

The Five Apabhramsa Verses Composed by Muñja, the Paramara King of Malava.

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As an instance of the Saṁkīrṇa type of the Catuspadī Dhruvā used in the Apabhramśa Saṁdhibandha, Hemacandra has cited under *Ghandonuśāsana*¹ 6, 22 the following verse that illustrates an admixture of two different varieties of Catuspadī.

Cūḍullau bāhoha-jalu
mayanā kaṁcua viśamathana
ia Muñsjiñ raiā uūhaḍā
pañca vi kāmahu pañca sara

'cūḍullau, bāhoha-jalu, nayanā, kaṁcua and viśama-thana these five Dohās, like the five arrows of the Love-god, were composed by Muñja'.

This verse has a unique historical importance in that it records the authorship of some Dohā verses composed by Vākpati Muñja, the famous Paramāra king of Mālava, who flourished during 975-995 A. D. He enjoyed great fame in legend and history for his romance, heroism, literary talent and patronage to literature. The laudatory verse gives five Pratikas or characteristic words one from each of the five verses of Muñja which had become famous among the literary circles due to their poetic excellence. It was a traditional device² to record in a fool-proof manner the authorship of some isolated Muktaka-like verses. Now the problem is that of identifying the five Apabhramśa verses credited to Muñja. Fortunately for us Hemacandra seems to have preserved them for the posterity. The cūḍullau-and the bāhoha-jalu verse are given in the *chandonuśāsana* at the same place as the commemorative stanza noted above, i. e. under 6, 22.

The cūḍullan verse occurs also in the *Siddhahema* under 8, 4, 395 with slight variation in the third Pāda. The text according to the *Chandonuśāsana* is as follows :

Cūḍullau cuṇṇiḥoisai
muddhi kaoli nihittau

1. Velankar's edition, Singhi Jaina Series No : 49, 1961, Pp, 209.
2. See e. g. *Prabandhacintāmaṇi* of Merututuṅga (ed. Muni Jinavijaya 1933); P.11, where verses no. 10 and 19 give the *pratikas* or characteristic words of some famous Gāthās of Śātavāhana which have been given under verses no, 11 to 18,

१० : अगरचन्द नाहटा अभिनन्दन-ग्रन्थ

niddaddhan sāsāndaliṇa
bāha-salila-saṁsittan

The *Siddhahema* has *kavoli* for *kaoli* and *sāsānala-jālajhalakkiau* for the third Pāda.

The verse can be translated as follows :

‘O simple girl, your bracelet, positioned as it is under your cheek will be reduced to powder, having been (first heated by fiery sighs and then sprinkled with water of your tears’.

The second i. e. the *bāhoha-jalu* verse is as follows :

tain tettiū bāhaha-jalu
sihiṇaṁtari vi na pattu
chimichimivi chimivi gaṁḍatthalili
simisimivi simivi samattu

Translation : Even though it was a flood of tears, it interspace her breasts it boiled up just on the cheeks sounding *chimi chimī* and so disappeared sounding *simi-simī*’.

The remaining three verses are to be identified from among citations given in the Apabhraṁśa section of the *Siddhahema*. There is some uncertainty about the identification of the third i. e. the *nayaṇā*-verse. Probably it is the same as the one cited under 8, 4. S14 to illustrate the use of *prāiva*. It is as follows :

aṁsu-jalē prāiva goriahē
sahi uvvattā nayaṇsara
teṁ saṁpesiā
deṁti tiricchī ghatta para

Translation : ‘It seems that the arrows of glances of the fair damsel are deflected due to the stream of tears-hence, even though charged straight, they strike sideways’.

The fourth verse, i. e. the *kaṁcua*-verse is the same as the one cited under *Siddhahema* 8, 4, 431. It is as follows :

pahiā diṭṭhi goradī
diṭṭhi maggu niamta
aṁsūsāsehi kaṁcuā
tiṁtuvvāṇa karaṁta

‘O wayfarer, did you meet my fair lady ?’ ‘Oh yes, I saw her gazing at the road (of your return), and drenching and drying her blouse in turn with her tears and sighs’.

Lastly, the *visama-thaṇa* verse is the same as the one cited under *Siddhahema* 8, 4, 350 (as also under 362). It is as follows :

इतिहास और पुरातत्त्व : ९१

phoḍemti je hiadaū appanaū
tāhā parāi kavaṇa ghr̥ṇ
rakkhēj̥jahu lovaḥō appaṇā
bālalē jayā visama thaṇa

Translation : 'Those who burst open their own heart—what compassion can they have for others ? Men, be on your guards-the breasts of the young girls have become terrific.'

Apart from the evidence from the *Chandonuśāsana*, some further evidence, although indirect, is now available in support of Muñj's authorship of the above-quoted verses. The Apabhramśa poem *Jambūsāmcariya* was composed by Vira in V. S. 1076 (= 1020 A. D.)¹ Vira was connected with the places called Simdhavarisi and Gulakheḍa in the Mālava country, which was ruled by King Bhoja from 1010 to 1055 A. D. Bhoja was preceded by Sindhurāja (995-1010 A. D.) and the latter by Muñja (975-995 A. D.) The *Jamūsāmicariya* was composed some twentyfive years after the death of Muñja. Now from this work of Vira it can be seen quite clearly that not only he was familiar with important literary works of his times including the Apabhramśa works of Puṣpadanta (C. 930-980) and Svayambhū (end of the ninth century), but he was also intimately influenced by them. *Jambūsāmicariya* reveals numerous borrowings in ideas and words, from earlier well-known Apabhramśa, Prakrit and Sanskrit works. Thus Vira cannot but be familiar with the Apabhramśa compositions of the royal poet Mañja, who was famous also for his literary patronage—so much so that later on it was extolled in such terms as 'gate Muñje yasaḥ-puñje nirālambā sarasvatī',² i. e. 'with the departure of the glorious Muñja, the Goddess of Learning has become a homeless wanderer. And from one passage of the *Jambūsāmicariya* we get an actual indication of the influence of Muñja's Apabhramśa poems.³ Describing the love-lorn condition of the ladies of Rājagrha at the sight of Jambūsvāmin, the poet says :

kāhi vi virahāṇal saṃpalittu
aṃsujalohaliñ kavolē'khittu
pallattai hatthu karaṃtu suṇṇu
daṃtimu cūḍullau cuṇṇu euṇṇu
kahi vi harsyanṃdaṇarasu ramei
laggaṃtu aṅglē chamachamachamei
(*Jambūsāmcariya*, 4, 11, 1-3).

Translation : 'In the case of some lady the fire of separtion so flared up that it reduced to powder the ivory bracelet that was drenched with tears due to

1. Edited by V. P. Jain, Bhāratiya Jñānapīṭha, Varanasi, 1968.

2. *Prabandhacintāmaṇi*, P. 25, line 2.

3. In this connection it is also significant that Vira has stated that he was closely associated with the state business. See *Jambūsāmicariya*, Praśasti, V. 5.

its contact with the cheek, thus rendering the hand bare. The sandal paste applied to the body of some other lady emitted sizzling sounds'.

These lines clearly echo the ideas and the wording of the *Cūḍullau*-verse and the *bāhoha-jalu*-verse of Muñja quoted above. Especially *Cūḍullau* and *Chamachamachamei* in the *Jambūsāmicariya* passage are tell-tale words, and the sequence of the two poetic images here is the same as given in the commemorative verse recorded in the *Chandonuśasana*. It means that to both of these authorities the two Muñja stanzas were known from a source where they appeared in this very order.¹

The evidence from the *Jambūsāmicariya* confirms the *Chandonuśasana* stanza about Muñja's authorship of particular Apabhraṃśa verses, and it also establishes the fact that the *Cūḍullau*-verse and the *bāhajalu*-verse were closely associated and along with some other verses of Muñja they formed a close group.



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1. It should be noted that the Gāthā-Dhavaḷa no. 6 (*kasarekkacakkaoete*.) at the *Jamtusāni cariya* very closely resembles the Dohā-Dhavaḷa under *Siddhahema* 4, 5, 350 (*dhanaln bisūrai Dāmiaho* etc.). they also must have a common source.

इतिहास और पुरातत्त्व : ९३