

An Outline of Prakrit Literature



**Seth H. N. Jain Chair
University of Pune**

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II

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(English translation of “प्राकृत साहित्याचा संक्षिप्त इतिहास”)

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PREFACE

The book 'प्राकृत साहित्याचा संक्षिप्त इतिहास', which was written by me in Marathi and published by the Sanmati-Teerth (Educational and Research Institute of Jain Studies, Pune) in April 2005, received a hearty welcome from the students of Indology and Prakrit. However, being written in Marathi its scope was restricted to Marathi readers only. A need was felt for its English version.

The History of Jain Literature is published in Hindi in six big volumes by Parsvanatha Vidyasrama, Sodha-Samsthana, Varanasi. It covers Jain Prakrit, Sanskrit and Apabhramśa but excludes the Prakrit treatises of non-Jainas. These volumes are too huge for the beginners of Prakrit languages. Another book on the same topic is written by Dr.J.C.Jain in Hindi. Although very useful, it excludes Apabhramśa.

It has been observed in recent years that several American students are coming to Pune for Prakrit studies through the American Institute of Indian Studies (Deccan College, Pune). They enquired for an English book providing broad outline of Prakrit Literature for beginners.

In the meantime, I was honourably appointed as a Chair Professor in the H.N. Jain Chair, University of Pune. I discussed about the projects to be undertaken in the Jain Chair with Professor P.G. Lalye, who always encouraged me to carry on the research and other activities in the field of Prakrit and Jainology. He gladly welcomed the idea of the translated book entitled as 'An Outline of Prakrit Literature'.

IV

Dr.P.G.Lalye introduced me to Dr.Prasad Joshi, a young, enthusiastic and research-minded Sanskrit scholar, having interest in Prakrit Literature. While carrying out his responsibilities as the Head of Sanskrit Department at Fergusson College, Pune, he took a keen interest in translating the above mentioned Marathi book into English. I hope the students of Prakrit and also the lay-persons will appreciate the efforts of Dr.Prasad Joshi.

It will be seen that all the main languages of Prakrit group are covered in the present handy guide-book with their chief literary forms and subjects. I am very much thankful to Shri. Abhay Firodia, Chairman, Sanmati-Teerth for encouraging the project. Dr. Prasad Joshi who willingly agreed to undertake the present translation deserves my thanks, although he would not like to be thanked.

Finally I believe “An Outline of Prakrit Literature” will fulfil one of the proposed aims and objectives of the esteemed Jain Chair, University of Pune.

Nalini Joshi

December 2010

Pune.

Translator's Note

The present manual is an English version of a book on the Prakrit literature authored by Prof. Nalini Joshi (Pune University) in Marathi. Entitled as “*Prākṛta - Sāhityācā - Saṁkṣipta - Itihāsa*”, it provides a brief but authoritative introduction to the canonical, secular and technical literature available in Prakrit languages. It also refers to the Apabhraṁśa Literature. The research put by the author into the book certainly deserves a spreading over to the students and scholars of the world. I have hence ventured to translate the book into English.

While translating the material I have tried to remain fully faithful to the original. There are no major changes except for a few which were really requisite. The technical terms as adopted in English, titles of works, names of authors as given in the book follow the standard norms of Roman transliteration.

I am thankful to Prof. Nalini Joshi for giving me the opportunity to undertake the present translation. I must thank Prof. P.G. Lalye (Retired Head of Sanskrit Department, Osmania University, Hyderabad) for carefully going through the translation and giving his valuable suggestions. Finally I hope that the scholars interested in the study of Prakrit languages will receive the present undertaking with warm welcome.

Prasad P. Joshi

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Pune.

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Chapter 1

Introduction

Language is generally described as a system of vocal symbols by means of which a group of human beings communicates with each other. It is a human system of communication consisting of the use of words in a structured and conventional way.

The relationship between language and thinking is very intimate. Man started thinking about the language probably at the same time when he began thinking itself. Pāṇini in his Śikṣā says that the soul perceives the objects through the intellect, impels the mind to speak, thus giving rise to the production of words through the power of speech (Pāṇinīyaśikṣā 6).

With the development of human being, his speech also flourished in several forms. Language variations are due to the regional and functional diversities. The ever-flowing stream of human language continues since time immemorial. It is difficult to ascertain the beginning and end of human language. Still difficult is to ascertain whether all natural languages share a common parent language or not. With evolution and expansion of languages according to regional peculiarities, the branches and sub-branches, families and sub-families, dialects abounded in number.

The linguists have divided the available stock of 2000 languages into 12 major families. The Indo-European is a major family among them. This family is generally divided into eleven sub-groups, viz. Indo-Aryan, Iranian, Greek, Armenian, Albanian, Italic, Celtic, Germanic, Baltic, Tocharian and Hittite. The Indo-Aryan constitutes a major branch of the Indo-European family. Prakrit languages, the subject of the present book, belong to the Indo-Aryan family of

languages. The Indo–Aryan family itself is subdivided into three periods as follows :

- 1) Old IA. : 1600 B.C. to 600 B.C.
- 2) Middle IA : 600 B.C. to 1000 A.D.
- 3) New IA. : 1000 A.D. till the date

1) Old IA. - (1600 B.C. to 600 B.C.)

The ancient language of the Vedas particularly that of the Ṛgveda, belongs to this period. Here it is noteworthy that the Vedic language was the literary language of those early seers. Besides the Vedic as literary language, many regional dialects were prevalent among the common people. One of these dialects, which became furnished and polished, was employed in the literature. George Grierson in his *Linguistic Survey of India* has referred to all spoken languages during and before the Vedic period as Primary Prakrits.

2) Middle IA. - (600 B.C. to 1000 A.D.)

The middle IA. Languages developed from the group of Primary Prakrits prevalent in the earlier Vedic period. These languages are again divided into three sub-groups. They refer to three stages of period, viz.

- a) 600 B.C. to 100 A.D.
- b) 100 A.D. to 500 A.D.
- c) 500 A.D. to 1000 A.D.

Each period consists of remarkable development in literature.

a) First Stage : (600 B.C. to 100 A.D.)

The first stage includes -

- 1) The language of Tripitikas
- 2) The Pāli employed in the Mahāvamśa and Jātaka tales
- 3) Paisācī and Cūlikā-Paisācī
- 4) Ardhamāgadhī employed in the Jain canonical literature

- 5) Jain Mahārāṣṭrī or Ārṣa Prakrit of Paumacariya
 - 6) The archaic Prakrit, Jain variety of Mahārāṣṭrī, the language of Aśoka's inscriptions and also of many other ancient inscriptions
 - 7) The dramatic language of Aśvaghoṣa belongs to this period.
- b) Second Stage : (100 A.D. to 500 A.D.)
- The second stage includes -
- 1) The Śaurasenī employed by Bhāsa and Kālidāsa in their dramatic literature, Māgadhī and Mahārāṣṭrī belong to this period of Middle IA.
 - 2) The Mahārāṣṭrī used in the Setubandha, Gāthāsaptaśatī etc.
 - 3) Śaurasenī of ancient Digambara canons of Jainas also pertain to this period.
 - 4) The group of various Apabhramśa languages referred to in the *niryukti* on the Āgamas in Ardhamāgadhī and by grammarians like Caṇḍa also belongs to this period.
- c) Third Stage : (500 A.D. to 1000 A.D.)
- This period is marked by -
- 1) A large number of commentaries and the *cūrṇis* written on earlier treatises in Ardhamāgadhī
 - 2) The Gauḍavaho a celebrated poetry in Mahārāṣṭrī
 - 3) The Vasudevahiṇḍī which is a collection of stories
 - 4) The vast literature of Haribhadra Āchārya
 - 5) Jain Mahārāṣṭrī employed in the Kuvalayamālā falls in this third stage of middle IA.
- This stage is described as the golden era of literary Mahārāṣṭrī.
- 3) New IA : (1000 A.D. onwards)**
- This group includes chiefly the Prakrit employed in the

commentaries on various Ardhamāgadhī canons. They belong to the period ranging from 1000 A.D. to the present date. Nemicandrāchārya's compositions in the Jain Śaurasēnī, entire Prakrit literature of Hemacandra, Apabhramśa in Svayambhūdeva's Paumachariu, the Pāhuḍadohā and Sandeśarāsaka etc. also belong to this stage.

We have to consider two divisions of the New IA. Pṛthvirāja *rāso* which is regarded to be one of the ancient works in the history of Hindi literature, and the famous *dohās* of Tulasīdāsa and Kabīra are actually the works belonging to the later stage of Apabhramśa group. It is followed by the beginning of modern Hindi literature. Similarly, the whole literature of Mahānubhāva cult, highly celebrated Jñāneśvarī of the great saint Jñāneśvara are pertaining to the later stage of Mahārāṣṭrī variety of Apabhramśa. This is followed by the beginning of modern Marathi literature.

Now let us consider the contemporary literature. Marathi, Bengali, Oria, Assamese, Bihari, Hindi, Gujarati, Punjabi, Sindhi, Kashmiri are the prominent contemporary IA languages. All these languages are originated from their respective Apabhramśa languages in the earlier stage. Which means all these languages can be referred to as Prakrits. The Prakrits cannot be called as extinct. They better are described as changing their forms in the due course of time and place, as if an ever-flowing river, which undergoes changes. The languages that we speak today and produce literature in are all forms of Prakrits only.

The Dravidian family of languages is another major family to exist besides the IA family. It includes Tamil, Telugu,

Malyalam, and Kannada as four major literary languages. The languages of Dravidian family are structurally different from the IA languages. These four languages abound in words from Sanskrit origin. Similarly many languages spoken in the tribal areas of India are not IA languages. They are from the Muṇḍā group of Austro-Asiatic family or Tibeto-Berman family. Thus in India, we have four major language families, viz. the Indo Aryan, Dravidian, Austro-Asiatic and Tibeto-Berman.

Some Salient Features of Prakrit

A) Mutual relationship between the existence of language and its literary development

Today it is accepted by scholars that speech is primary to writing. Literature comes as a second step. The process of language acquisition by a child also corresponds with this. A child is first exposed to the verbal behaviour of the elders. First it listens to the speech of elders around it and then slowly starts producing its own utterances. Thus a child acquires listening and speaking skills as a first stage. At a later stage it learns writing system and at a much later happens to learn the grammar of that language and produces a piece of literature in that language.

We can say that something of similar kind has happened in the case of Prakrit and Sanskrit languages. In the early period of the R̥gveda, several languages were spoken. One of them being furnished and bound by rules of grammar emerged as a literary language. This was employed by the seers of the R̥gveda in their hymns. It is known as the Vedic language. The classical Sanskrit developed from this Vedic language with several linguistic changes in the due course of time. Pāṇini (400 B.C.) in his Aṣṭ-

ādhyāyī tried to bind it into the rules. A peculiar method of teaching Sanskrit evolved in the tradition. It is observed that with an exception of lexical addition this language is uniformly handed down till the present days.

Pāṇini and Patañjali in their description maintain the distinction of Chāndasa (Vedic) and Laukika (post-Vedic) language. Sanskrit assumed the status of a language of knowledge. It produced literature on a larger scale than the Prakrit. Roughly, it can be ten times larger to the literature in Prakrit. But at the same time Prakrit was generally adopted in day to day speech by a large number of common people. It took several centuries for Prakrit to assume a form of literary language. Particularly it was when Mahāvīra and Buddha adopted Ardhamāgadhī and Pāli respectively as languages of religious sermons, we find the dawn of literature in these languages.

B) Similarities between the Vedic and Prakrit languages

Many lexical items and morphological features of Prakrit show closer similarities with the Vedic language than the classical Sanskrit. The Vedic language depicts many words and suffixes that correspond with the Prakrit e.g. the vowel *r̥* changing to *u* is a common feature in Prakrit like *vṛnda* (Skt.) = *vunda* (Pkt.), we find that this feature is very often depicted by the Vedic language also, e.g. *kuṛha* (Vedic) instead of *kṛta* (Skt.). Similarly, *durlabha* (Skt.) = *duḷabha* (Pkt.) = *dulaha* (Vedic), *paścāt* (Skt.) = *pacchā* (Pkt.) = *paścā* (Atharvaveda).

The sound change of *dh* to *h*, vowel insertion between conjuncts (traditionally known as *svarabhakti*), nominative singular in *o* in case of masculine stems ending in short *a*,

instrumental singular with *hi* instead of *visarga*, use of dative for genitive are some of the features common to both the Vedic and Prakrit languages.

Hence it is possible to trace the origin of Prakrit languages in the primary Prakrits prevalent in the Vedic period and not in the classical Sanskrit.

C) What is Prakrit ?

The Prakrit grammarians generally derive the word *prākṛta* from *prakṛti*. And by *prakṛti* they mean Sanskrit. Almost all of them unanimously trace the origin of Prakrit from the classical Sanskrit. The vocabulary of Prakrit is generally divided into three types as *tatsama*, *tadbhava* and *deśī*. Here the word *tat* refers to Sanskrit. Hemacandra's grammar is regarded as authentic among the Prakrit grammars. Let us now consider his explanation of the term. He says : 'प्रकृतिः संस्कृतं तत्र भवं तत आगतं वा प्राकृतम्'. Here by *prakṛti* he means Sanskrit. Thus Prakrit is one which is originated from Sanskrit. The other treatises like *Prākṛtasarvasva*, *Prākṛtacandrikā*, *Ṣaḍbhāṣācandrikā*, *Prākṛtasañjīvanī* etc. with little or more difference, express the same idea.

It has been already shown above that the Prakrit languages owe their origin to the Vedic language and not to the classical Sanskrit. One among the many prevalent languages that time assumed the status of literary language, the Vedic one. The status of literary language went to the Vedic and classical Sanskrit. But at the same time Prakrit languages continued to be employed in the communication of common people right from the Vedic period till today.

Namisādhu (11th Cen. A.D.) has reflected upon the word *prākṛta* in an entirely different way. His explanation corresponds with the idea expressed above. Namisādhu says :

“ प्राकृतेति । सकलजगज्जन्तूनां व्याकरणादिभिरनाहितसंस्कारः सहजो वचनव्यापारः प्रकृतिः, तत्रभवं सैव वा प्राकृतम् । ‘आरिसवयणे सिद्धं देवाणं अद्धमागहा वाणी’ इत्यादिवचनाद् वा प्राक् पूर्वं कृतं प्राक्कृतं बालमहिलादिसुबोधं सकलभाषानिबन्धनभूतं वचनमुच्यते । ”

This means, the language of mass devoid of being finished by grammar is *prakṛti*, and *prākṛta* is one originating from that or *prakṛti* itself is *prākṛta*. The language which was existing before the literary form, which was intelligible to women and children etc., which was a unifying force of community was Prakrit. Namisādhu further points out that several Prakrit languages were prevalent before Sanskrit and one among them which became furnished by the rules of Pāṇini's grammar etc. came to be known as Sanskrit.

Besides this, it is also appropriate to consider the meaning of the word *prakṛti*. 'Nature' is one of its several meanings. Hence whichever is the natural language of people is Prakrit. Hemacandra also describes Prakrit as '*akṛtrimasvādūpadā*'. This brings out the naturalness or non-artificialness of Prakrit languages. Kavi Vākpatirāja (8th Cen.A.D.), one of the non-Jain poets, in his Gaudāvaho (Gaudāvadhā) says, 'All languages merge into these Prakrit languages. They select their vocabulary from the Prakrit stock. As if the water running from all the corners enter into ocean, and from ocean only it is extracted (in the form of steam)'.

Instead of assuming that Sanskrit existed first in its pure form, and those who could not handle it resorted to impure Prakrit varieties, it seems appropriate to regard that out of many spoken languages, one being furnished by the rules of grammar, came to known as Sanskrit, this one as remaining unchanged assumed the status of literary language and also knowledge -language of all Indians.

The word Prakrit does not refer to any individual language. It stands for a group of languages. The word river stands for all the rivers like the Ganges, Yamunā, Kṛṣṇā, Godāvārī etc. In the same way the word Prakrit stands collectively for all the languages like Ardhamāgadhī, Māgadhī, Śaurasenī, Mahārāṣṭrī, etc. These languages have their own peculiarities, but at the same time they share many common features.

D) Vocabulary of the Prakrit languages

As mentioned above the vocabulary of Prakrit languages is divided into three groups as *tatsama*, *tadbhava* and *deśī*. Some words are common to both Sanskrit and Prakrit languages; some words change their forms in Prakrit, while some other words do not show any similarity with Sanskrit. These three kinds are respectively known as *tatsama*, *tadbhava* and *deśī*.

- 1) ***tatsama* words** : *aham*, *añjali*, *āgama*, *icchā*, *īhā*, *uttama*, *kiṃkara*, *citta*, *chala*, *timira*, *dhavala*, *parimala*, *bhāra*, *maraṇa*, *jhaṃkāra*, *ṭaṃkāra*, *sundara*, *gacchanti*, *haranti* etc.
- 2) ***tadbhava* words** : *agra*=*agga*, *ārya*=*āriya*, *dharmā*=*dhamma*, *cakra*=*cakka*, *daṃśa*=*daṃsa*, *badara*=*bora*, *megha*=*meha*, *hṛdaya*=*hiyaya*, *cakra*=*cakka*, *ksīṇa*=*jhīṇa*, *karma*=*kamma*, *bhavati*=*havai*, *pibati*=*piyai*, *prcchati*=*pucchai* etc.

- 3) **deśī words** : *dāla* (branch), *lañcā* (bribe), *poṭṭa* (belly), *bappa* (father), *jaccā* (mother), *dhinkuṇa* (bed bug), *cukkai* (falls) *coppaḍai* (annoint), *musumura* (to powder), *phuṇṭā* (hair-style) etc.

It is possible to state in general that out of the total vocabulary of Prakrit, 25 percent is composed of the *tatsama* words, 70 percent of *tadbhava* words and 5 percent of that of the *deśī* words. Linguists and grammarians deal with the *tadbhava* words. *Tadbhava* words developed from Sanskrit with marginal changes in vowel, consonant and clusters. e.g. Sanskrit *ṛṣabha* is variously changes to *risaha*, *usaha*, *rikhaba*, *risabha* in Prakrit. Consonant *y* occurring initially in a word is generally changed to *j* in Prakrit. e.g. *yogī-jogī*; *yaśa-jasa*; *yātrā=Jattā*.

Many words in Prakrit undergo further changes and appear in different forms in New IA languages like Marathi, Hindi etc. e.g. *karma-kamma-kāma*; *karṇa-kaṇṇa-kāna*; *takra-takka-tāka*; *hasta-hattha-hāta*; *mastaka-mattha-māthā* etc. Hindi words like *āmsu*, *bānkā*, have developed from Prakrit with this kind of change. When we consider the vocabulary of Modern IA. languages like Marathi, Hindi, Bengali, their inevitable connection with the Prakrit languages becomes clear. Hence the knowledge of Prakrits provides as background to the study of Modern IA languages. Thus the present spoken languages in different areas of India are coming down from their respective Prakrit languages.

Modern linguists have postulated various phonetic laws. They are based on the observations emerging from the comparative study of Sanskrit and Prakrit. These laws are

technically termed as *ya-śṛti*, *ha-śṛti*, metathesis, procope, cluster simplification etc. Those interested in details should refer to the works of grammarians and modern linguists. (e.g. *Sound -change* by Dr.N.S. Bhat)

E) Ever-changing stream of the spoken languages

The peculiarity of spoken languages is that they change in due course of time and region. This does not happen with the literary languages. Actually the strong point of Prakrit languages is that they go on changing. These changes are prompted by the principle of simplification. We find many features of Sanskrit are simplified in Prakrit e.g. Sanskrit exhibits ten tenses and moods, but Prakrit has only five. Sanskrit has three numbers system, while Prakrit has two numbers system. Heterogeneous clusters became homogenous in Prakrit. Clusters *jña* and *kṣa* are simplified in Prakrit. Many variations in natural speech are regularized in Prakrit. e.g. *v* being replaced by *b* is a common feature in Prakrit, similarly *s* being replaced for *ṣ* and *ś*; *l* that for *r* are accepted features in Prakrit, the variation between *n* and *ṇ* is assumed to be a free variation. Anusvāra is very often retained instead of homogenous nasal while writing e.g. (काण्ड and मन्त्र are also written as कंड and मंत). This indicates the correspondence between the speech and writing system.

Few decades ago, the literary Hindi was distinct from colloquial Hindi. Today literature is being produced in spoken dialects like Bhojpuri, Rajasthani and Marawadi also. Many popular songs handed down traditionally in various parts have assumed today the status of folk-songs. It is commonly accepted that they are more spontaneous and natural.

Chapter 2

Prakrit Languages and their Peculiarities

We have already seen in the preceding chapter that the term Prakrit does not refer to any individual language as such. Instead it stands for a group of languages. Now let us consider which languages belong to this group and what are their peculiarities. The languages considered here are handed down as literary languages. Māgadhī was employed in inscriptions and dramas. Pāli employed in Buddhist scriptures bears close similarities with Māgadhī. The Śaurasenī language is found preserved in many Sanskrit dramas. Ardhamāgadhī found place in the total 45 scriptures of Śvetāmbara sect of the Jainas. Gāthāsaptaśatī and many other works have resorted to Mahārāṣṭrī which was also a language of metrical lyrics in Sanskrit dramas. The Mahārāṣṭrī used by the Jain Ācāryas in didactic literature came to be known as Jain Mahārāṣṭrī.

All these languages developed linguistic changes by the 10th Cen. A.D. and gave rise to Apabhraṃśa languages. The Jain Ācāryas of the Digambara sect produced several *purāṇas* and dogmatic works using Apabhraṃśa languages. These languages demand separate attention of scholars. Now let us consider in brief the peculiarities of Prakrit languages.

- 1) **Māgadhī**: The earliest use of Māgadhī is seen in the inscriptions of Aśoka and the dramatic works of Aśvaghoṣa, Bhāsa, Kālidāsa and Śūdraka. Bharata in his Nāṭyaśāstra says that Māgadhī is to be employed by the people dwelling in the inner apartment, diggers and horse keepers and also by the hero in trouble. All the Prakrit grammarians have described Māgadhī giving copious examples. Rhetoricians like Rudraṭa and Vāgbhaṭa have very often referred to Māgadhī in their treatises.

Māgadhī is originated in the region called Magadha. Māgadhī being the official language of that region was probably used by legislation in the dramas and in the harem. It is also found in the western and northern inscriptions of the Aśokan empire.

Māgadhī in Aśoka's inscriptions and the dramas of Aśvaghōṣa belong to its earlier period. While the Māgadhī in plays of Bhāsa and his successors belongs to the later period.

Śākārī, Cāṇḍālī and Śābarī are the subtypes of Māgadhī.

- 2) **Ardhamāgadhī** : Lord Mahāvīra used to deliver his religious sermons in Ardhamāgadhī. Gaṇadhara Śrī Sudharmā Svāmī compiled the *sūtras* of Ācārāṅga etc. in Ardhamāgadhī. These treatises were handed down in the tradition of oral recitation. According to the Digambara sect the original words of Mahāvīra are *vyucchinna* (i.e. wounded or corrupted) but the Śvetāmbara sect believes them to have been written in the contemporary script, 980 years after the *nirvāṇa* of Mahāvīra i.e. in 454 A.D. by Devardhigaṇi-kṣamāśramaṇa in Valabhīnagara.

Ardhamāgadhī is also referred to by two other terms viz. Rṣibhāṣita and Ārṣabhāṣā. The term Ardhamāgadhī indicates its place of origin while the other two terms indicate its supremacy in the literature. The term Ardhamāgadhī is explained in two ways -

1. A language spoken in the half part of the region called Magadha
2. A language owing half of its vocabulary to Māgadhī and half of that to the dialects spoken around Magadha region.

The 45 scriptures of Śvetāmbara Jainas written in Ardhamāgadhī include 11 Aṅgas, 12 Upāṅgas, 4 Mūlasūtras, 6 Chedasūtras, 10 Prakīrṇakas and 2 Cūlikās. Ardhamāgadhī as it was adopted by Jinas became a sacred language. Hence the Jain Ācāryas of the Śvetāmbara sect also preferred to write their

commentaries and other sermons in the Jain Mahārāṣṭrī which shows influence of Ardhamāgadhī.

The literature in Ardhamāgadhī dates as the earliest among the whole Prakrit literature available today. The first *śrutaskandha* of Ācārāṅga and Sūtrakṛtāṅga, some part of Bhagavatī, Uttarādhyayana, Daśavaikālika and the ten ancient Prakīrṇakas can be called as the instances of the earlier works in the Ardhamāgadhī literature. The fact that the Ardhamāgadhī bears close similarities with the Vedic language is itself a proof of its earlier date.

- 3) **Śaurasenī** : The origin of the Śaurasenī is traced in the Kathya Prakrit spoken in the region of Śūrasena, i.e. Madhya Deśa (the region around Mathurā) of the present time. Śaurasenī not being bound by the rules of Prakrit grammar experienced various linguistic changes in the course of time and assumed the modern form.

Instances of Śaurasenī as a form of Prakrit are seen in several Sanskrit plays particularly those of Bhāsa and Kālidāsa. Prakrit grammarians like Vararuci, Hemacandra, Kramadīśvara, Lakṣmīdhara and Mārkaṇḍeya have described the features of Śaurasenī in their treatises. Rhetoricians like Daṇḍi, Rudraṭa, and Vāgbhaṭa are also referring to Śaurasenī in their works. Bharata in his Nāṭyaśāstra says that Śaurasenī should be used by the Nāyikā and her friends.

Bharata says that the Vidūṣakas in dramas use Prācyā languages. From the description of Prācyā given by Mārkaṇḍeya it seems that they are included in the Śaurasenī. The difference between the Prācyā and Śaurasenī is very marginal.

- 4) **Jain Śaurasenī** : The Śaurasenī used by Jain Ācāryas of Digambara sect came to be known as Jain Śaurasenī. It can be called as a combined product of Ardhamāgadhī of Śvetāmbaras and Śaurasenī described by Prakrit grammarians. Jain Śaurasenī is more close to Ardhamāgadhī than it is to Jain Mahārāṣṭrī of the middle age. It is also regarded as earlier to Jain Mahārāṣṭrī.
- 5) **Mahārāṣṭrī** : It is certain that the place of origin of Mahārāṣṭrī is Mahārāṣṭra but the borders of ancient Mahārāṣṭra do not correspond to that of the present Mahārāṣṭra. Mahārāṣṭra means great country, hence Mahārāṣṭrī means the language of great country. This great country included the present Rājaputānā and Madhya Pradesh also. This being the language of great country the Jain Ācāryas of Śvetāmbara sect adopted it for their religious preaching.

Ācārya Hemacandra in his grammar refers to Mahārāṣṭrī as the chief Prakrit. It is important to note that Bharata does not make any specific mention of Mahārāṣṭrī but by the expression *Dākṣiṇātyā Bhāṣā* he seems to indicate the same language. There is no doubt that Mahārāṣṭrī was prevalent in Mahārāṣṭra even before Aśoka's time. It was employed in the literature before the 2nd Cen.B.C. Most of the poetry in Sanskrit dramas is composed in Mahārāṣṭrī.

Mahārāṣṭrī is chiefly the language of lyrics. Canonical literature is almost absent in this language. Non-Jainas preferred Mahārāṣṭrī to write the poetic works. Śṛṅgāra (love) seems to be the predominant *rāsa* in their poetry. Majority of the *muktaka* type of poetry is written in Mahārāṣṭrī. The Gāthāsaptasatī of Hāla Sātavāhana dates as earlier among the available literature in Mahārāṣṭrī. The Setubandha of Pravarsena belonging to the 5th

Cen. A.D. can be called as a highly celebrated work in this language. It is also known as Rāvaṇavadha. The Gauḍavaho (Gauḍavadha) by Vākpatirāja belonging to the 8th Cen. A.D. is regarded as a historic poetry. The Līlāvātī of Kavi Kautūhala is an important work in this language. The Kaṁsavadha and Uṣāniruddha are the two contributions to this language by Kavi Rāmapāṇivāda. The Mahārāṣṭrī used there in is highly influenced by Sanskrit.

- 6) **Jain Mahārāṣṭrī** : The Prakrit employed by the Jain Mahārāṣṭrī Ācāryas of Śvetāmbara sect in their commentarial literature bears the name Jain Mahārāṣṭrī. The vast literature in Jain Mahārāṣṭrī includes a number of dogmatic works, stories, philosophies, logic, geography, sciences and devotional prayers to Jinas etc.

Actually, Prakrit grammarians have not made any specific mention of the Jain Mahārāṣṭrī but the modern western grammarians marking out the distinct nature of the language of Śvetāmbara Jainas from the general Mahārāṣṭrī have called the former as Jain Mahārāṣṭrī. Jain Mahārāṣṭrī is much more influenced by Ardhamāgadhī although it shows many linguistic peculiarities of Mahārāṣṭrī as explained in the Prakrit grammars.

Mahārāṣṭrī happened to be the language of mass in the middle age. This is the reason why the Śvetāmbara Ācāryas moving all-around the vast areas preaching their sermons have resorted to Jain Mahārāṣṭrī. Thus keeping with the Jain tradition of preaching in the language common to all.

This language depicts a fine blending of both Ardhamāgadhī and Mahārāṣṭrī. Many ancient works are written in Jain Mahārāṣṭrī. The Prakīraṇakas, *niryuktis*, Paumacariya and Upadeśamālā etc. are the instances of early Jain Mahārāṣṭrī. The

middle Jain Mahārāṣṭrī is marked by the works like Bṛhatkalpa-bhāṣya, Vyavahārasūtra-bhāṣya, Viśeṣāvaśyaka-bhāṣya, Niśīthacūrṇi, Samarāiccakahā etc. The Jain Mahārāṣṭrī continued even after the 10th Cen. A.D. It is evident from the works like the Pravacanasāroddhāra, Upadeśapadaṭīkā, Supāsanāhacariya, Upadeśarahasya etc.

- 7) **Apabhraṃśa** : Apabhraṃśa marks the final stage in the chronological consideration of the Prakrit languages. Apabhraṃśa, despite being one of the Prakrit languages is often studied separately in the tradition. Same is the case of Pāli. Apabhraṃśa is not a language of any specific region but it is the last stage of Prakrit languages spoken in various regions. The modern languages spoken in various parts of India have originated from these Apabhraṃśas. The peculiarities and major literary works of Apabhraṃśa are considered separately at the end of the present book.

Chapter 3

Canonical Literature of Jainas

A) Śvetāmbara Ardhamāgadhī literature (500 B.C.-500 A.D.)

An Āgama means the pious knowledge which is handed down through the oral tradition, mainly by the Tīrthankaras. The Āgamas, as the Jain tradition believes them, were originally preached by Arhata Bhagavan and subsequently put in the *sūtras* by his *gaṇadhara*s. They are also known as *śrutajñāna* or *siddhānta*. Bhadrabāhu in his Āvaśyakaniryukti says:

अत्थं भासइ अरहा, सुत्तं गंथंति गणहरा निउणं ।

सासणस्स हियद्वाए, तओ सुत्तं पवत्तेह ॥

As regards the exact number of the Āgamas, the Sthānakavāsīs believe it to be 32 while the Mandiramārgīs believe that to be 45.

- a) 11 Aṅgas :** The Aṅgas come as the earliest works in the Jain scriptures. They are variously known as Vedas, Dvādaśāṅgas (being twelve in number) and Gaṇipīṭakas. These *aṅgas* are collected by *gaṇadhara* Sudharmā Svāmī. The twelfth *Aṅga* consisting of 12 *pūrvas* is entitled as Dr̥ṣṭivāda. This *aṅga* being lost in the course of time, only 11 *aṅgas* are available today. They are : Ācārāṅga, Sūtrakṛtāṅga, Sthānāṅga, Samavāyāṅga, Vyākhyāprajñapti (Bhagavatī), Upāsakadaśā, Antakṛddaśā, Anuttaropapātikadaśā, Praśnavyākaraṇa, Vipākaśruta, Dr̥ṣṭivāda (*vyucchinna* i.e. extinct).
- b) 12 Upāṅgas :** The word *upāṅga* (*upa+aṅga*) indicates subsidiary limb. The *upāṅgas* are considered as the limbs of the Āgamas in

the same way as hands and legs etc. are that of a human body. The *Aṅgas* were compiled by the *gaṇadharas* and the *upāṅgas* by the *sthaviras*. These *upāṅgas* are twelve in number and they are as follows : *Aupapātika*, *Rājaprasnīya*, *Jīvābhigama*, *Prajñāpanā*, *Sūryaprajñapti*, *Jambūdvīpaprajñapti*, *Candraprajñapti*, *Nirayāvaliyā* (*Kalpikā*), *Kalpāvataṃsikā*, *Puṣpikā*, *Puṣpacūlā*, *Vṛṣṇidaśā*.

- c) **6 Chedasūtras** : The word *cheda* stands for expiation. Thus the *chedasūtras* are the *sūtras* referring to various expiatory rites for the *nirgranthas* and *nirgranthinīs*. They can be compared to the *Vinayapiṭakas* of the *Bauddhas*. The deep study of *chedasūtras* is necessary and compulsory for being an *Ācārya*. The study helps him to maintain strict discipline in the *saṃgha*. The *chedasūtras* prescribe general conducts and exceptions in particular situations. They also prescribe one and more rigorous expiations for the breach of rules. It becomes evident from the study of *chedasūtras* that the Jain *Ācāryas* did not conceal the human limitations; instead they have taken a practical stand for them. Six *chedasūtras* are: *Niśītha* (*Ācārakalpa*), *Mahāniśītha*, *Vyavahāra*, *Daśāśrutaskandha* (*Daśā*, *Ācāradaśā*), *Kalpa* (*Bṛhatkalpa*), *Pañcakalpa* (*Jītakalpa*).
- d) **10 Prakīrṇakas** : By derivation the word *prakīrṇaka* means miscellaneous works on miscellaneous subjects by miscellaneous *Ācāryas*. These *prakīrṇakas* are in metrical composition and they refer to various principles of Jain religion. The ten *prakīrṇakas* are: *Catuśśaraṇa*, *Āturapratyākhyāna*, *Mahāpratyākhyāna*, *Bhaktaparijñā*, *Tandulavaicārika*, *Samstāraka*, *Gacchācāra*, *Gaṇividya*, *Devendrastava* and *Maraṇasamādhi*.

- e) **4 Mūlasūtras** : These scriptures deal with the fundamental conducts of the ascetic life, hence called as *mūlasūtras* in which '*mūla*' means fundamental or basic. Mūlasūtras are helpful guides for a monk to know the principles and conducts in the initial years of his ascetic life. Four *mūlasūtras* are: Uttarādhyayana, Āvaśyaka, Daśavaikālika, Piṇḍaniryukti, Oghaniryukti.
- f) **2 Cūlikāsūtras** : The Nandīsūtra and Anuyogadvāra are the two important *cūlikās* for the study of Āgamas. They are treated as the last Āgamas.

Three Vācanās (Conferences)

In the earlier period the monks used to learn the Āgamas by heart. They did not write them. Thus Āgamas were preserved only in the tradition of oral recitation. It was believed that one would incur the demerit of violence and non-patience in writing and preserving the Āgamas. Also there was a demerit called 'possession' (*parigraha*) in taking the palm leaves etc. as writing material.

In the due course of time some portion of Āgamas was mutilated chiefly owing to the limitations of the human memory. This kind of preservation came in danger especially during the severe famines. The residual amount of Āgamas that we have today is indeed because of the three historical conferences. Without them the Āgamas would have succumbed to the natural calamities and the adversity of the time. These conferences were the efforts to preserve the Āgamas.

Three times the gathering of Jain monks took place in order to preserve the Āgamas. In these gatherings the monks recited the

portion of Āgamas as they learnt it. Immerging variations were critically studied and the Āgamas were written with the accepted readings. The other variant readings were also noted. Thus the *vācanās* amounted to the systematic process of writing down the Āgamas that were handed over in the oral tradition.

- 1) According to the tradition the first *vācanā* took place 160 years after the emancipation of Lord Mahāvīra (367 B.C.) It was held in Pāṭaliputra under the leadership of Sthūlibhadra. On this occasion the text of 11 *aṅgas* and 10 *pūrvas* was ascertained. This first *vācanā* is known as Pāṭaliputra *vācanā* .
- 2) The second *vācanā* was held almost 827 years after the emancipation of Lord Mahāvīra. It took place in Valabhī and hence known as Valabhī *vācanā* . It was led by Nāgārjunasūri.
- 3) As a third *vācanā* , the Jain Ācāryas gathered in Valabhī once again 980 years after Lord Mahāvīra's emancipation. This time under the leadership of Devardhigaṇi-kṣamāsramaṇa they reviewed the work done in two earlier *vācanās* and produced the final form of the Āgamas. The Dṛṣṭivāda, remaining unavailable was declared as completely destroyed (*vyucchinna*). This *vācanā* is known as the second Valabhī *vācanā* and also as the final *vācanā* of Jain Āgamas. On its occasion the Āgamas were put in script. The present Āgamas which are authorized by the Śvetāmbara sect are the outcome of this compilation.

Similarly in the religious tradition of Bauddhas also, we find a reference to three Saṅgītis. The first Saṅgīti was held in Vaiśālī, the second took place in Pāṭaliputra, and the third was held in Aśoka's period in Pāṭaliputra 236 years after the emancipation of Lord Buddha. Then onwards the Bauddha scriptures assumed the literary form.

Language of the Āgamas

Lord Mahāvīra preached his canons in Ardhamāgadhī which were subsequently compiled as Āgamas by his *gaṇadhara*s. The form of language in which the Āgamas are available today is the form of Ardhamāgadhī as it was prevalent 1000 years after the emancipation of Lord Mahāvīra. Certainly it had undergone linguistic changes. Hence the commentators were forced to adopt many changes in the original language of Āgamas while explaining those.

The Jain Āgamas in their earliest form are preserved in the MS. collections of Pātaṇa and Jesalmira.

Subject of the Āgamas

- The Āgamas refer to a wide range of subjects including religion, philosophy, culture, mathematics, astronomy, cosmology, geography, history etc. In the vast literature of Āgamas we also find the account regarding the Jain tradition, *anusṛuti*, folk lore, contemporary social customs, methods of religious preaching, faiths and beliefs etc. Thus Āgamas reflect upon the contemporary social, religious and political state of the society.
- The Ācārāṅga and the Daśavaikālika chiefly describe the ascetic conduct.
- The Sūtrakṛtāṅga discusses the philosophical thoughts.
- The Sthānāṅga and Samavāyāṅga are lexicographic in nature. They enumerate the items starting from single in number to those billion in number.
- The Bhagavatī includes the questions raised by Gautama *gaṇadhara* and their answers by Lord Mahāvīra.
- The Jñātādharma-kathā includes various stories and analogies.
- The Upāsakadaśā describes the life of ten *śrāvaka*s and their vows.

- The Antakṛt and Anuttaropapātika describe the penance of ascetics. They can be called as live documentation of the renunciation.
- The Praśnavyākaraṇa includes the description of five *āśrāvas* and five *saṁvaras*.
- The Vipākasūtra deals with the fruits of good and bad actions.
- The Rājapraśnīya includes the philosophical dialogue between king Pradeśī and *śramaṇa* Keśīkumāra.
- The Prajñāpanā is concerned with serious philosophical and ontological discussions.
- The Sūryaprajñapti, Jambūdvīpaprajñapti, and Candraprajñapti include the description of ancient geography and astronomy.
- The Nirayāvaliyā incorporates the final five *upāṅgas*.
- The Mūlasūtras and mainly the Uttarādhyayana deal with the basic rules of conduct, ethics and spirituality.
- The Nandīsūtra describes the five kinds of knowledge.
- The Anuyogadvāra deals with the theory of textual interpretation.
- The Chedasūtras describe general rules and exceptions.
- The Prakīrṇakas chiefly include the *saṁlekhanā*, *saṁthārā* or the final worship. This worship is based on the Right Faith, Knowledge, Conduct and Penance.

With this it becomes clear how the Āgamas have touched almost all the aspects of life. Āgamas being the earliest documents have a particular importance in the linguistic study of Prakrit languages.

In order to reveal the nature of Āgamas let us consider in detail the Ācārāṅga and Uttarādhyayanāsūtra.

Ācārāṅga

The Ācārāṅga occupies an important place in the twelve Āngas. It is considered as the essence of all Āngas. (अंगाणं किं सारो ? आयारो । comm. on Ācārāṅga 1.1)

The Ācārāṅga describes in detail the conduct of ascetics. It is also known as Sāmāyika.

The Ācārāṅga includes two *śrutaskandhas*. The first *śrutaskandha* has nine chapters and forty-four *uddeśakas* while the second one has sixteen *adhyayanas* (i.e. chapters) further divided into three *cūlikās*.

The earlier date of first Śrutaskandha :

From the consideration of subject and style it becomes evident that the first *śrutaskandha* of Ācārāṅga is earlier than the second one. Today the scholars of Jain literature from all the corners of the world have almost unanimously accepted this fact. This *śrutaskandha* being in the form of aphorism has become rather hard to understand. The commentaries of Śīlānka and Abhayadeva are indispensable for the proper understanding of this *śrutaskandha*.

Ācārāṅga is considered as one of the earliest Jain-aphorism. It is composed in both prose and poetry. Some of its *gāthās* are composed in *anuṣṭubh* metre. The language of Ācārāṅga marks the earlier form of the Prakrit languages e.g.

एवं मे सुयं (I have heard so). त्ति बेमि (I say so) etc.

The sentences of this kind are indicative of its earlier date. Bhadrabāhu has written the *niryukti* while Jinadāsagaṇi has written the *cūrṇi* on the Ācārāṅga. Herman Jacobi has translated the Ācārāṅga into German with an illuminating preface to it.

Now let us have a glimpse into the subject matter of nine chapters of the first *śrutaskandha*.

- Śāstraparijñā Adhyayana prohibits the violent acts towards the beings like *pṛthvikāya* etc.
- Lokavijaya Adhyayana while explaining the principle of non-violence says : 'सर्वे पाणा पियाउया, सुहसाया, दुक्खपडिकूला, अप्पियवहा, पियजीविणो जीविउकामा । सर्वेसिं जीवियं पियं ।' Which means all the beings love their lives most, desire happiness, eliminate sorrow, long for longevity.
- Śītoṣṇīya Adhyayana deals with the description of unattached ascetic, enduring various calamities like *śīta* (cold), *uṣṇa* (hot) etc. While differentiating an ascetic from a non-ascetic, it is said that the former is always waking while the latter is sleeping (सुत्ता अमुणी, सया मुणिणो जागरंति).
- Samyaktva Adhyayana includes the description of the conduct, non-violence, restraint of body, mind and speech, propitiation of control etc. as preached by the Tīrthankara.
- Lokasāra Adhyayana tells us of the abandonment of ill conduct, rigorous undertaking in self control, character, penance, and various means of controlling the sense organs from their subjects.
- Dhūta Adhyayana prescribes the abandonment or the least use of cloth for an ascetic.

- Vimokṣa Adhyayana includes the description of *samleghanā* rite, death by meditation etc.
- Upadhānaśruta Adhyayana describes the rigorous penance practiced by Lord Mahāvīra.

Second Śrutaskandha of the Acārāṅga :

It consists of three *cūlikās*. The first *cūlikā* includes seven chapters. They are as follows -

- Piṇḍaiṣaṇā Adhyayana : description of diet for the monks.
- Iryā Adhyayana : description of travels of the monks.
- Śayyā Adhyayana : description of merits and demerits in staying with the householder.
- Vastraiṣaṇā Adhyayana : rules regarding the cloths of an ascetic.
- Pātraīṣaṇā Adhyayana : rules regarding the pots etc.
- Avagrahaīṣaṇā Adhyayana : rules regarding the resting places or resorts.
- Bhāṣaiṣaṇā Adhyayana : rules regarding the speech.

The second *cūlikā* is divided into seven chapters dealing with *gupti* i.e. guarding the threefold activity of body, speech and mind and *samiti* i.e. moving carefully while walking, speaking, seeking alms, handling the objects and expelling excreta in correct manner. It is told that a monk should remain natural in accepting the service from a householder.

The third *cūlikā* is divided into two chapters viz. the Bhāvanā Adhyayana and the Vimukti Adhyayana. The former brings out the character sketch of Mahāvīra and the five *bhāvanās* regarding the great vows. The latter, i.e. Vimukti Adhyayana preaches the salvation.

Salient features of Ācārāṅga :

- Its final 12 *gāthās* remind us of the Buddhist Theragāthās.
- Its philosophy corresponds with Bhagavadgītā.
- It shows striking similarities with Upaniṣadic doctrines of self comparison, egolessness, detachments etc.
- It pertains more to philosophy than to sectarianism.
- It is an important specimen of ancient Ardhamāgadhī.
- Considering the discussion in the first *śrutaskandha*, it seems that this is more sensitive towards the redress of living beings around us and the cultivation of carefulness towards them. This discussion resembles the thinking of the Upaniṣadas. This *śrutaskandha* does not refer to particular rites of accepting diets, travel, alms, cloth and pot. It mentions many options and hence a kind of elasticity regarding these rituals. One can rightly call it as *vicārāṅga* instead Ācārāṅga.
- The second *śrutaskandha* pertains to various rules and bye- rules. It deals with the general rules and exceptions of the cloth and pot etc. However it does not make any statement of the death and *Samlekhanā* of an ascetic. On the contrary the first one considers the ascetic's acceptance of death with *samlekhanā* as equally important as his philosophy.
- In general it can be said that the first *śrutaskandha* takes up the inclination towards thinking and meditation and *samlekhanā* as the subjects. Considering these along with the thoughts regarding the desires (*eṣaṇās*) that are included in the second *śrutaskandha* which is a later addition one becomes aware of the internal and external nature of the conduct of an ascetic.

Uttarādhyayanasūtra

The Uttarādhyayanasūtra is the foremost among the four Mūlasūtras. It occupies a prominent place in the Āgamas. It is a religious poetry. Winternitz refers to this as *śramaṇakāvya*, i.e. poetry of a mendicant. The Uttarādhyayanasūtra can be compared with the Dhammapada, Suttanipāta or Bhagvadgītā.

The Uttarādhyayana includes the final sermons of Lord Mahāvīra, which he preached during his last *cāturmāsa* (vow of four months) hence called as Uttarādhyayana. The text includes 36 chapters. The title bears three expressions as *uttara*, *ajjhayaṇa* and *sutta*. Here the word *uttara* stands for excellent, supreme among all. The work is divided into *adhyayanas* (chapters), hence the expression *ajjhayaṇa*, however the word *sūtra* is not used in its technical sense of something brief, full of purport etc. In the Uttarādhyayanasūtra, on the contrary, we find extended poetry in the form of stories and dialogues. But because this work reflects upon the fundamental principles and conduct it is called as *sutta* in applaud. Here it will be more appropriate to regard *sutta* to stand for *sūkta* than to stand for *sūtra*. In case of the Sūttanipāta of the Bauddhas also, the Pāli word *sutta* is used in the sense of religious well-speech.

The Uttarādhyayana includes 36 chapters. It deals with various principles and conducts of an ascetic beginner. Almost all chapters are found in the *gāthā*-form except one or two. It employs Ardhamāgadhī. It is possible to view three subject wise divisions of the work.

1. **Stories and dialogues** : The chapters Kāpilīya, Namipravrajyā, Harikeśīya, Mṛgāputrīya, Rathanemīya etc. are in the form of stories and dialogues. They are particularly important for their

social, cultural and historical bearings. But at the same time, it will be seen, that each of them highlights one or the other principle. Thus, in the Kāpilīya, Kapil deals with victory over greed. The Nami preaches reflection on the solitariness of soul in the Namipravrajyā, *nidāna* serves as guiding principle for Brahmadata *cakravartī*. Mṛgāputrīya is dealing with the difficult duties of a *śramaṇa*. The compassion of Ariṣṭanemi and Rājīmatī's advice to Rathanemi whose mind was deviated from monkhood stands as landmarks in the Āgama literature. Keśīgautamīya presents a historical dialogue between Pārśvāpatyas and the followers of Mahāvīra. It symbolizes the Jain principle of tolerance and Anekāntavāda.

2. **Chapters based on Monacism** : Vinayaśruta, Parīṣaha, Bahuśrutapūjā, Sabhikṣuka, Pramādashāna etc. are the chapters based on Jain monacism. They describe the peculiarities of trained and untrained disciples, how to endure with natural and artificial calamities, attributes of Bahuśruta, characteristics of a genuine monk, day to day conduct of an ascetic, follies and non-follies and so many other rules of observing monkhood.
3. **Philosophical Chapters** : The chapters Caturaṅgīya, Asaṃskṛta, Akāmamaraṅgīya, Drumapatraka, Mokṣamārgagati, Karmaṇakṛti, etc. contain philosophical thinking. They highlight the importance of four rare things viz. human birth, scriptures, faith, and complete self control. Moreover, death of an ignorant and a knowledgeable person, preaching of not falling even for a single moment (समयं गोयम मा पमायए), eight fold mother-preachings in the form of five *samitis* and three *guptis*, path of salvation consisting of right knowledge, right faith, right conduct, right penance, theory of

karma, six internal and six external penances, description of *leśyās* (Leśyā is a state of soul tainted or painted with *kaṣāyas*, i.e. anger, pride, deceit and greed), full explanation of the beings and non-beings.

Salient features of Uttarādhyayana :

According to the *niryukti* of Bhadrabāhu, out of the total 36 chapters, at least some are actually told by Jina, some are told by the enlightened ones, while some are in the form of dialogues. Despite Jarl Sharpentier's opinion that Uttarādhyayana is led by Mahāvīra, it is necessary to interpret the word Jinapraṇīta in a different sense. The authors of *niryuktis*, *cūrṇis* and commentaries have suggested that Mahāvīravāṇī (speeches of Mahāvīra) does not mean the direct words of Lord Mahāvīra, but the essence or purport of his preaching.

The Uttarādhyayana is remarkable for its linguistic peculiarities. Its language is much earlier. Its style is abounding in similes, analogies, metaphors and quotable verses. It delivers message of abandonment, renunciation and control in a sweet manner befitting poetry. The work marks all the general qualities of a religious poetry. It reflects upon the contemporary social and cultural affairs.

The Śiṣyahitā and the Sukhabodhā are the two famous commentaries on the Uttarādhyayana composed by Śāntisūri and Nemicandra respectively. The Sukhabodhā includes Prakrit stories of various types. Along with them, large number similar commentaries by other scholars indicate the importance and popularity of the Uttarādhyayana.

In the Śvetāmbara tradition, the Uttarādhyayana is recited on the following day of *dipāvalī*.

The description of the Uttarādhyayana remains incomplete unless one considers some of its thoughts in origin hence let us consider some of them for example.

Regarding the punctuality of a monk, one of the verses says:

कालेण निव्वख्मे भिक्खू कालेण य पडिक्कमे ।
अकालं च विवज्जिता काले कालं समायरे ॥ (1.31)

The purport of this verse is that a monk should leave and return to his place at the appropriate times. Abandoning the inappropriate time, he should act according to the appropriate time. Further it is suggested that a monk should strictly abandon following things: standing in the lines, assuming the pitiable appearance, approaching near or remaining very away from the donor, praising the accepted food, eating in the food distributions. A bad disciple enrages even a good teacher; on the contrary a modest and humble pupil appeases an angry teacher. (1.13)

The fundamental thinking about the concepts of *śramaṇa* and *brāhmaṇa* adds to the philosophical nature of the Uttarādhyayana. One does not find aggressive criticism on the sacrifice, animal oblation and rituals in general, but a new signification of these terms in the 25th *adhyayana* which is entitled as Yajñīya. One of the verses therein reads :

न वि मुंडिण्ण समणो न ओंकारेण बंभणो ।
न मुणी रण्णवासेण कुसचीरेण तावसो ॥ (25.31)
समयाए समणो होइ बंभचेरेण बंभणो ।
नाणेण य मुणी होइ तवेण होइ तावसो ॥ (25.32)

The verses say that one does not become a monk by merely shaving his head but by the equanimity of mind (*samatā*). Similarly, one does not become a *brāhmin* by merely reciting the

verses, but by practicing the celibacy (pondering over the Supreme Self); one does not become a sage merely by going to forest, but by obtaining the knowledge; one does not become a mendicant merely by wearing the bark of a tree, but by the penance in the form of self control.

Besides this, the discussion regarding the social system of caste as seen in the Uttarādhyayana is certainly very fundamental and revolutionary in nature. It says that the caste of a person is determined by the job he does, not by his birth. Who so ever pursues knowledge is a *brāhmin*, who so ever is engaged in guarding is a *kṣatriya*, who so ever undertakes trade and cow herding is a *vaiśya*. A person indulging in violent and inferior kind of acts, even if of a *brāhmin*, family should be regarded as a *śūdra*. Indeed Mahāvīra's reflections on the caste system, some two and half thousand years ago, prove his farsightedness.

The apt use of analogies has certainly made the Uttarādhyayana more interesting. In the 7th *adhyayana* entitled as Elaya, the self indulged in the objects of pleasure is compared with the goat to be killed. The goat enjoys the food and nourishment given by the owner and becomes healthy. But subsequently gets itself killed by the same owner and becomes a dish for his guest. Similarly the self, seeking happiness and indulged in the pleasure of objects becomes feed and nourished by the bondage of the sinful Karmas treads on the path of hell. The Elaya *adhyayana* includes the story of three traders at the end.

The 36th chapter, entitled as *Jīvājīvavibhakti* can be described as all inclusive. It deals with the all important principles, categories, theories and code of conducts of the Jainas. Besides

this, some other chapters separately deal with one or the other principle e.g. the Karmaprakṛti *adhyayana* describes theory of Karma in general, their eightfold division and sub-types, their state, *vipāka* (result) and *nirjarā* (dissociation). The Tapomārgagati *adhyayana* brings out the importance of internal penance along with external one like fasting etc. According to the Jain tradition the knowledge, discernment, conduct and penance collectively become the path of salvation. They ought to be together. Lord Mahāvīra says-

नाणेण जाणई भावे दंसणेण य सहहे ।
चारित्तेण निगिण्हाई तवेण परिसुज्झई ॥ (28.35)

“The Sādhaka perceives all the categories through knowledge, believes through the discernment, controls himself through the controlled conduct and finally obtains the pure form of self through penance.”

The Uttarādhyayana is honored by both the scholars and common people for its exalted thoughts and interesting stories.

B) Commentarial literature of Śvetāmbaras

(300 A.D. - 1200 A.D)

Like the Aṭṭhakathās of Buddhaghōṣa on the Pāli Tripiṭakas, we find a large amount of commentarial literature on the Śvetāmbara Āgamas in the form of Niryukti, Saṁgrahaṇī, Bhāṣya, Mahābhāṣya, Cūrṇi, Tīkā, Vivaraṇa, Vṛtti, Dīpikā, Vyākhyā, Chāyā, Pañjikā, etc. The commentarial literature is chiefly related to the canons. But much of it is independent also. This literature can be divided into four kinds viz.

- 1) Niryukti (in the form of Prakrit *gāthās*)
- 2) Bhāṣya (in the form of Prakrit *gāthās*)

- 3) Cūrṇi (in the form Sanskrit and Prakrit prose)
- 4) Tīkā (in the form of Sanskrit prose with Prakrit narratives).

The *niryukti*, *bhāṣya*, *cūrṇi* and *tīkā*, together with the Āgamas are referred to as *pañcāṅgī* (consisting of five limbs). Without the help of this commentarial literature, the canons become difficult to understand for their contemporary thoughts and technical vocabulary.

- 1) **Niryukti** (4th -5th Cen. A. D.) : The *niryukti* is regarded as the first commentary on the canons. The work which puts the ascertained meaning of the *sūtras* into the words is called as *niryukti*. (णिञ्जुत्ता ते अत्था जं बद्धा तेण होई णिञ्जुत्ती). The Niryukti thus amounts to explain the meaning of the *sūtras*. They remind us of Yāska's Nirukta. The Niryuktis are the poetries in Prakrit. The Piṇḍaniryukti and the Oghaniryukti are included in the *mūlasūtras*. This fact shows the earlier date of the composition of *niryuktis*. Ācārya Bhadrabāhu (II) is regarded as the author of the *niryuktis*. The Niryuktis are written on ten *sūtras* viz. Ācārāṅga, Sūtrakṛtāṅga, Sūryaprajñapti, Vyavahāra, Kalpa, Daśāśṛtaskandha, Uttarādhyayana, Āvaśyaka, Daśavaikālika, and Ṛṣibhāṣita.
- 2) **Bhāṣya** (5th -6th Cen. A. D.) : Like the *niryuktis*, *bhāṣyas* are also in Prakrit. They are in the *gāthā* form and very brief in style. The *bhāṣyas* are more elaborate than the *niryuktis*. The Niśīthabhāṣya, Vyavahārabhāṣya and the Bṛhatkalpabhāṣya occupy prominent place in the *bhāṣya* literature. Their thorough study becomes inevitable for the proper understanding of the ancient history the Jain *śramaṇasaṁghas*. Saṁghadāsagaṇi and Jinabhadragaṇi kṣamāśramaṇa are the two famous writers of the *bhāṣyas*.

- 3) **Cūrṇi** (6th -7th Cen. A. D.) : The *cūrṇis* are written in the prose form. The language they use is the blender of Sanskrit and Prakrit. They are available on the Ācārāṅga, Sūtrakṛtāṅga, Vyākhyāprajñapti, Kalpa, Vyavahāra, Niśītha, Jīvābhigama, Jambūdvīpaprajñapti, Uttarādhyayana, Āvaśyaka etc. Among them the Niśīthacūrṇi and the Āvaśyakacūrṇi are regarded as important. Jinadāsagaṇi Mahattara requires special attention among the writers of the *cūrṇis*.
- 4) **Ṭīkā** (8th Cen. A. D. onwards) : Comparatively the *ṭīkā*s are of a later date. They are found in the period when the Jainas started employing Sanskrit in their canonical literature. The era of Sanskrit *ṭīkā*s in the Āgama literature began after the *cūrṇis*. The *ṭīkā*s are very helpful for the proper comprehension of the theories of the Āgamas. The *ṭīkā*s are in Sanskrit but the stories therein are found in Prakrit. The earliest among the *ṭīkā*s is the *ṭīkā* of Haribhadra on Daśavaikālika and Āvaśyaka. Śīlāṅka, Abhayadeva and Malayagiri are the prominent commentators of later centuries. The commentarial literature on the Āgamas, thus forms an independent type of literature. It has initiated a large amount of further work to appear in the following period. Subsequently, the Jain literature flourished in many forms like stories, biographies, religious and Śāstric treatises etc.

C) Śaurasenī literature of Digambaras (1st Cen. A.D. onwards)

Roughly till three hundred years after Mahāvīra, there did not exist any sectarian division as Digambara and Śvetāmbara among the Jainas. All of them commonly followed the *nirgrantha* sermons preached by lord Mahāvīra, also believed in his successors like Gautama, Sudharmā, Jambūsvāmī and also in

Bhadrabāhu. The Digambara and Śvetāmbara both share the early Jain thoughts. The difference of opinion between them started initially principle of *acelakatva* (nudity), but further it went on to the acceptance of the Āgamas. Also the basic concept of the non-obtainment of salvation in the female birth led to the controversy.

The Digambaras rejected the authority of 45 Āgamas which were acceptable to the Śvetāmbaras. According to the Digambaras, the Āgama literature in Ardhamāgadhī does not reflect the true words of Lord Mahāvīra. Due to the limitations of human memory, the speech of Mahāvīra did not come down in these 45 Āgamas as it was, but came in the corrupt form. As a result these Āgamas cannot be considered as valid ones. The earlier Āgamas of Śvetāmbaras are found in Ardhamāgadhī, while those of Digambaras in Śaurasenī which is referred to as Jain Śaurasenī by the scholars. A few eminent of earlier Ācāryas could remember the *pūrva* portion of the 12th *āṅgagrantha* called as Dṛṣṭivāda. Based upon that, they composed the treatises in Śaurasenī. Digambaras consider them as valid.

The Divisions of the Digambara Āgamas :

The whole literature produced by Digambara Jainas is divided into four *anuyogas* viz. the *prathamānuyoga* (*kathānuyoga*), *karaṇānuyoga*, *caraṇānuyoga* and *dravyānuyoga*. Anuyoga means a group of works with common subject of description.

- 1) **Prathamānuyoga (Kathānuyoga) :** The *kathānuyoga* includes *purāṇas*, biographies and stories. It is a narrative type of literature. Due to its simple and easy nature, the beginners of Digambara Āgamas start their study with the *prathamānuyoga*. The popular works in the *prathamānuyoga* include the Padmacarita of Raviṣeṇa, Harivaṃśapurāṇa of Jinasena, Paumacariu of

Svayambhūdeva, Mahāpurāṇa of Puṣpadanta in Apabhraṃśa etc. The *prathamānuyoga* deals with the stories of the evolution, sustenance and the dissolution of the creation, geographical description, biographies of the Tīrthankaras with their previous births, description of cities and forests etc. The employment of *rasas* and figures of speech has added stylistic value to the *prathamānuyoga*.

- 2) **Karaṇānuyoga** : The *karaṇānuyoga* is next to the *kathānuyoga*. It deals with description of cosmology and geography. This section includes the popular works like Trilokaprajñapti of Yativṛṣabha, Trilokasāra of Nemicandra, Jambūdvīpaprajñapti of Padmanandī. These works are in Śaurasenī and deal with description of the lower, middle and higher worlds, islands, rivers and oceans.
- 3) **Caraṇānuyoga** : The section of *caraṇānuyoga* deals with description of the code of conduct. The Pravacanasāra, Niyamasāra, Aṣṭapāhuḍa, Rayaṇasāra included in the *caraṇānuyoga* are written by Kundakundācārya. The Mūlācāra of Vaṭṭakera and Bhagavatī Ārādhana by Śivārya describe the monastic conduct. The Ratnakaraṇḍaśrāvākācāra of Samantabhadra and the *śrāvākācāra* of Vasunandī describe the conduct of a householder or layman (Śrāvaka). The treatises of *caraṇānuyoga* are written in Śaurasenī Prakrit, Sanskrit and Apabhraṃśa.
- 4) **Dravyānuyoga** : The *dravyānuyoga* includes the doctrinal treatises devoted to the principle of *jīva* and *ajīva*, *karma*, *naya* and *nikṣepa*. These ancient works are elaborative and became very popular. The Ṣaṭkhaṇḍāgama of Puṣpadanta and Bhūtabali is the foremost in *dravyānuyoga*. Ācārya Vīrasena wrote Dhavalā

tīkā on it. Similarly Ācārya Guṇadhara's Kaṣāyapāhuḍa, the Samayasāra and Pañcāstikāya of Kundakunda, Gommaṭasāra of Siddhānta Cakravartī Nemīcandra find inclusion in the *dravyānuyoga*. The Tattvārthasūtra of Ācārya Umāsvātī is the apex point of the *dravyānuyoga* literature. This Sanskrit work attained esteemed position Indian Darśanaśāstra.

D) Post-canonical literature of Jainas (500 A.D. -1000 A.D.)

The Jain scholars have produced a large amount of other Prakrit literature besides the Canons. They have written on the philosophy, principles and conduct, rituals, *tīrtha*, *paṭṭāvalī* and also historical treatises. This kind of literature is later. It is not of a commentarial type of work but independent in nature. Despite being based on the tradition of Āgamas, this literature is more organized and rational. Usually each work deals with a single subject. The *prakaraṇa* texts belonging to this period are brief and very helpful. Some of the major works belonging to the Post-canonical period are as follows-

1) Nyāya (Consisting of refutation and establishment) :

The Sanmatitarkaprakaraṇa, Dharmasaṁgrahaṇī, Pravacanaparīkṣā, Utsūtrakhaṇḍana, Uktiprabodhanāṭaka etc. are the major works belonging to the *nyāya* kind of literature. The Sanmatitarkaprakaraṇa of Siddhasena Divākara is ancient and bears particular importance. It describes in detail the Nayavāda and establishes the Anekāntavāda of the Jainas.

2) Siddhānta :

The Jīvasamāsa, Viśeṣaṇavatī, Vimśativimśikā, Sārdhaśataka and Bhāṣārāhasyaprakaraṇa are the important treatises dealing with the Jain *siddhāntas* (theories).

3) **Karmasiddhānta** (Theory of Karman) :

In Jainism, the treatises pertaining to Karma-doctrine bear particular importance. The Ācāryas of both the Digambara and Śvetāmbara sects have described the theory of *karman* in minute details. The important treatises devoted to the theory of *karman* are the Karmaparakṛti, Śataka, Pañcasamgraha, Digambarīya Pañcasamgraha, the ancient six Karmagranthas, the Navya Karmagrantha and Yogavimsīkā. It is believed that all these treatises are based on Karmappravādapūrvā, a part of 14 *pūrvas*, comprising Drṣṭivāda.

4) **Śrāvākācāra** (Conduct of a householders or layman) :

Like the texts about the conduct of a sage, many texts about the conduct of a householders or layman are found in Prakrit. The Śrāvakaprajñapti, Śrāvakadharmavidhi, Samyaktvasaptati, *śrāvākācāra* of Vasunandī. Jivānuśāsana, Dvādaśakulaka etc. are the treatises describing the conduct of a householder or layman.

5) **Prakaraṇa Grantha** (Digest texts) :

The text explaining the subject matter in brief is technically called as *prakaraṇa*. The *prakaraṇa* texts are very helpful while preaching the religious sermons to sages. Due to their brevity they become easy to be memorised by heart. We find copious *prakaraṇa* text in the Prakrit literature. They were chiefly meant to explain the various principles of the Jainism. The group of *prakaraṇa* texts includes the Jivavicāraprakaraṇa, Navatattvagāthāprakaraṇa, Daṇḍakaparakaraṇa, Jambūdvīpasamgrahaṇī, Samgrahaṇī, Bṛhatkṣetrasamāsa, Kṣetrasamāsa and Pañcāśakaparakaraṇa. Many of the texts deal with the theory of *karman*.

6) Tīrtha :

Jinaprabhasūri composed the important historical work entitled as Vividhatīrthakalpa. The text includes the description of 37-38 *tīrthas* (places of pilgrims), the creators of the Jain temples, pillars etc. It renders important historical information about the chronologies of Jain kings.

7) Paṭṭāvali :

The *paṭṭāvalis* deal with tradition of Jain Ācāryas. They are important to know the history of Jainism. Most of the Jain *paṭṭāvalis* are written in Prakrit.

Chapter 4
Narrative Literature in Prakrit
 (4th Cen. A.D. to 15th Cen. A.D.)

The art of story telling has a long tradition in all the countries of the world. It has proved to be an effective means of educating the children and unlearned people. India also has a very rich tradition of story literature. The earliest Vedas, Brāhmaṇas and Upaniṣadas include stories. The epics of Rāmāyaṇa and Mahābhārata and Purāṇas consist of extensive stories. The stories are means of recreation but they have didactic purpose also. In the Prakrit literature also the stories or narratives form an important part. The Jātaka tales related to the life of Buddha, the Baḍḍakahā (Bṛhatkathā) by Guṇāḍhya written in Paisācī language provide a matchless treasure of narratives.

The Stories in the Āgama Literature :

In the ancient Āgamas of Jainas, the Jñātādharma-kathā serves as an earliest form of story telling. Besides that, the Āgamas like Sūtrakṛtāṅga, Uttarādhyayana, Vipākasūtra are profound with interesting stories. They preach the values of renunciation through stories.

The Stories in the Commentarial Literature on the Āgamas :

The commentarial literature on the Āgamas is also profound in stories. It includes historical, semi-historical, religious and popular tales. Besides the traditional stories, this literature produced new tales also.

Various Forms of Stories :

Tales, sub-tales, internal tales, *ākhyāna*, *ākhyāyikā*, example (*udāharāṇa*), analogy (*dr̥ṣṭānta*), account (*vṛttānta*), biography (*carita*) are the various forms of stories. Peculiar dialogues,

intellectual tests, question–answers, completion of verses (*samasyāpūrti*), verses, songs etc. make them more interesting. Haribhadrasūri has divided stories into four types viz. *arthakathā*, *kāmakathā*, *dharmakathā* and *saṁkīrṇakathā*.

Various Descriptions in Stories :

The stories in Prakrit include a variety of description. They describe seasons, forests, pleasure gardens, water plays, sunrise, sunset, moonrise, cities, kings, battles, *svayaṁvaras*, woman- kidnap, arrival of Jain monks in the cities, *dīkṣāvidhi* etc.

Description of Common People :

The story literature not only deals with the life of kings, ministers, lords, merchants and army leaders, but with the life of common people also. These stories describe people from various classes of the society and reflect upon the contemporary Indian culture.

Mysticism :

The stories refer to many disciplines like *tantra*, astronomy-astrology (*jyotiṣa*), palmistry (*sāmudrika*), gemology etc.

Acceptance in Jainism :

To make the narratives more interesting and attractive, the Jain writers have taken an 'all inclusive' principle in their writings. Of course, the preaching of religious duties was an underlying theme in the narratives. The Jain writers of narratives aimed at preaching the inclination towards well acts and repulsion from ill acts. To achieve this end, they squeezed the tales of the Brāhmaṇas and Bauddhas and also many other popular tales into the fashion of Jainism.

Period of Stories :

The Prakrit stories were composed between 4th to 15th Cen.A.D. but they flourished chiefly during the 11th to 12th Cen.A.D. This period experienced a large amount of new narratives in Prakrit.

The Languages of Stories :

Most of the stories are written in Jain Mahārāṣṭrī. Sanskrit and Apabhraṁśa are also employed inbetween. The stories are profound in *deśī* words (regional words). The story literature is rich with varieties.

Here follows an outline of some of the important stories -

Vasudevahiṇḍī

The Vasudevahiṇḍī consists the tales about the wanderings of Vasudeva, the father of Lord Kṛṣṇa. He left the city Dvārāvātī and travelled across the countries. The Vasudevahiṇḍī is an autobiography of Vasudeva. It is also known as Vasudevavijaya. It includes the adventures and varied experiences of Vasudeva during his long travel of 100 years. It also includes the episode of his marriage with 100 women. Guṇāḍhya authored the Bṛhatkathā (Baḍḍakahā) in Paiśācī Prakrit. The work was eventually lost. Later on, Saṁghadāsagaṇi and Dharmadāsagaṇi together rendered the Baḍḍakahā in the fashion of Jainism. The same came to be known as Vasudevahiṇḍī.

The Vasudevahiṇḍī is written in the ancient archaic Mahārāṣṭrī Prakrit. It puts the prose narratives with few intervals of poetries. The style is very lucid and simple and full of the *prasāda* quality of poetry.

The text is divided into two *khaṇḍas* and one hundred *lambhakas*. The first *khaṇḍa* consists of 29 *lambhakas* and is attributed to Saṁghadāsagaṇi. The second *khaṇḍa* consists of the remaining 71 *lambhakas* and is attributed to Dharmadāsagaṇi. He added these *lambhakas* to the Priyaṅgusundarī-*lambhaka* and hence this section is called as *majjhimakhaṇḍa*. Saṁghadāsagaṇi belonged to the later half of the 6th Cen.A.D. The text of Vasudevahiṇḍī is divided into 6 *adhikāras*. The *adhikāras* are as follows :

1) **Kahuppatti** (Origin of the story) :

The present *adhikāra* deals with the obtainment of *dharma*, attraction towards the objects of organs, analogies like *madhubindu*, It also describes the dialogue between Jambū and Prabhava and includes many narratives like Kuberadatta-Kuberadattā, Prasannacandra-Valkalacīrī, the origin of Vasudevacarita etc. After this, the description of Dhammillahiṇḍī is included. It is not referred to in the six *adhikāras*, but comes here as an appendix. The Dhammillahiṇḍī-*prakaraṇa* includes important tales of the Konkaṇaka-brahmin, Aḡadattakathā, Dhanaśrī-kathānaka, Kokkāsa narration etc. These are the folk tales.

2) **Peḍhiyā** (Pīṭhikā) :

The Pīṭhikā includes the tale of Pradyumna and a Sāmbakumāra, introduction of the principal queens of Rāma (i.e. Balarāma) and Kṛṣṇa, the birth of Pradyumnakumara and his kidnapping, the previous birth of Pradyumna, his meeting with the parents and his marriage. The Peḍhiyā also refers to the 32 varieties of drama.

3) **Muha** (Mukha) :

This section describes the playful acts of Sāmba and Subhānu.

4) **Paḍimuha** (Pratimukha) :

The royal dynasty of Andhakavṛṣṇi is introduced in this section, while developing its connection with the previous births. The Paḍimuha also includes the description of Vasudeva's long wanderings for 100 years and his marriage with 100 women.

5) **Sarīra** (Śarīra) :

This is the biggest chapter in the text. It narrates the account of

Vasudeva's wanderings and his 26 wives. The present chapter is remarkable for its geographical references to the Ratnadvīpa and Suvarṇabhūmi, mention of Pippalāda as a compiler of the Atharvaveda, description of hell and establishment of trees as living beings.

6) Uvasaṁhāra (Upasaṁhāra) :

The Vasudevahiṇḍī can be rightly described as an *ākaragrantha* (mine-text), which serves as a source of several stories to come further. It inspired many writers to write the biographies of Tīrthankaras. The account of Kāṁsa's previous birth included in the Vasudevahiṇḍī has inspired Haribhadrasūri to undertake the account of previous birth in his story of Samarāditya.

The Vasudevahiṇḍī is a fine blender of literature, morality and *purāṇas*.

Samarāiccakahā

Haribhadrasūri is the author of Samarādityakathā. The story is written in Jain Mahārāṣṭrī. Haribhadrasūri has called it as *dharmakathā* (religious story).

In the beginning of the story, Samarāditya is described as a king and Girisena as a *cāṇḍāla*. Girisena tries to kill Samarāditya but in vain. As the story progresses, a sage narrates the account of his future after death, and also the episodes of nine previous births. The account of first birth includes the stories of Guṇasena and the royal priest Agniśarmā.

Guṇasena ridicules Agniśarmā of his ugly look. Due to this and other reasons, Agniśarmā comes in contact with Guṇasena in his other births and desires to kill him. He comes in relation with Guṇasena by being a wife or a brother or a son to him full of envy in mind. His desire

of killing Guṇasena becomes successful in some births while futile in some others. On the contrary, Guṇasena always wishing well obtains a high state. Agniśarmā, wishing ill of others falls in lower birth of a Cāṇḍāla and finally goes to hell.

Each story is related to the account of another birth, still it is independently interesting.

The style of Samarāditya : The story of Samarāditya is extended to a great measure. Haribhadrasūri has employed a peculiar style for it. Intervoven stories and appendix of sub-stories, profound use of long compounds, effective dialogues, less use of *gāthās* and verses can be called as important features of his style. The readers are informed of his mastery over Jain Mahārāṣṭrī, no doubt, they are reminded of Daṇḍī's Daśakumāracarita or Bāṇabaṭṭa's Kādambarī.

The story of Samarāditya advocates the theory of *karma* and rebirth through inclusion of religious accounts. Haribhadrasūri becomes successful in rendering the difficult theory of *karma* in the manner, one very simple and interesting.

Dhūrtākhyāna

Haribhadrasūri the writer of the Dhūrtākhyāna was a *brahmin* by birth. He belonged to the 8th Cen A.D. He turned to be a follower of Jainism on account of the profound influence of a Jain female monk Yākinīmahattarā on him. He accepted the religious practice of Śvetāmbara Jain. He critically examined the fundamental principles of the Jainas with his highest intellect and deep scholarship Haribhadrasūri wrote scholarly commentaries on some Mūlasūtras like the Daśavaikālika and Āvaśyaka. These commentaries include a number of stories in Jain Mahārāṣṭrī.

His critical approach with the background of Jainism led him to find many discrepancies and improbabilities in the epics of Rāmāyaṇa

and Mahābhārata. He did not attack the Vedic treaties in the rigid language of logic, but for that matter, developed a new style of satire full of parody and ridicule. He described the five leaders of five hundred cheats. Kaṇḍapānā was a female leader among them. The Dhūrtākhyāna is a poetry which includes the dialogues and discussions among these five leaders. This work largely influenced a series of works to come in future centuries. e.g. Dhammaparikkhā (Dharmaparīkṣā) in Apabhraṃśa, and also many Dharmaparīkṣās in Sanskrit. Haribhadrasūri, who authored the Yogabindu, Yogaśataka, Upadeśapada could also write a satire like Dhūrtākhyāna proves that he had equal mastery over Sanskrit, Prakrit as well as Apabhraṃśa.

The text of Dhūrtākhyāna includes five stories. They are narrated by five cheats respectively. The cheats are Mūlaśrī, Kaṇḍarikā, Elāṣādhā, Śāśa and Khaṇḍapānā. It was determined that each cheat would tell a tale of improbability, others would prove it to be so with analogies from the Rāmāyaṇa and Mahābhārata. One, whose description of improbabilities remains unrefuted, would be declared as a king of cheats. The king of cheats should voluntarily offer lunch to all the 500 cheats. In the course of narration, many episodes from Rāmāyaṇa and Mahābhārata are ridiculed. Finally Kaṇḍapānā, a woman among cheats wins the competition. She also arranges a lunch for all (500) cheats, skillfully not spending a penny out of her own pocket. The concept of the conference of cheats is taken from Niśīthacūrṇi and presented beautifully by Haribhadra. It is indeed a masterpiece in the whole story literature.

Kuvalayamālā

Udyotanasūri (8th Cen. A.D.) who was honoured with the title Dākṣiṇyaciḥna is the author of Kuvalayamālā. The work is a *campū-*

kāvya written in Jain Mahārāṣṭrī. In the beginning of the story, Udyotanasūri gives his own biographical details. According to those details, he happens to be a student of Vīrabhadrasūri and Haribhadrasūri.

Campū-kāvya is a special genre of literature; it is a blender of poetry and prose. According to the principles of poetry, the chief events of description are in prose, while their poetic elaborations are in poetry. Kuvalayamālā is the only work in the whole of Jain literature to mount to the status of a *campū-kāvya*.

The Kuvalayamālā is a story of love relationship between the prince Kuvalayacandra and the princess Kuvalayamālā. In the beginning of the story, the four passions viz. anger, pride, deceit and greed are personified, and described in four separate stories.

The text is written in Jain Mahārāṣṭrī, with occasional employment of Paisācī, Apabhraṃśa and Sanskrit also. The story has a linguistic reference to 18 dialects with specimen pieces of each language. It seems that Udyotanasūri must have visited remote regions and collected the data. Instead of describing the *rasa* of love in traditional manner, the author has employed interesting techniques of involving dialogues, question-answers, completion of verse, riddles etc.

The Vasudevahiṇḍī and *samarāiccakahā* seem to be the source of inspiration for Kuvalayamālā. The mention of earlier Sanskrit and Prakrit poets has added a historical importance to the story. The poet has considered various types of narrations. Kuvalayamālā hence can be called as a *sakalakathā* or *saṃkrīṇakathā* meaning miscellaneous story, although it is generally described as a *dharmakathā* (religious story).

The story is important for its empirical description of cities like Banārasa and Takṣaśilā. It includes the vivid accounts of theft, gambling, cheating and deceit etc. which became the part of social life. The Kuvalayamālā has many references to several disciplines like the agriculture, digging of well, *śabarimahāvidyā*, hunting and medicine. Detailed descriptions of different sects like *agnihotra*, *pāsupata*, *ajīvaka*, *sāmkhya*, heterodox *tāpasas* is found in the story. Kuvalayamālā stands as inevitable in the study of Prakrit literature.

Other noteworthy narratives in Jain Mahārāṣṭrī

1) Kālakācāryakathānaka :

A number of stories are written in the Sanskrit and Prakrit literature regarding the life of Kālakācārya. The author of the present Kālakācāryakathānaka is Devacandrasūri. He wrote the story as a part of his Mūlaśuddhiṭkā in the 11th Cen.A.D. The Kālakācāryakathānaka is the earliest and biggest one among all the literature on Kālakācārya. Non-violence is the chief principle of the Jain religion, but the Kālakācāryakathānaka prescribes non-tolerance of any injustice.

Kālaka is the son of king Śimha and queen Surasundarī of Dharāvāsa. The king Gardabhilla of Ujjayini abducts *sādhvī* Sarasvatī, the sister of Kālaka. Kālaka tries to free her from Gardabhilla's custody. He requests Gardabhilla to free Sarasvatī, but in vain. Finally, Kālaka opens fight with Gardabhilla taking help of a Śaka king and redeems her from the custody of Gardabhilla. It becomes a historically important episode, as it was upon the victory of Śaka king, the Śaka era started. Kālaka, then reaccepts the vow along with Sarasvatī. The adventure shown by Kālaka in an exceptional situation as that is duely praised in Jain tradition.

2) Kumārapālapratibodha :

Ācārya Somaprabhasūri of the Śvetāmbara sect is the author of Kumārapālapratibodha. He wrote the present work in Jain Mahārāṣṭrī during the 12th Cen.A.D. Kumārapāla, a king of Caulukya dynasty was ruling over the country of Gujrat. The preachings of Jain Ācārya Hemacandra inspired him to become a *layman* (*śrāvaka*). He observed the duties of a *layman* throughout his life. Kumārapālapratibodha describes his observance of vows of a *layman*. The author, Somaprabhasūri wrote the present story with a purpose of setting Kumārapāla as an ideal before the *laymans*. Some stories are related with the eleven vows of a *layman*. The stories related with *saptavyasanas* (seven bad habits) are very interesting and rich with literary values. The text consists of the preachings and stories told to Kumārapāla by Ācārya Hemacandra .It includes five *prastāvas*. The fifth one is in Apabhramśa and describes the conversation among the self, mind and the organs.

3) Kathākośaprakaraṇa :

The Kathākośaprakaraṇa was written by the Śvetāmbara Ācārya Jineśvarasūri in the 11th Cen.A.D. In this text, he has skillfully retold the old tales from a number of ancient Jain treatises. It includes the famous stories like the Śālibhadrakathānaka, Mūladevakathānaka, Subhadrākathānaka, Śreṇīkathānaka, Manoramākathānaka etc. The stories are written to preach the importance of the worship of *jina*, gift to sages, enthusiasm in Jain practice etc. The original text includes 30 *gāthās*, but the *vṛtti* has extended the text to 36 main stories and 4-5 miscellaneous stories. Jineśvarasūri has given a new inspiration and enthusiasm in the Śvetāmbara branch of Jainas. The

Kathākośaparakaraṇa is full of contemporary cultural data such as the practice of *satī*, archery, begetting of a son preceded by the worship of gods, removal of the poison, debates of the Jain and Bauddha sages etc.

4) Nirvāṇalīlāvātikathā :

The Nirvāṇalīlāvātikathā is another important work by Jineśvarasūri. It is also known as Līlāvātikathā. The work is an imitation of Udyotanasūri's Kuvalayamālā. It is in Jain Mahārāṣṭrī Prakrit and assumes poetry form. The king Simha and the queen Līlāvātī turn to become faithful followers of the Jain principles. It was because of the religious preaching of Jinadattaśrāvaka. After listening to his preaching, they both accept the vow of a *śramaṇa* and finally obtain the emancipation.

5) Jñānapañcamīkathā :

The Jñānapañcamīkathā is one of the excellent stories in Jain Mahārāṣṭrī. It is authored by Maheśvarasūri and belongs to the 11th Cen.A.D. The text contains ten stories. Each of the stories describes the importance of the vow of *jñānapañcamī*. In the early days, books in the manuscript form were regarded as the only means of obtaining knowledge hence their protection gained a particular importance. The ritual of taking vow of the *jñānapañcamī* is described at the outset of the Jñānapañcamīkathā . The first and last story of the text contains 500 *gāthās* each, while the rests include 125 *gāthās* each.

6) Ākhyānamaṇikośa :

The Ākhyānamaṇikośa is an important work by Devendraṅgi besides his famous commentary Sukhabodhā on the Uttarādhyayanasūtra. The Ākhyānamaṇikośa was written in the 12th Cen.A.D. This is a collection of Prakrit stories. It includes 52

original *gāthās*. The text is divided into 41 *adhikāras*. The original *gāthās* and commentaries on them are in Prakrit poetry. The *ākhyānas* in the text number 146. Some of the important *ākhyānas* are : Caturvidhabuddhivarnana, Dānasvarūpa, Śīlamāhātmya, Tapomāhātmya, Bhāvanāsvārūpa, Jinapūjāphala, Caṇḍacūḍākhyāna etc.

7) Kathāratnakośa :

The Kathāratnakośa was written by Guṇacandraṅgaṇi in the 12th Cen. A.D. It is a collection of popular tales. The text includes 50 stories and assumes the blender of both prose and poetry. The style is marked with the profound use of figures of speech.

8) Śrīpālakathā :

The Śrīpālakathā was written by Ratnaśekharasūri in the 14th Cen.A.D. Along with story of Śrīpāla, it also describes the importance of *siddhacakra*. The stories of king Śrīpāla, Sūrasundarī, and that of Madanāsundarī are some of the important stories in the text. The strong belief of Madanāsundarī on the theory of *karma* is effectively described in the text. The recitation of the Śrīpālakathā is still continued by Jainas as a part of their ' *āyambila-oli* ' vow to be performed in the months of *caitra* and *āśvina*.

9) Ratnaśekharīkathā :

The Ratnaśekharīkathā was composed by Jinahaṛṣagaṇi in the 15th Cen. A.D. It is a blender of prose and poetry. The Ratnaśekharīkathā deals with the importance of *parva* (joint periods) and *tithis* (pious days of lunar month). Gautama *gaṇadhara* questions Lord Mahāvīra regarding the fruits of the *parvas* and the Lord Mahāvīra in reply, narrates the stories of Ratnaśekhara and Ratnāvātī.