

Surasagar: The Creation from Bhagavat Bhakti.

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From the very beginning, there was no consensus among scholars regarding the compositions of *Suradasa*, the pioneer Mahakavi among the Krishna-bhakta poets of the medieval period. *Suradasa* (precise dates unknown, sixteenth century) is one of a handful of preeminent poet-saints who composed in dialects belonging to the Hindi language family. Some scholars, in fact, rank Sur as the finest of all Hindi poets--certainly the finest of Krishna poets--and the impact of his hagiography has been almost equally greatⁱ. According to some scholars, the total number of compositions of *Suradasa* is twenty-five, while some scholars believe that many of these twenty-five texts are parts of *Surasagar*, which have been stored separately. Secondly, there have been many other poets named 'Suradasa', whose texts confuse the total number of *Suradasa*'s compositions is twelve. Apart from *Surasagar*, the other eleven books which are considered are discussed by Dr. Brajeshwar Varma does this in his book 'Suradasa'ⁱⁱ

1. Marriage - Marriage Relations 23 *padas*,
2. Collection of *padas* - 417 verses related to General Sermon,
3. DasamSkandha - 1913 *padas* of the legend of the Lord's DasamSkandha,
4. Nagalila - 40 verses of the story of Kaliyadaman
5. Bhagavata - Dasam In addition to the wing "1126 verses in the story of the remaining 11Skandha of Bhagwat,
6. Sur Pachisi - 25 couplets of love,
7. GovardhanLeelaBadi - 300 *padas* related to Govardhan holding,
8. Pranpariya - 32 *padas* related to Radhakrishna marriage,
- 9 Soorsagar - Ram-Katha and Ram-Bhakti Relations Dhi 370 verse,
10. Suradasaji's darshakut - (satik) - (blinded) and
11. Suradasa's verse "But according to most scholars, the major three compositions of Suradasa - *Surasagar*, *Surasagar-Saswali* and Sahitya Lahiri are considered. Although scholars like Verma

also do not consider *Suresaravali* and *Sahitya Lahiri* as authentic works of Suradasa on the basis of many arguments and evidences, but in respect of Sursagar, all scholars are of the same opinion. Even according to 'Sursagar Accurate', three compositions of 'Suradasa' can be said be authentic: *Sursaravali*, *Sahitya Lahiri* and Sursagar. But among them Sursagar is the most accepted and most authentic work of Suradasa. '

Numerous arguments have been given by the scholars regarding the number of *padas* of Sursagar. Generally, 'Sursagar' is considered to be a collection of questions related to Suradasa but its authenticity is not proved. According to 'Sursagar Exact', Suradasa himself mentions 'one LakshPadbandha', but this means that he composed his positions with the same goal. The *padanumber* of Sursagar is 4963, with 270 *padas* given in the Appendix. According to Vrajeshwar Varma, Sursagar has 12*Skandha*, 4936 *padas* and 1724 total page numbers. It is clear from the name of 'Sursagar' that it is a huge or complete collection of Suradasa's *padas*.

It has been mentioned in three that "Suradasa has made the post of Sahasravadhi, that the world is famous in the world."ⁱⁱⁱ On this argument, Sursagar came to be known as Bhagwat's story. However, there are many stories described in Sursagar whose discussion is not found in Bhagwat. In this context, according to Sursagar Accurate, 'Suradasa has made a new emergence from the folk elements of many new pastimes and the sum of his creation consciousness. Radha's incarnation is the original imagination of Sur and the form and ambience that the poet has provided to Radha-Madhava's *Madhuri Leelas* is not found in the *Bhagavata*. From the origin of Radha to the beginning, development and culmination of Radha-Krishna's love, even those narratives are not found in the *Bhagavata* - Sur's illusory flourish on the communal atmosphere and the principles of the virtuous-non-virtuous promises and deeds, knowledge and devotional parts. Sound has become the ideal of poetry with scripture. "Sursagar is a compilation of Sphutas's sputum. It is well known that *Suradasa* was the chief Kirtanakar of Shrinath's temple, so he composed most of his *padas* for the Lord's Kirtan. The main theme of Sursagar has been the singing of Leelas of Brajavallabh Shri Krishna. In the process, starting from the birth of Shri Krishna at Sursagar, the various pastimes from Brajwas to the various leelas, describing the pastimes of Brajvas, from his visit to Mathura Prayan, DwarkaGaman and later to Kurukshetra.

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Starting of *Sur Sagar* by Mangalacharan -

'Charan Kamal Bandou Hari Rai / Jaki KripaPanguGiriLanghai,

Everything to the blind is Darsai / BahiroSunai, Gung PuniBolaiye,

Ranke Challi Sir ChhatraDharai / Suradasa Swami Karunamayi'. It happens from the total

number of Vinay's padas here is 223. After this comes the first wing whose post number is

120. These verses are based on the stories of the birth of Shukdev and Ved Vyas, the praise of

Haribhakti by Bhishma and the assurance given to Shukdev by Shukdev, based on the stories of

Bhagwat. In this form, the great spirit of devotion has been considered as the centerpiece in this

wing. There are a total of 38 verses in the second wing, which are based on subjects like Bhakti

Mahatmya, Naam-Mahima, Hari-alienated condemnation, devotional tools etc. There are a total

of 13 padas in the third wing of Sursagar. (According to 'Sabha' - version) The story of Uddhav's

repentance and the birth of Viduraji, as well as the story of Hiranyakashipu and Hiranyaksha and

Kapil Avatar are also briefly described here. The fourth wing also has only 13 verses, most of

which have descriptive verses. It has a short description of the stories of Dhruva and Prithu along

with the story of Uttatreyya Avatar and Yagna Avatar. The importance of Guru and knowledge is

also described in some verses. The fifth wing has only four terms in descriptive style. In which

the stories of Rishabhdev and Jata Bharat are told. There is a story of the salvation of Ajamil and

the guru of the gods Jupiter and Vishwaroopa and Vrittasura in the seventh wing of only eight

terms. Devotion to Guru is also shown in the two verses of this wing. A total of eight verses of

the seventh wing depict three independent stories and sing the glory of Rama-nam. These include

the stories of *Narsingh* avatar, Tripura slaughter and *Narada* origin respectively. There are total

17 padas in the eighth wing. Which includes the story of *Gajmochan*, the story of *Kurma Avatar*,

MohiniRoop, and the stories of *Vamana* Avatar and Matsya Avatar. The ninth wing of Sursagar

has a total of 157 padas in the wing. This wing is larger than all other Skandha except the tenth

wing, first half. Its stories mainly include the story of Pururava, the story of Chyavan Rishi, the

story of Haladhar Vivah, the story of Ambarish, the story of Kach and Devayani, as well as the

events of Ramkavya to Balakand, Ayodhyakand, Aranyakand, Kishkindhand, Sundarkand,

Lanka and Uttarakhand. But some padas have also been created. It is clear that the purpose of the

poet here was not the narration of Ramkatha, so there is complete brevity in these stories.

'Suradasa is not attracted to Rama's valor, virility, patience and might like Tulsidas, he becomes easily oriented towards sensitive emotions in the whole Ramakatha. In the Ram Kavya of Sur, the original sense of the Rama flourishing in the Ram Katha has gained prominence.' (Surasagar Exact, Part-1, Bhoomika) The tenth wing is the great wing of *Surasagar*. Therefore, this wing is divided into two parts, the first half and the latter half. Dr. According to Munshiram Sharma "DasamSkandha is the supreme possession of Sursagar and it has more than four thousand padas. This is the foundation of all the Tirtha of Sur. Sura's poetic brilliance, understated art, sentimentalism, satire and ingenuity are all touching their climax in this wing. "Suradasaji has given it a completely shape with a full-fledged shape by basing only the outlines of the Bhagwat tale." In order to make *Bhagavat's* Leela clearer, complete and corroborated by the poet's sentiment, he incarnates other narrative themes besides Bhagwat's narrative. Thus his tenth wing - the first half has become a perfect SamyakLeela poem. (Suradasa - Brajeshwar Varma, p. 56) It includes the birth of Shri Krishna, the fear of Kansha, the slaughter of Pootana, Shatakasura, Kagasura, etc., the daily Charya of Balakrishna, Makhanchori, Vatsalya narration, Gocharana, VrindavanPravesh, Vanshivadana, Cheeraharan, GovardhanLeela, Danlila, Uddhav's message fetching (Bhramar song), etc. are all mentioned in the latter half of the tenth wing. The latter half of this wing begins with the arrival of Dwarka in Jarasandha. Other stories narrate incidents of Rukmini and Sri Krishna marriage, the arrival of Balabhadra to Braj, SudamaDaridryaBhanjan, Krishna and Brajwasis in Kurukshetra and mutual visits of Radha, Rukmini, Yashoda etc. It is clear that many incidents in these episodes are also somewhat different from the stories of Bhagwat and some have given more importance to the poet and some have done church work. In this regard, Brajeshwar Varma ji writes that 'Suradasa, being engrossed in the description of Radha-Krishna's last spiritual offering, completely forgot the battle of Kurukshetra and could even listen to the rites of the sages as it was like practice.' (Suradasa - page 68) There are only four verses in the eleventh wing, in which the Bhakti sentiment is manifested in the first two verses, and the third Narayan avatar and the fourth in the poem. The philosophy has appeared. There are a total of five verses in the twelfth wing which contains a brief depiction of JanamejayaYajna, prepared for the last time of Parikshit, along with the instructions of Buddhavatar, Kalki Avatar, and Kali-dharma. It is clear here that even after making the basis of

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the stories of Bhagwat, 'Krishna Leela's poetic depiction of various situations and situations and by kneading the entire Krishna Leela as a new and original arrangement, she feels the love of devotion. Because of the evolution, Suradasa's work will be considered his completely original creation, even if the formula of both his management and sentiment is 'Bhagwat'. Received both. "(Suradasa - page 71) as well as Suradasa Ji has also described several new pastimes and characters in your Sursagr which do not meet Bhagwat. For example, the name of Radha is not mentioned in Srimad Bhagwat, while in Sursagar there is a very lively, attractive and important depiction of the beginning, development and end of Radha-Krishna love.

Devotion of Sur has been predominant in Sursagar. Therefore, in the padas of devotion, there is a beautiful depiction of the eight pranks of Radha-Krishna - Mangla, Shringar, Gwal-Bhog, Rajbhog, Utthanpan, Sandhya Aarti and sleeping time. Here the Krishna of Sura sees only the goodness of his devotee and never pays attention to the negative aspects - see the Lord as a subhai / very serious - benevolent-uddhi-hari, jaansiromani rai / tinkasaunapnejanankungeunmanatmeru - same / SakuchiGanat guilt - Samudhin drops like God / Badal - Pleased Kamal Sanmukh is looking like Hari / BimukhBheekripananimshhu In relation to this devotion, Brajeshwar Varma ji believes that in the exclusive devotion of Sur, there is no exclusion of Gods and Goddesses other than the presiding deity in terms of devotion, apart from the relation of the devotee to the presiding deity. There is also resolution. For this reason, the devotees who worship Lord Krishna as a son, sakha or lover, have complete determination towards their respective sentiments. "(Suradasa - page 123)

At the time of Shri Krishna's birth, the joyous Nanda described by Suradasa and the out of the limits of the Harshaolas of Yashoda, becomes the joy of the entire Brajvas. This depiction of the happiness of the common man connects him to the common man right from birth. Even after being an incarnation of Vishnu, Shri Krishna is seen here connecting with everyone's life, with pleasantries - yes I heard a new thing. MahariJasodaDhotajayo, Ghar-gharhoat greetings / Dwarebheergop-gopinki, Mahimabarnina jai / AtiAnand Hot Gokul I, Ratan Bhumi ab chhai / nachhat old, Tarun Aru Balak, Goras-KichMachai / Suradasa Swami SukhSagar , Beautiful ShyamKanhai. 'Sura's depiction of Shri Krishna's every-moment activity after birth is rare

elsewhere. With the development of age, many desires arise for the happy and safe life of Krishna in the mind of Baba Nand, Mother Yashoda, Gop and Gopis. Rare psychological depiction of Vatsalya Bhava is found in such padas as '*Jasoda Hari PalneRuulawen*' and '*SutMukhDekhriJasodaPhuli / HarikshitDekhri Ki Dantiya, PremMagan Tan Ki SudhiBhooli*'. Will continue to surprise the readers - 'Maiya, kabahinbahigichoti / kati bar mohinmilchpaatibhai, it is ajuh small.' Or 'Maiya main to Chandra toy lehon' or 'I Interpretation I do no butter Khayo / care Pra's boyfriend Sba ML, my mouth Lptayu 'like post evidence of efficient during the Balmnovigyan of Suradasa. 'Suradasa' sensation towards Krishna's child form becomes so condensed and euphoric that the poet himself appears to flow in it. His creativity is expressed in its peak form in the part of which the Sura is portrayed in its adoration. '(Surasagar Exact - page 16)

The poetry of the poet is also important in Sursagar. In the contexts of Gopi-Gopi, Srimada, etc., on one side there is a childlike outburst - 'KakoGosaiyaan / in the game ... With his supernatural works like many asuras such as Vakasura, Vatsasura, Kaliya Daman and GovardhanaDharana, the poet also shows the supernaturalness of his adorable and in this order the effect of 'Jab Hari MuraliAdharDharat' It falls on Kriti and sages and sages, when the three folk stop to listen to this sound, at the same time it also starts discussing that - 'Murali Tau GopalahinBhavati / SuniSakhiJadpiNandlalhin, Nana BhantiNachavati' Murali's monopoly over Sri Krishna is not liked by the gopis and Murali's investigation begins - 'Kahanrahi, kahanteihaayi, kaunyahibulai / amazed bhaikahantibrajbasini, it is not good Paddy why Hoti not, stems removed Bly / Suradasa Lord is upon Takaun, KinhinSuti rang. "This concept of the right to love had become here very beautiful. Similarly, the description of gopis after Sri Krishna's Mathuragaman is also an unforgettable side of Sursagar. The sensation of this viraha is so intense that Varah sometimes takes the form of compassion. The form of Krishna-love expressed in the narration of Sur is extremely condensed and widespread. The excitement of the love of the gopis is expressed through all possible devices of folk and nature. Sur's imagination has made him so effective that each verse seems to be a disconnected gopi. A large part of this disconnection and coincidence of Surasagar also becomes nature. Somewhere the Yamuna has turned black, somewhere the calves

have stopped drinking their mother's milk, and somewhere the questions like 'Madhuban tum katrahatkhade' are also astonishing to the reader. One of the erstwhile true verbs is also the victory of Saguna over Nirgun. This epic is the imagination of the poet mind of Sur, is the product of our ancient episodes like Bhagwat, the Mughal Hindu class has an inclination towards devotion or some, all these things may be debated but it is undisputed truth that Sur has his own In the epic 'Sursagar', the beautiful coordination of devotion, supernaturalism, cosmicism, philosophy, society, traditions, coincidence, disconnection, disinterest and association of all, etc. It reflects not only the classics composed Ursagr but texts of the masses of India also proved it.

Sursagar is an epic poem in Braj language. It is well known that both Sur's mother tongue and Sri Krishna's Lilabhoomi is Braj. Melody is a major feature of the Braj language. Suradasa has used his language to change the language of Tamsam, Tadbhav, Indigenous and many other popular words, even Arabic-Persian words, idioms, proverbs, proverbs etc. in the padas of Sursagar. He has created the literary form of Brajbhasha of a kind. However, Suradasa has not been able to omit the popular words of Brajbhasha. In their language, nouns, pronouns, postpositions, verbs, imperfections, etc., along with the defined word forms, have also received equal support for specific expressive locative forms. As a result of this tendency to use the word forms, stability is also widely targeted. 'Folklife has become visible in the depiction of folk vows, festivals and folk traditions. There is also an abundance of figurative and satirical experiments here. Most of *Sursagar*'spadas are lyrical. Here the amount of descriptive fraction is less. Therefore, it would be fair to say that both the sentiment and art of Surasagar represent the Indian environment. Through this creation, Suradasa has also done a good job of creating both his time and society along with *Bhagavatbhakti*.

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Notes:

ⁱ Introduction, *BHAKTI TEXTS OF NORTH INDIA: THE SURSAGAR* Fall, 2013 Jack Hawley.

ⁱⁱ Dhirendra Varma, *SursagarSar* (Allahabad: SahityaBhavan, 1977), (pages 48–49).

ⁱⁱⁱ ..ibid