan, Ch. II, pp. 251-53
the human heart. Sigmond Freud included it in the instinct of self and race-preservation. Bane in his "Emotions and the Will" describes it as 'the way of self-expression'. According to Flugale through love for children the parents want to fulfill their own deficiency and to translate their own failure to success.

The opinion of Mac Dougal on the love for children has been regarded as the most important one. To him, the tendency to safeguard a child is at the roof of the love for it. The parents find the success of their life in their children and remain satisfied with them.

2.3 APPLICATION OF VATSALYA RASA IN LITERATURE:

Since long past Indian Sages and Scholars have been recognising this Vatsalya Rasa and been using it in their writings. It is quite natural for a man that like other major instincts, the for a child (Paternal or Maternal instinct) is also in him instinctively. It is, therefore, a major instinct in a man. A man loves his child since he finds the development of his 'self' in the child. The Western scholars also give due importance to this instinct.

There are enormous use of Vatsalya Rasa in almost all the Indian languages. The Adi Kavi (First Poet of the

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24. Freud restated by J.F. Browne in his Psychoscinematics of Abnormal Behaviour, p. 15
25. Bane, Emotions & the Will, p. 80
Valkiki expresses 'Vatsalya Bhava' through Revatis in the Ramayana; the sage Vysa through Suryodhana and Abhimanyu in the Mahabharata; and Lalidas through Shakuntala and Durvasamanaka in the Abhijnana Shakuntalam very emotionally and vividly. In his 'Raghu Vamsam', he gave a very beautiful picture of Raghu Kumar in which he used Vatsalya Rasa and handled it very lively.

Like those in Sanskrit, Vatsalya Rasa has been amply used in Hindi also. There is not a single 'age' in which this Rasa has not been used by writers in Hindi. Even in the religious literatures this Rasa has been very often and very clearly been used. But of all Hindi writers Surdas is superb in this regard. Dr Harbash Lal Sharma remarked, --

"Sur ka Vatsalya-Bhav Bhee Biswa-Sahitya Mein Apna Vishesh Sthan Rakhta Hai."27

Besides Sant Surdas there are some important writers like Goswami Tulsidas, who used Vatsalya Rasa in their poems. Dr. Dwarika Prasad Saxena writes:


27. Harbash Lal Sharma, Sur Aur Unka Sahitya, p. 243
28. Dr. Dwarika Prasad Saxena, Hindi Ki Prachin Pratinidhi Kavi, p. 248
Below some beautiful lines from the 'Ram Charit Manas' have been quoted:

— "Subhag Sez Sobhit Kaushalya
Huchir Tom Shishu God Liye,
Bar Bar Vidhuwan Vilokati
Lochan Charu Chakor Kiye.
Kabahu Paurhi Paya Pan Karawati
Kabahu Rakhati Lay Hiye,
Bal Keli Halarawati
Pulakti Prem-Piyush Piye."29

In other Indian literatures like Bengali Gujerati, Telugu etc. the Vatsalya Rasa has been also depicted although it is not so extensive like that in Hindi. As regards to this Rasa in Bengali Dr. K. Ramnathan remarks:

— "Bengali Vaishnab Sahitya to Madhurya Bhav Kifristi
Se etna Sanadhwa Hain, Vatsalya Bhav Ka Adhik Vistar Sahin
Kar Saka."30

A similar remark has been made by Dr. Ratna Kumar:

— "Gaudiya Vaishnab Padawali Hein Bal Lila Ka Vimar
Karnewale Pad Apexakrit Alp Sankhyak Hain."31

In Gujerati literature also a few writers give expression to this Rasa; but of course, in comparison to Bengali literature, it is quite large. In Telegu literature also the use of

29. Goswami Tulsidas, Ram Charit Manas.
30. Dr K. Ramnathan, Hindi aur Telegu Vaishnab Jhakti
31. Dr. Ratna Kumar, Chollahabi Shati Ke Hindi aur Bangla
    Ke Vaishnab Kavi, p. 265
    Sahitya, p. 265
    Ke Vaishnab Kavi, p. 362
this Rasa is found to be scanty. Yet such references have been found in the Shrimadandhra Bhagawatamu of Vavilla Ramswamy and the Astamahishi Kalyanamu by Tallapak Tiruvengalnath and in the translation of the Bhagwata by Botnia, etc. In this connection Dr. Ramnathan remarks:


In Tamil Literature the use of this Rasa has been found. It is found in the Kamba Ramayana. So also it is found in the writings of Porialwar Tiromoli. In the words of Dr. Chandrakant —

— "Porialwar Ne Vatsalya Bhav Ka Sundar Varnan Kiya Hai. Unhone Bahya Rupon Ke Sath Sath Balakon Ki Nahar Prakrity Ka Sundar Aur Sukma Varnan Kiya hain."33

In Assamese literature, this Vatsalya Rasa has been used by many Bhakta Kavis. Besides Shri Badhabdeva, his 'Guru' Shri Shankardeva also used this Rasa in his writings:

— "Harik Bayana Heri Hai,
Fokare Miswas Nira Mayan Jhurai."

— (Bargeet)34

32. ibid (as in 33), p. 266
33. Dr. N. Chandra Kant: Tamil Aur Hindi Ka Bhakti Sahitya, p. 458
34. Shri Shankardeva, Bargeet No. 30 (ed. by N. Butta Baruah).
During the middle ages two great saint poets of India, Sant Surdas (1478-1583 A.D.) in Hindi and Mahapurush Jadhubdeva (1489-1596 A.D.) in Assamese used Vatsalya Rasa amply in their creations. Both of them, with their own way of expression gave elaborate illustration of a child's simplicity, sullenness, joys and sorrows etc. which attract the attention of all readers. In the case of both of them, Lord Krishna played in Vraja in human born like a common human child with all its virtue and vices. But through this 'Bai Gopala' they express 'Bhakti' (reverence) to the Lord.

2.4:

As regards to the nature of the Vatsalya Rasa, different scholars gave different opinions. Many of them regard it as an independent Rasa.

35. Shri Shankardeva, Kirtan (Kali Laman)
36. Shri Shankardeva, Bhagwat (Lasam Jankoh)
— "Vatsalya Cha Rasa Eti Tena Ja Sasamo Rasasam", says Vishwanath in his Sahitya Darpana. Bhomaha is the first man to recognise it as an independent Rasa. Dr. Nagendra in his 'Riti Kavya Ki Bhumika' accepted it as an independent Rasa like other existing Nine Rasas.

On the other hand some scholars take Vatsalya as one of sub-classes of Bhakti Rasa. In this connection names of Dr. Goswami, Madhusudan Saraswati, Dr. Brajeswar Sharma and others are worth-mentioning. For them, as shown above, it is one of the sub-classes of 'Bhakti'. It leads one to the 'Bhaktimarga'. One can attain God through love also.

There are some other scholars for whom the Vatsalya is nothing but a stage of the Shringaar Rasa. On the other hand, the Western scholar Sigmond Freud included it in the instinct of self and race preservation. The Shringaar leads to the birth of a child and then it turns into love of the child. Sureswara regards it as a part of 'Rati'. But he wants to give one independent status to it.

In contradiction to these views there is yet another view that Vatsalya is not a 'Rasa' for 'Kavyas' at all. This view has been held by scholars like Anand Vardhan, Ramnath, S. Kannath and Bhanudutta, and others. But the ground of their rejection is not at all convincing.

37. as ref. to in No. 1 above.
38. as ref. to in No. 23 above.
Considering all these views, it is evident that whatever Anand Varchan and others say against it, there is 'Vatsalya' feeling in every heart of a man. Not only in imaginary fields of the poets but also in the psychology, it has been established that a man has one paternal instinct (or maternal instinct) in him which leads him to love his child. It is quite instinctive for one to love one's own children. Even it has been found in the animal world. Several great poets, particularly of the Bhakti Kaal (the period of Neo-Vaishnavism) used this Rasa extensively. This 'Rasa' adds sweetness to the poems which can arouse tender feelings in the minds of the readers. It is found in almost all the Indian literatures.

2.5 Elements of Vatsalya Rasa:

The Vatsalya Rasa has several elements. All these elements give birth to the Vatsalya Bhava in one way or other. The following are the major elements of Vatsalya Bhava:

(a) Sthayee Bhava:

The emotions which can never be subdued by any other emotion is regarded as the Sthayee Bhava or permanent emotion. This Bhava may either be Sahayogi (Corporating) or Birodhi (Contradictory) in character. But in all emotions this 'Sthayee Bhava' is present right from the beginning to the end. This Bhava is of two types -- 'sthira' and 'ustha'.

Sthayee Bhava of Vatsalya Rasa:

The Vatsalya is one of the major emotions of a man's heart. It has its own "Sthayee Bhava". It does not vitiate
even when it has been overcome or influenced by any other emotion. The Vatsalya is a quality of the heart and is therefore, related to the natural instincts and emotions of man. As stated above this 'Bhava' has several elements and all of these elements give rise to the emotion in various ways. So, the 'Vatsalya Bhava' gives its expression in different ways at different times. When this Bhava or emotion comes into being in the mind it gives birth to changes of the emotions which may either be joyful or mournful. The following are some of such changes of the mind: Mohila (desire), Ushna (delight), Chinta (anxiety), Shankha (fear) etc. These are directly related to the feelings towards one's own child. All these changes in the Vatsalya Bhava add to the beauty of the Rasa.

(b) Bibhava:

There are several agencies which bring forth the changes (Vikara) of the mind. These agencies may either be the sole reason of change or may co-ordinate with the change. In 'Kavyas' and dramas these agencies are described as - i) the Bibhava, ii) the Anubhava and iii) the Anubhava Bhava.

Bibhava in Vatsalya Rasa:

In the Vatsalya Rasa three types of Bibhavas are evident. They are the Ashroya, Alambana and Uddipana. The place where the Vatsal Bhava has been produced is known as the 'Ashroy'. In the Vatsalya Bhava, the heart of the parents is the 'Ashroy'.

The agencies on the basis of which the Sthayee Bhava is aroused in the Ashroya are known as the 'Alambana Bibhava'. In case of the Vatsal Bhava, the core of parents' heart is the Ashroya and the children are the Alambana. The agencies which are finally responsible for arising the Vatsal Bhava are known as the 'Uddipana'. In the case of Vatsalya Bhava, the activities of a child like its playing its wit and such other activities are the Uddipana.

In a human heart, there are different types of feeling which either joyful and happy or sorrowful and unhappy. Here one finds the Alambana to fulfill one's desires, it gives birth to happy (sukhatmak) feeling and while it is absent it produces unhappy (Dukhatmak) feelings, which is contradictory to the former feeling. These feelings are present in both 'Anyog' and Biyog Vatsalya Rosa.

(c) Anubhava:

The physical reactions which follow the emotion are known as the Anubhava. A 'Bhava' or emotion gives its expression through these reactions i.e., the 'Anubhavas'. The Anubhava has been classified into:

1) Kayik (Physical);
2) Vachik (Relating to Speech);
3) Acharyya (Impatience); and
4) Satwik (Spiritual).
1) Kayik:

The emotions which come into existence through physical actions are regarded as the Kayik anubhava. Such emotions have been expressed through several physical activities like nilingana (Embracing), angasparsa (Touching of limbs), chumbana (Caressing) etc. The embracing of a child or touching its limbs or kissing it are some of the Kayik anubhava of Vatsalya Rasa.

2) Vachik:

When some emotions come to the mind of a man, generally he expresses or tries to express them through some lines or sounds. Such expression of emotions through certain sounds or lines are known to be the Vachik anubhava. In Vatsalya Rasa there are several Vachik anubhavas to express the desire for the children.

3) Acharyya:

With the growing intensity of feeling or emotion, a man sometimes loses patience because he cannot control it. Such reaction of feeling or emotion is regarded as the Acharyya anubhava. In the Vatsalya Rasa this Acharyya anubhava is quite evident through the reactions of the parents when they meet their children or when they are separated from their children.

4) Matwik:

When the reaction against any bhava or emotion is quite harmless and satwa (Good), it is known as the Matwik anubhava.
Viswanath describes it as, — "Satwa Gun Se Utpannya Vikar Satwik Kahlate Hain."  

It is quite spiritual and it has always the good intention behind it. According to Bharat Muni, a 'Satwik Bhava' can be classified into Stambh, Swed, Romance, Sarbhong, Vaipathu, Vaivaru, Ashru and Pralay.

In the Vatsalya Bhava generally the emotions are Satwik or Spiritual, the intentions of which are quite harmless and Satwik i.e., good.

(c) Sanchari Bhava:

The reactions which are produced in the Aelayee Bhava by a feeling or an emotion is the Sanchari Bhava. But these reactions are quite 'Sanchari' (Changing and not permanent). Generally this reaction is evident in the unsettled mind.

Vishwanath remarks:

— "Sthirata Mein Vidyaman Katyaadi Aelayee Bhava Mein Utpann Nir Mayn Arthat Abirbhus Tatha Tirobhut Honewali Bhav Sanchari Bhav Kahlate Hai."  

In the Vatsalya Bhava, a Sanchari Bhava is also evident. It is expressed through such feelings like Ashanka (fear), Harsh (Delight), and Garb (Boasting). Generally when some Alambanas present themselves before the parents, they give birth to some 'Sanchari Bhava' sometimes.

39. Vishwanath, Sahitya Sarpan, Chap. III
40. Bharat Muni, Katya Shastra.
41. as ref. to in No. 39
Such a Sanchari Bhava may be arising in the case of both the 'Sanyog' and the 'Biyog Vatsalya Bhava. In case of the former one, the parents feel happy, delighted, proud etc., at the presence of the child; while in the latter, they feel backward and different emotions like fear, anxiety etc. may rise in their hearts.

In the Conclusion it may be easily said that both the Oriental and the Western Scholars accept Vatsalya (love for a child) as one of the major instincts of a man. It produces the Vatsalya Rasa in literature. The writers, particularly the Indian writers and more particularly the Indian writers of the Bhaktikal use this Rasa in their writings. In almost all the Indian languages this Rasa has been amply used.

The use of this Rasa in the writings of Sant Joras and Shri Madhabheda are discussed in the following chapter in due context.