CHAPTER FIVE

Treatment of Sanyog Vatsalya Rasa in the writings of:

a) Sant Surdas;
b) Shri Madhabdeva; and
c) a brief comparison between these two writers.
The classification of the Vatsalya Rasa has been discussed in the Chapter-III of this monograph. Now we are going to discuss the Sanyog Vatsalya Rasa in the writings of both Surdas and Shri Madhabdeva. As stated therein, the Sanyog Vatsalya sentiment emerges out of the divine pleasure experienced by parents and elderly people whenever they are closely with their children. It is quite psychological and therefore, natural, for one to feel happy at the union of one’s own children.

In this connection, Dr. Munshiram Sharma remarks:

"Ras Ki Nispati mein Sthayee Bhav, Vibhav, Anubhav Tatha Sanchari Bhavan Ki Apeka Hoti Hai, Sanyog Vatsalya Ras mein Sthayee Bhav Bal Brem Hai; Alamban Balak, Ashray Mata, Paribarik Akti, Anya Sambandhi Etyadi Uddipan, Balak Ka Sharirik Saundaryya, Buddhi Chaturyya, Balkeli adi Anubhav, Prasannata, Hasya god god ho jana, God mein lana, Chumna adi. Aur Sanchari Bhav; Pulak, Smrity, Hors, Vasmoy adi Hain." 1

The Sanyog Vatsalya sentiment has different Sanchari Bhavas (Auxiliary Sentiment which strengthen the main sentiment). They are:

a) Hors (Delight);
b) Abhilasha (Expectation);
c) Autsukya (Curiosity);
d) Garb (Boasting);
e) Utsah (Encouragement);

1. Dr. K.R. Sharma, Sur Saurabh
5.01 Treatment of Sanyog Vatsalya Rasa in Surdas’s poetry:

Sant Surdas is quite adept in depicting Vatsalya Rasa. Dr. Nagendra described him as the best poet of Hindi as regards to the expression of this Rasa:


The expression of the Sanyog Vatsalya Rasa in the Kavyas of Surdas is quite remarkable as he gives expression to the simple psychology of a child in a colourful manner. At the same time he never fails to depict the reactions in the heart of the parents. He takes all the Alambanas to express the Vatsalya sentiment in his poetry. Although the primary ‘Ashroy’ of Surdas for the expression of Vatsalya Rasa is Yasoda and Krishna is the ‘Alambana’ yet he takes, from time to time, other ‘Ashroya’ and ‘Alambanas’ in certain places to make his poetry more expressive.

2. Dr. Nagendra, Hindi Sahitya Ka Itihas, p. 216
Surdas expressed the Vatsalya Nasa through all the Sahodari Bhavas. So also his expression of this Nasa gets explicit elaboration through the following activities of Lord Krishna:

1) Krishna Janam (Birth of Krishna);
2) Palna-Jhulna (Krishna on the Cradle);
3) Ghutanon Chalna (Krishna on his knees);
4) Peiron Chalna (Krishna on his foot);
5) Kridayen (Krishna's sports & pastimes);
6) Gocharan (Krishna's Tending of Cows);
7) Makhanchori (Krishna as a butter thief).

Now we discuss the expression of the Sanyog Vatsalya Nasa of Surdas under heads referred to above, one by one:

1) Birth of Krishna:

Krishna was born in the prison of his maternal uncle King Kansa. His parents were helpless since they were imprisoned by Kansa because a divine oracle declared that the eighth son of Daivaki would kill Kansa. Now therefore both Daivaki and Vasudeva were afraid of Kansa and was very much worried about the safety of their coming child. Daivaki, then exclaimed:

"Aho Pati So Upai Kachu Kijoi,
Jihi Upai Apnan Yoh Balak
Hakhi Kans San Lijoi,
Manasa Vacha Kahat Karmana,
Kripa Kabahu Na Patijoin."

Vasudeva was equally worried. But their anxiety vanished when Krishna told them:
When fear for Kansa vanished the hearts of Daivaki and Vasudeva were filled-up with Vatsalya sentiment. At the same time Vasudeva thought of means for safety and security of Krishna. He then stealthily took Krishna on his lap and in spite of all the natural calamities like heavy raining, dark and fearful night, he crossed the river Yamuna and kept Krishna with Yasoda, who was in deep sleep after the labour pain. He took the daughter of Yasoda who was none but 'Yogmaya' herself.

When Yasoda awoke, she found the boy by her side and thought that she had given birth to a son and was filled with joy and delight, the drama which took place and also the divinity of Krishna, she took him as a common human child. Nanda was also glad to know that a son was born to them.

--- "Jago Mahari, Putramukh Dekhau,
Pulaki Ang Ur Main Na Samay,
Gadgad Kanth Bol Nahi Awa,
Haraswant He Nand Bulai,
Awahu Kant Dev Parasan Bhai,
Putra Bhayai Dekhau Dhayi,
Dauri Nand Goye Sut Muk Dekhau.
So Sukh Kopai Barani Na Jaye." 4

3. Surdas, Sur Sagar, Dasam Skandh.
4. Surdas, Sur Sagar, Dasam Skandh, Pad- 631
These lines express the delight of the parents at the birth of Krishna. Not only the parents but all the residents of Braja were delighted:

--- "Mohoi Mohori Brajahar Lutawat
       Anand Ur Jamaj."\(^5\)

At the birth of Krishna, Nand and Yasoda distributed gifts to the people including the inmates of the house and their old servants:

--- "Etni Sunat Magan Hai Rani,
       Bole Liye Nand Rai,
       Surdas Kanchan Ke Abhavan
       Lai Jhagirin Pahina."\(^6\)

Rohini was also delighted and happy. People both men and women of Braja were quite happy and delighted to know that Yasoda had given birth to a son. They began to pour into the house of Nand and to prepare for a ceremony:

--- "Aaj Ban Koyu Wai Janni Jay,
       Tota Hai Re Bhayan Mahari Kai
       Kahat Sunai Sunai,
       Sabahi Ghosh mein Bhayan Kolahol
       Anand Ur Na Jamay."\(^7\)

The people of Braja forget everything and wanted to take Krishna in their lap:

5. ibid, Pad 640
6. ibid, Pad 634
7. ibid, Pad 638
Now it is seen that Surdas illustrated very successfully the Vatsal sentiment in the minds of Nand and Yasoda at the birth of Krishna. Not only Nand and Yasoda but all the residents of Braja were mad at the sight of Krishna. They forgot their duties and wanted to be with Krishna all the times.

ii) **Krishna on the Cradle**:

After the ceremony of the birth of Krishna was over, Yasoda felt the need of a bedstead — a 'Palang' —

"Palni Ate Sundar Garhi Lao Ke Bardhaya,  
Sital Chandan Katau Dhari  
Kharand Hang Lau  
Bibidh Chanki Banau  
Dhanre Banaiya" — She ordered the craftsman.

One day while Krishna was sleeping on his 'Palang', he slipped down from it. It is quite natural and a trifle matter that happens to a child. But Surdas expressed it in a very beautiful way. He expressed the feeling of Yasoda at that moment:

"Hari Kudit Ultai Ke Mukh Juman Layi,  
Chiranjibau Merau Ladilan Main Bhoj Sabhagi.  
Ek Pakh Troy Las Kau Keran Bhayau Kenhai,  
Patki Ran Ultan Parayan Main Kraau Sadra!".  

8. ibid.  
9. ibid., Dasam skandh  
10. ibid.
Another day while Krishna was crying as he slipped from the 'palang' Yasoda came running to him and tried to soothe him.

This is but natural to any and every woman. But Surdas took up the incident and expressed the Vatsal Bhava very lucidly. Yasoda began to sing cradle-songs and patted on Krishna:

"Yasoda Hari Palne Jhulawai,
Halrawai Dulrai Malhawai,
Joi-Toi Kachu Gawai,
Mere Lal Ko Aaw Nindriya
Kahai Wa Jani Suwawai,
Tu Kahe Na Negahi Awai,
Toko Kanh Bulawai." \(^{11}\)

The Cradle-songs made Krishna asleep. But it was only to deceive his mother. Sometimes, again, he pretended to be afraid and sometimes he smiled as he slept. Yasoda tried her best to make him sleep. Such are the rare incidents for a mother to enjoy, and forget herself:

"Kabahu Palak Hari Mudi Let Hai,
Kabahu Adhar Farkawai
Sowat Jani Moun Hete Ke Rahi
Kari Kari Sain Batawai." \(^{12}\)

Once 'Rakshashini' Putna tried to kill Krishna with her poisonous breast-milk. But Krishna killed her by sucking the whole life force instead of her milk. When Yasoda found Krishna beside the dead body of Putna, she could not realise the divine power of her son but she took Krishna into her lap and was afraid of some untoward incidents:

\(^{11}\) ibid.
\(^{12}\) ibid.
Being unaware of the divine power of her son, she was dreading at the sight of the big dead body of the Rakshasini by his side. Now she was afraid of some evil that might occur to her son; and therefore, she took Krishna on her lap for more safety. This clearly indicates the Vatsal sentiment in her.

At the age of four at five months baby Krishna began to babble as if he was going to talk. Now the heart of Yasoda was filled with Vatsal sentiment, a sentiment of love and affection more and more. "Hari Kilakat Jasudaki Kand:" and she experienced heavenly happiness.

"Nirakhi Nirakhi Mukh Kahti Lal Sau, Mo nidhani Ke Dhamiya." The parents, particularly the mothers are always concerned with the well-being of their children. They are always anxious to see that no evil occurs to their children. Dr. Shailbala Agnihotri remarks:

"Mata Ki Vatsalya Janya Ashanka Ka Bhavchitra Dithauna Lagati, Paramatma Se putra Ke Anist Nivaran Ki Sahaauti Janati Yasodake Hup mein Pratax Ho Utha Hai." At the sight of her son, several speculative visions came to the mind of Yasoda. She began to brood over some future scenes. Krishna would do this or that when he would grow;

13. ibid pad 672
14. ibid pad 61
15. ibid pad 81
16. Dr S. Agnihotri - Sur Sahitya Ka Mano Vajnanik ivecnan, pp 161.
he would do or act like this when he would first begin walking on the knees; he would address her as 'Mumy' when he would be able to talk etc. These thoughts and visions gave birth to Yasoda's sentiment in heart of her hearts. This has been depicted by Serdas in a very lucid way:

"Yasomati Kau abhilas Karai,
Kab meri Lal Ghutuwani Renge,
Kab Dharni Pag Dawaik Dherein,
Kab Uwai Dat Luchhe Dekhau,
Kab Trotai Lukh Bachan Jurai,
Kab Hanc hi Baba Kali Bolai,
Kab Janani Kahi Mohi Sarai,
Kab Keri Muchara Sohi Mohan
Joi Jodi Kahi Rosau Jhagarai.
Kab Chau Tanak Tanak Kachi Khai Hai
Apne Kar Jau Ukhaching Jharai."

iii) Krishna moving on knees:

One of the visionary dreams of Yasoda came true when baby Krishna began moving on knees. He began to attempt moving on knees; and his attempt failed several times and had to crawl. But finally he was successful. Now the thrill of delight in the heart of Yasoda knew no bounds:

"Chalat Dekhi Yasomati Sukh Pawai,
Thumki Thumki pag Dharni Rangat Janani Dekhi."

Baby Krishna now attempted to stand erect while crawling on his knees. Yasoda witnessed every step very keenly and with thrill. He now began to do more mischief. He thrust everything into his mouth what ever he found. Even he tried to thrust piece of soil into his mother's mouth. She, then, pretended to be angry and rebuked him angrily:

"Mohar Kahai Na Ugilan Mati,
Bar Bar on ruchi Upajewati,
Mohar Hatn Liye Sati."

17. ibid pad 684
18. ibid pad 126
19. ibid pad 254
Once Krishna, while playing on the yard, tried to catch hold of his own shadow. Every time he tried, the shadow moved to other places. The scene gave birth to immense pleasure in the mind of Yasoda and she called Nanda to come and witness what his son was doing:

"Bali Basha Mukh Nirkhi Yasoda,  
Puni Puni Rand Bulawati,  
Anchara Tar Loi Shanki  
Sur Ke Prabhu Kau Budh Miyawati."  

With such and other examples Surdas not only showed that there was yatsalya Bhav in the hearts of Yasoda but he successfully aroused yatsalya sentiment in the hearts of the readers.

iv) Krishna on his foot:

Yasoda now wanted to see Krishna walking. She taught him to walk. He caught hold of her finger and followed her with trembling feet. Sometimes he fell down. It was a scene for gods to see. Here delights were out of bound when baby Krishna essayed to walk:

"Sikhanwati Chalau Yasoda Moiya,  
Arbarai Kar Pani Johawat,  
Dogmogai Sharni Share Paiya  
Kabhuk Sundar Jadu Illokati,  
Ur nam Bhari Let soliya."  

When Krishna began to talk after moving on his feet it gave pleasure not only to his parents but also to all the residents of Vrindavan. This is rather one of the pleasant moments for parents particularly for the mother, to hear their child talking at first with wrong assent and wrong pronunciation and with divinely sweet tunes. It gave pleasure beyond description to the parents:

"Kahan Loge Mohan Moiya Moiya  
Mand Mahar Sau Baba-Baba  
Aru Haldhar Sau Bhai."  

20. ibid pad 728  
21. ibid pad 733  
22. ibid pad 115
Generally a mother feels happy when her child is happy and sad when her child is sad. Yasoda is no exception to this. At the ceremony of 'Kama bedh of Krishna, Yasoda was very much worried with the fear that making ear-whole would pain Krishna much, but at the same time she was happy that one of the sacraments of her son was going to be performed:

"Lochan Bhari Bhari Doyu Mata, 
Kanchdan Dekhat Jiya Murki. 
Rowat Dekhan Janani Aku Lani Diyaau 
Turat Nauwa Kau Dhurki."23

v) Krishna’s Sports and Pastimes:

Simple games and sports played by young children evoke considerable affection to them in the minds of the parents. There are make - believe and simple activities in their games, sometimes they indulge in provoking each other which gives birth to temporary childish quarrels. Such quarrels donot have any permanent effect. Once the playmates told Krishna that he was brought by Nanda and Yasoda. This infuriated Krishna and he wanted to know the truth:

"Sunahu Kanh, Balbhadra Chabai 
Janmat hi Kau Dhut 
Sursyam Mohi Godhan Ki Sau 
Hai Mata Tu Put."24

Yasoda convinced him that Balram had been joking and she is the mother of Krishna, under such circumstances the motherly appearance of Yasoda which Surdas depicted is definitely very appealing.

23. Ibid - pad 180
24. Ibid - pad 833
Dr. Asha Shiromoni remarks:

"Sur Ke Es Chitromein Bal Prabriti Ka Caundary Ka Jahan Dristabya Hain, Mahan Matake Vatsalyabhishuti Hriday Ki Anupam Rijh Uski Adhik Akarshak Bana Deti Hai."²⁵

Again, like common children Krishna also did not like bathing. Yasoda had to persuade him to take his bath. She now offered to give him all the things of his choice like curd, butter, cheese etc. and made him agree to take bath. Surdas depicted this scene in a very lovely manner,

"Jasumati Jabahing Kanhaiya Anhadhawan Roye Gaye Hari Lotat Re ...

Mahari Bahut Vinti Kari
Rakhat Manat Nahi Kana haiya Re,
Sur Shyam Ati Birujhane
Suni Suni Ant Na Paiyari."²⁶

Sometimes children are after some impossible things. It happened to Krishna. One day young Krishna wanted the moon in his lap. Being disappointed Krishna sat with a grim face. The scene becomes more lovely under the illustration of Surdas:

"Bhaiya Mito Chandra Khilaun Lahau Jaihau Lauti Dharni Par Abahing Terigod Na Ye H1."²⁷

Now, Yasoda persuaded Krishna. How can she persuade the Lord. He was adamant. Disappointed Yasoda exclaimed:

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²⁵ Dr. A. Shiromoni - Hindi Kavya Mein Vatsalya Has
²⁶ Surdas - Sursagar, Dasam Skandh, Pad 224
²⁷ ibid - pad 183
Here also Surdas has also depicted the Vatsal sentiment of Yasoda:

"Hansi Samiyhawati Kahti
Jasomati, Nayi Dulhania Dehau
Teri Sau, Meri Sami Maiya
Abahi Biyahan Tehau." 29

Yasoda wanted to discontinue breast feeding since Krishna attained a stage in which one should not drink from mother's breast. She now wanted to convince him that if he would not leave it then his teeth would decay and his friends would also cut jokes with him. This fact was very lucidly expressed by Surdas:

"Jasumati Kanh hi Yahai Sikhawati
Sunahu Shyam Ab Bade Bhaye Tum Kahi
Snan Pan Chhudawati,
Braja-larika Tonhi Piwat Dekhat Hansat
Laj Nahi Awati,
Jaihain Bigari Dant Ye Ache Taten Kahi
Samujhawati.
Ahjun Chhaudi, Kahayau Kari Merau
Asi Bat Na Bhawati
Sur Shyam Yah Suni Musukane
Anchal Mukhahing Lukhawat." 30

28. ibid
29. ibid
30. ibid — pad 222
Children generally donot like to drink milk because their elders donot take it. They donot understand why a thing which is not taken by elders is given to them and not a thing they like. So it happened to Krishna. He did not like to take milk. Yasoda had to persuade in different ways and through different means:

"Kazri Ko Piya Piyaho Lal,
Jatau Teri Bedhi Barhe,
Jaise Dekhi Aur Braja Balak
Tyon Bal Bet Charhai."\(^{31}\)

Although at the persuasion of his mother he took milk yet he was not satisfied. He wanted to grow bigger immediately so that his mother might not force and compel him to drink milk any more. He asked, —

"Maiya Kabahi Barhegi Choti
Kitiber Mohi Dudh Piwat
Mai Yeh Ajhu Hai Choti.
... ... ... ...
Kacham Dudh Piyawati Pochi Pochi
Deti Na Makhan Roti
Suraj Chirjiwau Dau Maiya
Hari Haldhar Ki Joti,"\(^{32}\)

Krishna was very much attracted to hear the musical sound produced at the time of drawing milk from the cow. He was very interested to do it himself and asked his father to teach him.

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31. ibid - pad 174
32. ibid - pad 783
milking a cow — "Main Duhilau Mohi Duhan Sikhowahu", because he wanted to hear — "Kaise Dhar Judh Ki Bejti."

Nand taught Krishna how to milk a cow very gently and affectionately. It was their main means of living and naturally, therefore, parents are glad when their children show interest to their main means of living. His joy and delight knew no bounds when Krishna attempted milking the cow for the first time:

— "At pat Asan Baitihke
Gadhan Kar Linho,
Dhaar Awat Hi Dekh Dekhi Ke
Braj pati Hansi Dinhau." 33

In this way, Surdas depicted things which generally escape the sight of ordinary men. But these became raw materials which gave birth to the Vatsal sentiment in the minds of men. This shows that Surdas was well versed in creating the Vatsal sentiment through very common incidents. This gave glamour and life to his poetry.

vi) Krishna's Tending of Cows:

Krishna now wanted to go for grazing of the cows like his friends. But Yasoda considered very early for him. The tending of cows in the woods was not very easy. At the same time she was afraid of harm which might be caused to Krishna.

33. ibid - pnd 401
by the agents of Kansa there. Really speaking these were noth-
ing but some 'Bahanas' — lame excuses, as she did not like part
with him even for moments due to her excessive love and affection
for Krishna:

— "Prat Jat Maiya Lai Charan
Ghar Awat Hai Sanjh
Tumharau Kamal Badan Kumhilai Hai,
Rangat Dhamhi Manjh." 34

while tending cows, Krishna, on the other hand also thought of
his mother. His mother might have thought that Krishna would
be starving in woods or might go to the river Yamuna where he
might be in danger. He did not like to hurt the sentiment of
his mother as he also loved her much. He wanted to convince that
nothing untoward happened to him while in the woods:

— "Odan Bhojan Dai Jadhi Kanwaring
Bhukh Lagai Tai Khaiho
Surdas Hai Sakhri Jamun Jal
Saunh Dehu Ju Nahe Haun." 35

Yasoda was not convinced. She yet stuck to her views but when
Balram also advocated. She allowed him to go. But she asked
Balram, times without numbers, to look after him for safety:

— "Haldhan Kahayan Jan Dai Mo Sang
Awahi Aj Saware,
Surdas Balsau Kahai, Jasomati Dekhe
Rahiyaau Pyare." 36

34. ibid — pad 411
35. ibid — pad 412
36. ibid — pad 413
Although Yasoda allowed Krishna to go for tending cows, yet in her heart of hearts, she could not convince herself, managed to conceal her mind and prepared some food for him and sent them with him to be taken in the woods:

"Makhan, Ruti Ari Shital Jal
Jasumati Diyan pathai." 37

All these were the results of the Vatsal sentiment in Yasoda. She did not forget to ask all the mates of Krishna to look after him while in the woods. Even she sent somebody to the woods to bring her news of Krishna’s safety there. Under such circumstances the mind of Yasoda was full of different feelings and sentiment. Surdas very aptly depicted this Vatsal sentiment in Yasoda.

Again when Krishna returned home in the evening from the woods, it became a scene for gods to see. Yasoda would dash to Krishna and would embrace him as if she had been away from him for years together. There cannot be a good example of the Sanyog Vatsal Rasa other than this Surdas sings:

"Jasumoti Dauri Liye Hari Kaniyan
Aju Gayau Merau Gai Charawan
Hau Bali Jau Tichniyan
Mo Karan Kachu Anyau Hai Bali
Ban Fal Tori Nanhaiya
Tumhi Mile Main Ati Sukh Payo
Mere Kunwar Kanhaiya." 38

37. ibid - pad 414
38. ibid - pad 418
Now Yasoda got rid of all her fears and doubts about the safety of her son Krishna. She now forgot herself in ecstasy of affection for the child. Dr. Asha Shiromoni expresses it in the following lines:


Yasoda had so much love and affection that she did not like to part with him under any circumstances. She wanted to be with Krishna like a shadow. Surdas says, —

— "Kaun Pujya Rab Tai Hai Payau
Esí Sundar Bal,
Harashi Harashi Harashi Ke Deti
Surni Kausur Suman Ki Ma." 40

vii) Krishna as butter-thief:

Surdas expresses the Vatsal sentiment through some child-like mischief of young Krishna. Young Krishna did a lot of mischief out of his childlike behaviour. But he was never punished for such mischiefs. Because he was loved not only by his parents but by all the inhabitants of Brāja. Yasoda only laughed when she saw young Krishna doing any mischief. Most of

39. Dr. A. Shiromoni, Hindi Kavyamein Vatsalya 43
40. Surdas - Sursagar, Dasam Skandh pad - 1040.
the mischiefs of Krishna related to milk and milk-products of the Gopis. Young Krishna took a band of his trusted mates with him and entered stealthily into the houses of the residents of Braja and stole cheese, butter and other products from milk. Although the Gopis informed Yasoda all about the stealing by Krishna and his company yet in their heart of hearts they wanted that Krishna should visit their houses frequently. To make his visit sure they prepared their best curd, butter etc. and kept separately for him. Once when he was caught red handed, he presented a sit he did nothing. He shirked the responsibility to his mates. Although the Gopis knew it well that Krishna was the culprit yet they, out of love for Krishna, did nothing to punish him. In stead of punishing him they took him in their arms. Surdas depicts it:

— "Chori Karat Kanh Dhari Paye
    Nishi Basar Mohi Bahut Satayau,
    Ab Hari Hath Hi Aye.
    ... ... ...

Mukh Tan Chitai Bihasi Hari Dinhu
    Ris Tab Goye Bujhai,
    Liyau Syam Ur Laye Gowalini
    Surdas Bali Taye."

Here each and every word expresses the Yatsai sentiment of the gopis. Again Dr. Shiromoni expresses:

41. ibid - p 915
— "Gopiyon Ke Ulhanon Mein Vyakt Khij Ka bhav Vastutak
unke Hriday-Ka Vatsalya Sneh Hai. Vyajninda Ke Madhyam Se Apne
Vahyabhivyakti Karta Hai. Krishna Ki Rup Madhuri Aur Dabo Madhuri-
rise Abhibhut Gopiyen Esi Vyaj Mein Apni Vatsalya Bhanu Ki
Tripti Dhurti Hai."42

Yasoda, on the other hand, did not agree with the gopis
when they complained that Krishna did mischief in their houses.
On the other hand she rebuked them for the false charges against
her son. But when they repeatedly complained, Yasoda tried to
make Krishna realize his mistake. Krishna did yield to the pre-
ssure. Then Yasoda pretended to be angry and threatened him:

— "Hanhaiya Tu Nahi Mohi Grat
Jhatras Ghere Chari, Kat Por Chhar
Chori Kari Kari Khat,
Bakat Bakat Tau Sau Pachi Hari
Naikahu Laj Na Aye."43

Really speaking Yasoda rebuked the gopis and not her lovely son
Krishna. It was only to save the situation. It shows her Vatsa.
sentiment for Krishna. Now Krishna was afraid of his mother’s
anger and told her that it was not he, but the gopis themselves,
who could not check their glutonness ate all the butter and, now
they were telling lies only out of fear to their husbands. The
butter, which was spread on his face, was spread by others for-
cibly to place the guilt upon him:

42. as in No. 39
43. Surdas, Surseeer, Jasom Skandh, pad - 329
—"Maaiya Kain Nehi Makhan Khayau
Khayal Parai Ye Sakha Sab Mili
Mere Mukh Lapatayu." 44

Being blind with love for Krishna Yasoda was readily convinced at the cunning words of Krishna. She immediately forgot about the complaints of the gopis, and took him to arms. Again when the gopis complained incessantly, day in and day out, Yasoda lost her temper. She then tied Krishna to the 'Mukha' with a rope. But the gopis did not want that Krishna should be severely punished. So they chided Yasoda for being very harsh to 'Kanhaiya'. Now Yasoda reprimanded them in a very heart-rendering language. In the words of Surdas:

—"Kahan Lagi Ab Sari Bari Bat,
Tota Merau Tumahing Bandhayau
Tankahi Makhan Khat.
... ... ...
Urhan Kahi Kahi Sanjh Sabare
Tumhing Badhayau Mahi." 45

After punishing Krishna, the heart of Yasoda was filled-up with grief and sorrow. She now wanted to soothe herself; she again took Krishna to her arms, that is what a mother does to correct her child.

44. ibid - pad 360
45. ibid - pad 1037
In this way Surdas illustrated the Vatsal sentiment of Yasoda and the gopis with the help of Krishna's mischief leading to the stealing of butter.

In addition to all these, Surdas illustrated all the 'Sanchari Bhavas' of Sanyog Vatsalya Rasa in his poetry. The most common Sanchari Bhavas of Sanyog Vatsalya Rasa are --

a) Horsh (Delight);

b) Abhilasha (Expectation);

c) Outsukhya (Curiosity);

d) Garb (Boasting);

e) Amarsh (Jealousy);

f) Xobh (anguish);

g) Glani (Disgust) and

h) Tras (Fear) etc.

All these 'Sanchari Bhavas' got their expression in the poetry of Surdas.

a) Delight: At the birth of Krishna, Nand and Yasoda were overflooded with joy and delight and that aroused the Vatsalya sentiment in them. They distributed valuables as gift

46. ibid - pad 1006
to their people at his birth:

— "Mohar-Mohori Braj Hare Lutawat
And Mr Na Samay." 47

Out of love and affection they sometimes embraced him
and sometimes gazed and gazed at the lovely face of Krishna.

b) **Expectation**: All these dreams in the heart of Yasoda
for her son got clear expression in the hands of Sudes. Here
he expressed the tenderness of a mother's heart. Different hopes
and expectations in a tidal wave in the mind of Yasoda about
her son:

— "Jasumati Mau Abhilash Karai,
Kab Merau Lal Ghatwani Range,
Kab Charni Pag Daik Dharai,
... ... ...
Kab Janani Kahi Mohi Rurai." 48

c) **Curiosity**: As a child grows, the curiosity in the
mind of parents particularly of the mother grows more and more.
Yasoda was also very curious to see different things performed
by Krishna:

47. ibid - pad 640
48. ibid - pad 694
d) Boasting: Surdas depicted how Yasoda felt proud at the physical beauty and strength of her son Krishna:

"Pawe Syam Janani Gun Gawat,
Aju Gayau Herau Gay Charawau
Kahi Kahi Mau Hul Sawat
Kaun Punya Tap Tai Mai Payau
Esi Jundar Bal
Harshi Harshi Ke Deti Surane
Kau Suh Suman Ki Mal."

e) Jealousy: During the time of the theft of butter (lakhan Chori) the mind of Yasoda was full of 'amarsh' which has been very clearly depicted by Surdas:

"Kahau Lagi Ab Bari Bari Bat,
Tota Meri Tumbi Bandhayau
Tankahi Lakhan Khat."

f) Anguish: Yasoda did not like that her young son Krishna should go for tending cows. When Krishna took up the charge of tending cows, her mind was full of anguish. She expressed it before the gops. Surdas illustrated it.

49. ibid - pad 728
50. ibid - pad 924
51. as in No. 45
g) **Disgust:** Since gopis repeatedly complained that Krishna had stolen butter, the mind of Yasoda was filled-up with disgust. It is evident when she rebuked the gopis — "Kahau Lagi Ab Bari Bari Bat." ... etc.

h) **Fear:**

Every mother is worried about the security and safety of her son. Yasoda had similar fear in her mind for the safety of her son, particularly when he moved to the wood for tending cows. It was due to fear of Kansa. When Krishna was sent to the bank of the Kalia Lake to fetch some flowers, Yasoda's fear was paramount. She moved from place to place restlessly as she could not remain at peace.

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52. **Main Pathwati Apne Lari Ka Kau**
Awai Man Bahray
Sur Syam Merau Ati Balak
Marat Taging Rigai.

53. **Balaru Kanhri.**

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52. Surdas, Sur Sagar Dasam Skanda, pad - 1128  
53. ibid - pad 1147
In the conclusion it may be easily be said that Surdas was a very keen observer and did not spare any incident which can give birth to Vatsal sentiment in the minds of Nand and Yasoda on one hand and in the minds of the reader on the other. Like any other parent Nand and Yasoda felt the Vatsal sentiment when their son Krishna was with them.

5.02 Treatment of Sanyog Vatsalya Rasa in the poetry of Shri Madhabdeva:

The Vaishnavite Literature Shri Madhabdeva of Assam is also a great writer who gave exposition to the Vatsal Rasa in his creations. He used this Rasa to give birth to the Bhakti Rasa. As stated in the chapter one, he used this Rasa enormously as a part of his Bhakti Rasa.

Here in this chapter, we are concerned with the Sanyog Vatsalya Rasa only while other aspect viz. the 'Biyog Vatsalya' will be treated in appropriate place later. Although the use of this Rasa by Shri Madhabdeva is not so vast in comparison to that of Surdas, yet in Assamese literature he can be regarded as the best writer as far as the use of the Vatsalya Rasa is concerned. Dr. Bhupendranath Rai Choudhury in his article "Surdas Aru Madhabdevar Vatsalyapriti" as edited in the "Madhabdeva Adhyayanar Bhumika" remarks —

"Prachin Bharatiya parampara anusare Duyojana Kaviye Shishur Saralata, Swabhavik Chal-chaturi, theh-bhem, Shishu-krira Etyadir Ane Manoram Barnana Karishe ge siye Swabhobikote pran Tani Dhare. Duyojanar Barnanabor parhi aone Bhab oy ge..."
Dr. Krishnanarayan Prasad, who studied about both Shri Brannkardeva and Shri Madhabdeva elaborately also appreciated the genius in Shri Madhabdeva in his book — "Madhabdeva : Vyaktitwa Aur Krititwa." Dr. Prasad remarked that Shri Madhabdeva is quite successful in depicting the Vatsalya Bhava. Although he was a lifelong bachelor yet he could look Krishnalila through the eye of a mother.


The exposition of the Vatsalya Rasa is found abundantly in his Bargeet (Devotional Songs or Songs sublime), while in his other writings like the Jhumuras (one-act plays) etc. the use of this Rasa is casual only. The primary 'Ashroy' for the exposition of this Rasa is Krishna and Yasoda. He also used Nanda, Balaram, Gops and Gopis as 'Ashraya' from time to time. So also he takes the help of other 'Ashrayas' and 'Alambanas' to express and depict this Rasa in certain places. His exposition of the

54. Dr. B.N. Rai Choudhury, *Surdas Aru Madhavdevar Vatsalya Priti*, p. 76

55. Dr. K.N. Prasad, *Madhabdev : Vyaktitwa Aru Krititwa*, p. 15

Vatsalya Rasa can be studied through the following activities:

1) Birth of Krishna;
2) Krishna in Yasoda's Lap;
3) Krishna's Childlike activities;
4) Krishna's 'Lawanu Churi';
5) Krishna's Sport and pastimes;
6) Krishna's lovely appearance;
7) Krishna's Tending of Cows.

His exposition and illustration of Vatsalya Rasa is also evident in the 'Adi Kanda' Ramayana which is a translation from the Canto I of Valmiki's Ramayana.

First we elaborate the examples of Vatsalya Rasa as found in the Krishna literature of Shri Madhabdeva one by one:

1) Birth of Krishna:

Shri Madhabdeva began illustrating the Krishna life right from his birth. For Shri Madhabdeva Lord Krishna came to this earth in the shape of a man only for 'Jagajana Tarana', i.e., for the salvation of the people. As soon as the news of his birth broke down in Gokul became joyous and came to see him:

"Alo Bhai! Chala Aisa Jai Brindobane
Dekho goiya Ananda Nayane." 57

The whole of Gokul became joyous and Shri Madhabdeva sings

57. Shri Madhabdeva, Bargeet No. 40 (ed. by T.N. Goswami)
The womenfolk blessed Yasoda for the new born. They regarded her as the most fortunate:

--- "Koti Brahmandar Pati Nath Narayan
   So-hari Bayane Tuhu Kayali Chumbera." 59

11) **Krishna in Yasoda's lap and his breast feeding**

Mothers are overflooded with divine joy and heavenly delight when they feel the sucking of milk from their breast by their child. No human being other than a mother can feel such heavenly joy. It is so vividly and in natural tone, depicted by Shri Madhabdeva that no other poet could do it. He even excels Surdas in illustrating it: Dr. Krishnanarayan Prasad remarks, ---

--- "Apne Ap Mein Satbatha Swabhik Avong Kavi Madhabdeva
   Ki Painee Nirixon Shakti Aur Yogya Kavykarita Ke Bejor Pramar
   Hai. Ston-pan Ke Ase Chitra Bal-Manovijnan Ke Adwitiya Kavi
   Surdas Mein bhi Viral Hain." 60

There are several pictures of Ston-pan (breast feeding) of Krishna which can arouse the spirit of Vatsalya sentiment in the mind of a mother. A clear picture of a child taking milk ---

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58. Ibid, No. 38
59. Ibid, No. 134
Sometimes Krishna pretended and does not take milk. His mother solaces him:

"Gobinda! Dudha piyo Dudha piyo
Bolere Jashowa
Dudha Nakhaya Hari
Kande Owa Owa

... ... ... ...
Piye dharo Shire Karo
Dudha piyo Hari,
Mukhe Ston Loiya Kande
Phokari Phokari.
Jagatar Guru Bhav Loiya Manabir
Kandite Akul Moti Koila Jananir."62

Sometimes Krishna is angry when his mother disturbs him in taking milk. But she had to attend some other functions, which Krishna did not like:

"Tana Pana Bine Rasik Gobinda
Kopit Jananik Lai,
Hamak Payodhar-pan Chorai
Xira Rakhite Gayo Mai."63

61. Madhavdeva, Bargeet No. 136
62. Ibid, No. 135
63. Ibid, No. 153
iii) **Krishna's Childlike Activities:**

Krishna being the only son of Yasoda, all his childlike activities were keenly observed and enjoyed by both the parents. Most of the witty and intelligent, sometimes cunning, and childlike activities gave birth to a plethora of Vatsal sentiment in the hearts of Yasoda. They also touch the hearts of the readers as well.

"Jashowake Age Bolata Hari Bhaw
Naju Chinan Karabo Nahi Maw."  

Generally children do not like taking oath and mothers have to persuade them and sometimes they have to show false anger to their children. Again children are generally late-risers in the morning. The mothers have to face a lot of troubles to awake them from sleep. Jashoda is also afraid of the trouble which may be created by Krishna if his sleep is disturbed. But she awakes him in a very lovely manner, a manner which is full of Vatsal love and affection:

"Uthare Utha Bapu! Gopala He
Nishi Parabhata Bhaila." — and immediately she began to kiss when he awakes —

"Mora Putra Buli Jashowa Goali
Buke Bandhi Kole Loila,
Bayane Chumban Kari Ghane Shan
Anande Mogan Bhaila."  

66. ibid, No. 148
68. ibid, No. 145
66. ibid,
Sometimes Krishna complained about many things before his mother, which cent per cent children do. They have no other person so beloved as their mothers and therefore, they believe that only mothers would understand them and mothers would be the best judge for them:

"Hamu Bihanata Kheri Khelawata,
Aju Kichuwe Nahi Khawalari,
Tumahi Hamaku Nahi Dakal Mai
Bhukahing Bara Dukh Pawalari.
Khali Udare Hari Hat Niweshiye
Dekhat Bolat Bani
Apon Tanayako dukha Dekhiye
Mai Nayane Jurawata Pani."67

Again sometimes Krishna did it only to deceive his mother:

"Bhumi Luti Kande
Gopinath Bhandite Maware,
Churi Karia Xira Lawanu Khawe
Bhande Nijare."68

Sometimes Krishna complained before his mother in a very cunning way to avoid punishment for his mischief:

67. ibid, No. 147
68. Shri Madhabdeva, Bhumi Letowa, p. I
In all these and such other cunning and intelligent activities where Krishna's presence of mind has been depicted arise the Vatsal sentiment not only in Yasoda but also in the mind of the readers.

iv) Krishna's 'Lawanu Churi' and other mischief:

As Krishna grew, he began to do some 'Amartha' which Yasoda took as play and pastimes of Krishna out of her love for him. These mischevous but simple childlike activities gave rise to the Vatsal sentiment in the minds of Yasoda.

Krishna began to move from house to house and stole 'Lawanu' (butter) from there with his band of little mischief-makers. Sometimes he was caught red-handed:

=="Mor Ghare Kene Tumi Boleye Gowali
Balaira Kanistha Moi Bole Banamali.

Janilo Janilo Tumi Ghar Najania,
Labanu Kalase Kene Acha Hat dia?

69. Shri Madhabdeva, Bargeet No. 166
Hari Bole Gopi Bera Dosh Paili Bachi
Pipara Guchaibas Lagi Hat die Athi. 70

But what the Gовалinis did was not against Krishna. They
did not want that Krishna should be punished also. On the other
hand they wanted that Krishna should visit their houses every-
day. They were practically not annoyed but loved him from the
core of their heart:

"Jaba Gopi Meli Bawe Hat Tuli
Bole Bhala Kari Nacha,
Hate Dibo Kharu Diba Chini Laru
Bapu Puri Tor Bancha." 71

It shows how were they interested in Krishna's activities.
It was only a 'Bahana' to go to Yasoda and complain against
Krishna. But out of her love and affection for Krishna, Yasoda
rather rebuked them as if it was no fault of her son:

"She Dhandi Gowalisabah Dasik Dasi.
Torasaba Hamari Balak Krishna Chora
Bulia Kalanka Karachi. Chih, Torasabaka
Mukhe Char paroka." 72

The mischief done by Krishna, as referred to by Dr. B.K. Bhattacharyya, does not harm anybody. In this words, —

"The childish trickery of Krishna does not effect our
sense of justice but evokes the sense of laughter." 73

70. Shri Madhabdeva, Pimpara Gchuwa, p. I
71. Shri Madhabdeva, Bargeet, No. 143
72. Shri Madhabdeva, Chordhara, p. 4
73. Dr. B.K. Bhattacharyya, Humour and satire in Assamese
   Literature, p. 78
Sometimes Krishna with all his presence of mind and cunning retorted to the charges of gopis against him:

"Krishna — Ahe Gowarisaba! Apunahi
Sabe Dadhi Dugdha Khai
Hamaka Kalanka Desi. Tora
Sabaka Hamu Charabo Nahi." 74

—or—

"Kanu Bole Ore Gopi Nidaruni,
Tohor Mukhar Gandha Taise Churuni.
Abol Shunia Gopi Napaila Uttar,
Micha Mati Gopire Bhandila Daimoder." 75

Krishna did not take the butter he stole alone but he shared them with his friends:

"Urala Uware Chari Lawanu Bhunjanta Hari
Banar Saba Laiya Sathe
Pinda Lawanu Banar Majhe Khepala
Banare Dharai Lumphi Hate." 76

Some time Krishna became a very good boy and did not steal anything. He now begged 'Lawanu' either from the gopis or from his mother very politely which they could not refuse.

74. Shri Madhabdeva, Chordhara, p. 2
75. Shri Madhabdeva, Pimpara Guchowa, p. 2
76. Shri Madhabdeva, Arjun Bhanjan, p. 3
Shri Madhabdeva gave birth to the Vatsalya Rasa through the stealing of butter by Krishna, which no one took to be a crime but a childlike sport of Lord Krishna.

**V† Krishna's sport and pastimes:**

Since very early days, Krishna played different pastimes, which increased love and affection for him. In some cases his playings, as Madhabdeva depicted, were meant for the salvation of somebody in this world. For example, the Arjun Bhanjan Shumula depicts the salvation of two erstwhile sinners who embodied there as two 'Arjun trees'.

**”—“ Krishnaka Adesh Shuniya Barambar Pradaxina kariva, Landabate Paranam Kayekahu Apuna Thane Choli Bela.”**

But the parents could not realise the divinity in Krishna when Nanda found that Krishna was bound to the 'Drkhal' and he was pulling it to and fro, he smiled at the playing of Krishna but was at the same time afraid that the trees might have fallen.

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77. Shri Madhabdeva, Bhumi Letowa, p. 4
78. Shri Madhabdeva, Bargeet No. 155
79. -do-, Arjuna Bhanjan, p. 6
over him and only with the grace of God he was saved.

— "Nanda- (Hasi Bole) — Aho, Ohi Manika Putali Krishna.
Kamana Daruna Hriday Garuk Page Urukhale Sandhuna Kayti.

etc.

One of the most favourite pastime of Krishna was playing of flute. Not to speak of living things but also the inanimate objects were also delighted to hear his flute-playing.

— "Harira Banshira Bhai! Shunio Karen
Jihetu Banshira Rabe Mohe Tribhuna." 81

And, Mohana Kadamba Tale
Mohan Kanai,
Mohana Madhur Benu
Panchame Gai." 82

According to Shri Madhabdeva, when Krishna plays, it becomes a scene for gods to see and enjoy. It gives birth to love and affection in the hearts of all:

— "Karu Hari Birinda-Bipina Bihara,
Sakal Sura-Suro Munigana Charana,
Charan-dhiyawala Sara,
Abhir Balak Mile Gosai Khelna Khele
Kalindi-pulin Nikunj." 83

80. ibid, p. 7
81. Shri Madhabdeva, Bargeet, 44
82. ibid, No. 52
83. ibid, No. 98
Of all the creatures, that are enchanted and thrilled to witness Krishna playing, Yasoda was the person to be most highly satisfied, enchanted and thrilled:

— "Khelata Gobinda Jashowaka Jange
Manabi Bhav Dekhawata Range." 84

And, "Hasiya Jashowamai Chumbana Ghane Ghan
Duia Madhabe Guna Gai." 85

It is seen therefore, Shri Madhabdeva depicted several scenes of Krishna playing different games and sports which gave birth to the Vatsalya Rasa in the hearts of many.

vi) **Krishna's Lovely appearance:**

For Shri Madhabdeva the beauty of Lord Krishna is beyond any human description or imagination. It is the 'Mohan' — that which allures, attracts, enchants, charms and captivates everybody:

— "Kanur Upama Dite Pare Kon Jan,
Kahaya Madhaba Goti Nander Nandan." 86

and, — "Parama Sundar Maha Manohar
Krishna Anga Jatek,
Man Endviyar Briti Nirantar
Haraya Dekhi Pratek." 87

84. ibid, No. 136
85. ibid, No. 133
86. ibid, No. 51
87. Shri Madhabdeva, Bhakti Ratnawali, p. 4
In this connection Prof. Bhaba Prasad Chaliha remarks. --

— "Madhabar Rachanar Krishna Charitra Chharmagranthar
Parambrahmai Kewal Nahay, Teo Ajan Rasik Byaktir Antarar Jole
Olowa Aru Kalame Rup Diya Asadharan Jyotirmoy Param Purush."

Under such circumstances, the very sight of the "Nanohar
Kanai", gives birth to the Vatsalya Rasa in the minds of all

— Sinhasana Same Dole Trijagata-pati,
Jena Akashat Rabi Shashi Kare Gati.
Nandar Ananda Bori Ranga Joshodor,
Joy Hari Boli Gop-Gopir Jokar.
Gokule Miliya Ache Baikuntha Utsab,
Haripade Goti Mor Kahaya Madhab."^9

Beauty of Krishna Charmed and Captivated not only human
being but also gods:

— "Tribhuna Mohana Muruti Subesh,
Shyam Sharira Neel Kunchita Kesh."^90

This beautiful and lovely appearance of Krishna gave birth
to the Vatsalya Rasa in the minds of Yasoda and the gopis as
well:

— "Nater Madhuri Gopi Mohan Madan Fandere,
Jashomati Nanda-Nayan
Chakor Shyam Sundar Chandere,

88. Prof. B. Chaliha, Madhabcev'Adhyantar Bhumika, p. 98.
89. Shri Madhabdeva, Bargeet No. 129
90. ibid, No. 127
Chaubhiti gopini Berhi Hate Tali Bajaware,
Kahay Madhab Hari Bhuban Bhulaware.*91

vii) Krishna's Tending of cows:

Krishna's tending of cows and other incidents related to cows aroused the Vatsalya sentiment in a good many ways. While Krishna went for tending cows in the woods, Yasoda gave him different varieties of food to be taken there. He carried the food with all his friends. Then the scene of their journey gave birth to sentiment of love and affection in the mind of Yasoda.

It was also pleasant for the friends of Krishna:

--- "Aoju Bana Maha Karaba Bhojana
Janiya Shishu Sakale
Kariya Jatana Saji Dadhi Anna
Khaila Sabe Kuthale." 92

Even the gods came to witness the scene and enjoy:

--- "Gagane Debatagone Rang Dekhat, Shire
Barashit Kumuna Apara." 93

The whole of Gokul enjoy when Krishna went for tending cows.
It gave birth to sentiment of divine love and happiness in all:

--- "Surabhi Tejay Hambaraw
Binod Miliche Thawe Thaw.
Range Bay Shiga Shankhabenu,
Nache Hase Gay Chare Dhenu.

91. Ibid,
92.
93. Ibid, p. 2
Ji Rasa Miliche Brindabane
A Sukha Nahike Tribhubane."^{94}

Even the cows enjoyed the companion of Krishna:
— "Harashe Harashe Dhenu Dhay".^{95}

In the conclusion it may be stated that the tending of cows by Krishna like his other activities gave birth to Vatsalya Rasa in the writings of Shri Madhabdeva which are sufficient enough to arouse this sentiment in the mind of the readers as well.

5.03 A brief comparison between Surdas and Madhabdeva as regards to depiction of the Sanyog Vatsalya Rasa:

Now it is clear that both Sant Surdas and Shri Madhabdeva very successfully depicted the Sanyog Vatsalya sentiment through the activities of Young Krishna. Both of illustrated in their writings in details how different childlike activities gave birth to Vatsalya Rasa in the minds of all, particularly in the mind of the mother Yosada.

Sant Surdas is a very keen observer and even the very insignificant incidents did not escape his notice. As such his depiction of the Sanyog Vatsalya Rasa is found to be more vast than that of Shri Madhabdeva. This is, of course, not because Shri Madhabdeva was less keen in observation than Surdas, but he treated everything from the point of arousing 'Bhakti' in the heart of human being and to preach the people. In the case of

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94. Shri Madhabdeva, Bargeet, 40
95. Ibid, No. 58
Sant Surdas the element of preaching a cult was absent. But it is also true that although Shri Madhabdeva's writing is not so vast in this regard yet his depiction of Krishna in the lap of Yasoda and his breast feeding excels all the illustrations of Surdas. It rather proves the genius in Madhabdeva in depicting the Vatsalya Rasa.

All the activities performed by Krishna attracted the attention of both the writers and even the most insignificant incidents did not escape their views. It is also evident in the writings of both the writers that the heart of the mother is the core place for the birth of Vatsalya Rasa and therefore in their writings mother Yasoda played the major role while other characters like Nanda even, are quite insignificant.