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## Contents

THE NEO-DIGAMBARA SCHOOL

Dr. Nagarajaiah Hampa 119

PARYĀYA : DOCTRINE OF PARIᅇĀMA

Dr. Rajjan Kumar 126

BIBLIOTHECA JAINICA

Satya Ranjan Banerjee 138



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## THE NEO-DIGAMBARA SCHOOL

Dr. Hampa Nagarajaiah

Scholars have discussed at length and in detail the three main and ancient divisions of Jaina Order—the Digambara, Śvetāmbara and the Yāpanīya. Amongst these sects and streams of Jainism, the Śvetāmbara continues to be predominant in the North, whereas the Digambara and Yāpanīya samghas dominated the Deccan. This general observation does not rule out the existence of all the sects, though in minority, in North and South.

The Yāpanīya samgha spread and profusely boomed to greater heights in the Deccan, Karnāṭaka in particular, from the 2nd century to the 12th century. It functioned as a golden bridge between the other two poles of Digambara and Śvetāmbara sects. The Yāpanīya monks followed the Digambara tradition in their outward appearance and walked naked, and at the same time adopted the Śvetāmbara canons. They regarded women as capable of attaining *mokṣa* in the very birth, and subscribed to the Śvetāmbara view that Jina takes food even after obtaining the *kevala-jñāna*, omniscience. Thus, they even venerated the Śvetāmbara *āgamas* and the *purāṇas*. They commissioned innumerable number of temples and consecrated naked Tīrthaṅkara images in the sanctum. In brief, the Yāpanīyas were an amalgamation and a synthesis of both the Digambara and Śvetāmbara traditions.

With this in background, whenever a situation/description of non-Śvetāmbara and non-Digambara is confronted, scholars usually have branded it as Yāpanīya. This tendency needs reconsideration.

Apart from these three divisions of the Digambara, Śvetāmbara and Yāpanīya, one more parallel school of ācāryas was also active in

the medieval age. In fact those scholar-saints basically belonged to Digambara samgha, but were cordial to non-Digambara canons. Free from being rigid/sectarian, they assimilated, without hesitation, whatever was suitable to them, regardless of traditional differences. A number of such magnanimous ascetic authors form a group of their own. Those outstanding preceptor-poets have neither fully confined to Digambara or Śvetāmbara or Yāpanīya. Let us examine the nuances of this dichotomy with proper instances.

Vimalasūri (CE473) inaugurated a tradition of great narrative poems by authoring the *Paumacariyam* in Prakrit. Though the theme of the poem is the story of the *Rāmāyaṇa*, the *Paumacariyam* differed from the celebrated Sanskrit *Rāmāyaṇa* of Vālmīki. Vimalasūri's classic inspired a row of poets including Raviṣeṇa (676) of the *Padmacarita* (*Padmapurāṇa*), Śīlāṅka (863) of the *Cauppanna-Mahāpurisa-Cariya* (Prakrit), Svayambū (750) of the *Paumacariu* (Prakrit) and Ācārya Hemacandra (1080-1172) of the *Triṣaṣṭi śalākāpuruṣa-carita* (Sanskrit). The story of the *Rāmāyaṇa* occurring in these poems differs in many respects suggesting three major traditions and one minor tradition as follows :

1. The *Paumacariyam* of Vimalasūri mostly belongs to the Yāpanīya.
2. Śīlāṅka and Hemacandra ācārya's works belong to the Śvetāmbara.
3. The works of Jinasena (*Ādipurāṇa*), Guṇabhadra (898), Puṣpadanta (965) belong to Digambara.
4. The works of Raviṣeṇa, Punnāṭa Jinasena (*HVP*), and Hariṣeṇa (*Bṛihatkathā*) belong to Neo-Digambara.

The peerless commentator-scholar Ācārya Vīrasena of *Pañca-stūpa-anvaya*, his pupil Jinasena (*Pūrvapurāṇa*), and his disciple Guṇabhadra—all belong to Digambara lineage. Ācārya Raviṣeṇa, author of the *Padmapurāṇa*, and Punnāṭa Jinasena, author of the

*Harivamśapurāṇa* (HVP) also are of Digambara tradition. Interestingly, the poems of the latter two preceptor-poets often differ from Digambara version. The Sanskrit poem *Padmacarita* of Raviṣeṇa (670) follows to a great extent the Prakrit *Paumacariyam* of Vimalasūri, a pontiff of the Yāpanīya samgha. The main difference that separates these two authors and confirms their ecclesiastical lineage becomes transparent in the description of Kaikeyi's end. According to the *Paumacariyam*, Kaikeyi, consort of king Daśaratha, attains *mokṣa*, salvation, in the very birth as a woman. The *Padmacarita* of Raviṣeṇa does not endorse this concept of *strī-mukti*, final emancipation of the soul in a female body, and this clearly establishes poet Raviṣeṇa as a follower of Digambara order. Curiously, at the same time, Raviṣeṇa's story of the Rāmāyaṇa is distinct from the *Uttarapurāṇa* of Guṇabhadra, a Digambara patriarch.

In the context of Kannada literature, two of the earliest and earlier *Rāmāyaṇas* authored by Śrīvijaya (865) and Ponna (965) respectively, are not extant. But another early work, the *Rāmacandra-carita-purāṇa* of Digambara poet Nāgacandra (1085) is extant and manifests the imprints of Raviṣeṇa and Vimalasūri to a great extent. It would be appropriate to recall that Uddyotanasūri, a Śvetāmbara poet (179), respectfully mentions the names of both Vimalasūri and Raviṣeṇa.

The *Harivamśapurāṇa*, a Mahā-kāvya, an epic poem of cultural significance, is authored by Jinasena of Punnāṭa (Kittūru) samgha, a cohort of Mūlasamgha, the original Digambara congregation. Albeit, if we go by its narrative details, the HVP often follows descriptions which transgress the Digambara format. It shows traces of the *Padmacarita* of Raviṣeṇa. While depicting the Kulakaras (Manus), and in mentioning the names of Ṛṣabhadeva's consorts, the HVP deviates from the frame of *Ādipurāṇa* (*Pūrvapurāṇa*). The HVP speaks of Sanmati as the second Manu [*Sarga 7*, verses 125-48] who succeeded immediately after Pratiśruti, whereas the *Ādipurāṇa* states that between Pratiśruti, the first Manu and Sanmati, several crores of



years had elapsed. The *HVP* mentions Nandā and Sunandā as the consorts of Ṛṣabhdeva [*sarga 9, verse 18*]. The *Ādipurāṇa* states the names of Yaśasvatī and Sunandā as the consorts of Ṛṣabhadeva [parva 15, verse 70]. Nandā gave birth to twins, Bharata and Brāhmī [HVP, *sarga 9 verses 21-23*]. But Svāmī Jinasena narrates that Yaśasvatī was the mother of Bharata and Brāhmī who were not twins [*Ādipurāṇa, parva 15, verses 100, 145*]. Further the HVP narrates that Nārada, after observing austerity, attained *mokṣa* [*sarga 65, verse 24*], but in the Digambara tradition Nārada goes to *Narakagati*. Baladeva, after discovering that the soul of his brother Kṛṣṇa in the *Vālukaprabhā naraka*, insists Kṛṣṇa to accompany him leaving the Hellish world. Refusing to oblige, Kṛṣṇa requests Balarāma to reach Bharata-kṣetra and build temples enshrining his images. Balarāma fulfilled his brother's desire [HVP, *sarga 65*]. But this request of Kṛṣṇa for constructing shrines and consecrating his images is not befitting a person with *samyag-dṛṣṭi*, Right vision. Since it is against Digambara philosophy, the *Uttarapurāṇa* of Guṇabhadra does not record this incident. Albeit, the *Yācanā-pariṣaha* example from the *Uttarādhyayana -sūtra* [circa 3rd-4th century] and the *Cauppanna-Mahā-purisa-cariya* of Śīlānka (863) have recorded this incident. In short, the HVP has incorporated many events which are similar to Śvetāmbara/Yāpanīya and neither found nor acceptable to Digambara tradition. Yet the HVP does not fully subscribe to Śvetāmbara or Yāpanīya order. In many respects it differs from them and agrees with the Digambara frame. For instance, the HVP is silent about *strī-mukti* and *kevalabhukti (kavalāhāra)*, which are patent of both Śvetāmbara and Yāpanīya, but not acceptable to Digambara canon. All said and done, the above discussion will not repudiate the established fact that Raviṣeṇa and Punnāṭa Jinasena belonged to Mūlasamgha, the original Digambara congregation.

The *Ārādhanā* (s.a. *Mūlārādhanā, Bṛhadārādhanā, Bhagavati Ārādhanā*) of Ācārya Śivārya is believed to be a work of Yāpanīya school. Aparājitasūri, also of this affiliation, and Paṇḍit Āśādhara Sūri

of Digambara lineage, have both composed commentaries on the *Ārādhanā*. The *Ārādhanā-Karṇāṭa Ṭika* (s.a Voḍḍārādhanē) of Bhrājiṣṇu (c.800 CE) is also a Kannada commentary on the *Ārādhanā*. Bhrājiṣṇu is a pro-Digambara author and his text is full of Prakrit and Sanskrit quotations.

The *Kalyāṇamandira-stotra* of 44 verses, as famous and effective as the *Bhaktāmara Stotra* of Mānatuṅga Ācārya (circa 6th century CE) is attributed to Kumudacandra. It is also said that Kumudacandra is another *alias* of Siddhasena (C.5th century). The work is so popular that there are about 25 commentaries, besides Hermann Jacobi's German translation.

The *Sammai-sutta* (*Sanmati-sūtra*) or *Sanmati-Tarka* is revered by both the Digambara and Śvetāmbara sects. It is notable that Vīrasena Acārya has referred to this work in his *Dhavalā* commentary (CE. 816) on the *Ṣaṭ-khaṇḍāgama*. Vādirājācārya, another Digambara friar, mentions this work in his *Pārśvanātha carita* (CE 1025). Ācārya Abhayadeva composed his voluminous *Ṭikā* of 25,000 ślokas on the *Sanmati-Tarka*. Considerably, Vīrasena, Vādirāja and Abhayadeva were Digambara preceptors.

One more middle path between the Digambara and Śvetāmbara schools existed in the early and mid-medieval period. The ācāryas who followed this middlepath, neither strictly followed the Digambara nor Śvetāmbara or Yāpanīya canons. As independent thinkers, they enunciated a tradition of their own, assimilating the best of either sects. These authors commanded respect from all sects and divisions. To comprehend the above discussion, a fourth school of saint-scholar-authors, who were different and distinct from their contemporary sects, existed. The *Padmacarita* (Raviṣena), *Harivamśapurāṇa* (Jinasena), *Bṛhatkathākośa* (Hariṣeṇa) etc., are outstanding examples of this type. The preceptors and poets of this line of thought were not traditionalists. Instead they were liberal conservatives. Raviṣeṇa was the earliest to deviate from the rigid path of his Digambara sect. He dismantled the

sectarian frame of approach and proved that poetry has no bonds/ boundaries. Later the preceptors of Punnāṭa (Kittūru) samgha, like Jinasena and Hariṣeṇa were more emphatic and vocal to exhibit their radical angle of vision. To an extent they were reformists and were not reluctant to come out of sectarian shell. The HVP has listed, in the last sarga, the traditionally accepted line of Digambara pontiffs which corroborates with the similar list recorded in the *Dhavalā* of Vārasena, *Ādipurāna* of Jinasena and the *Uttarapurāna* of Guṇabhadra. The list of Ācāryas mentioned in the beginning of the poem HVP, includes Siddhasena, Samantabhadra, Devanandi (Pūjyapāda), Vajrasūri, Mahāsenā, Raviṣeṇa, Jaṭāsīmhananadi, Kumārasenaguru, Vīrasenaguru and Svāmi-Jinasena. Whether Siddhasena and Jaṭāsīmhanandi also belonged to this Neo-Digambara school needs further clarification, though the possibility cannot be overlooked.

The *Senagaṇa*, a cohort of Digambara congregation, had two minor subdivisions. The monks of Punnāṭa *olim* Kittūru samgha belonged to Senasamgha, a sub-division. Jayasena, his disciple Amītasena, Kīrtiṣeṇa, Jīnasena (*Harivamśa*), Hariṣeṇa (*Bṛhatkathā*) ācāryas belonged to the Punnāṭa (Kittur) samgha, a sub-division of Senasamgha, whereas Vīrasena, Jinasena, Guṇabhadra ācāryas belonged to another sub-division of Senasamgha.

Therefore, scholars have got to be cautious in considering a particular ācārya or a text as Yāpanīya or not. Just because an ācārya or his work exhibits traits of Digambara, Śvetāmbara or Yāpanīya, he or his work cannot be branded as Digambara, Śvetāmbara or Yāpanīya. All the available historically corroborative evidences are to be examined objectively. Many problems are confronted when contradictory descriptions are to be convincingly explained. Many ancient texts have incorporated elements drawn from various sources.

Further, it is evident that the Sena-samgha of Vīrasena and Jinasena, and the Sena-samgha of Sidhasena, Padmasena, Jayasena, Amītasena, Punnāṭa Jinasena, Kīrtisena and Hariṣeṇa, who mostly

affiliated to Punnāṭa group, were two different sub-branches of the same 'Root-Assembly' of the Digambara lineage. In the light of this debate, the belief that Śivārya of the *Ārāḍhanā*, Vaṭṭakera of *Mūlācāra*, and Jaṭāsimhanandi of *Varāṅga-Carita* etc., belonged to the Yāpanīya samgha needs reconsideration.

To be more precise, the Neo-Digambara monks and authors stand mid-way between the Digambaras and Yāpanīyas. They simultaneously agreed and differed from their three contemporary schools. Thus, the medieval period witnessed four schools as follows.

1. The Digambara
2. The Śvetāmbara
3. The Yāpanīya and
4. The Neo-Digambara.

## PARYĀYA : DOCTRINE OF PARIṆĀMA

Dr. Rajjan Kumar

In Jain metaphysics Paryāya is considered a very important concept. It defines the condition or state or mode of a substance. It is also granted as peculiarity or particularity of state which exist in a substance. Generally Paryāya means Pariṇāma. Paryāya is the integral part of Reality (Sat). In Prakrit language Paryāya is written as “Pajjāva”.

### Dravya and Paryāya

In Jainism Dravya is defined in the sense of fundamental entities or reals or reality. Reality has been conceived as permanent, all inclusive substance (*dravya*), possessive infinite qualities (*guṇa*) and modes (*pariyāya*) with many unique notions. That which contains, and is the basis of qualities and modifications is called Dravya (substance)<sup>1</sup>. Dravyas are six in numbers<sup>2</sup> - *jīva* (soul), *pudgla* (matter), *dharma* (medium of motion), *adharmā* (medium of rest), *kāla* (time) and *ākāśa* (space). Dravya is that which keeping intact its essential nature gets changed into various beings and situations, moulds itself in various modifications.

A thing is not absolutely permanent, nor is it absolutely momentary, nor is it set in eternity, but it is only a changing continuing being (*pariṇāmī nitya*). Dravya or reality neither gets produced nor does it meet with destruction. Productions and destructions are themselves the modifications as seen in the universe at different levels. Whenever, there is modification there is Dravya or Reality and whenever there is a Dravya there is a modification. Dravya or Reality, thus, at one and the same time, is having production (*utpāda*), destruction (*vyaya*) and continuous existence (*dhrauvya*)<sup>3</sup>.

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1. *guṇaparyāyavaddravyam*, Tattavārthasūtra, 5/37
  2. *Bhagavativyākhyāprajñapati*, 2.4.733
  3. *utpāda-vyaya-dhrauvya-yuktaṁ sat*, Tattvārthasūtra, 5/29

Dravya (Reality) is endowed with the quality of Sat and characterized by the three potent factors - origination, destruction and permanence and is the substratum of qualities and modes<sup>4</sup>. Dravya is not absolutely changeless and its *paryāyas* are not discrete. There is a series of *prayayas* in a dravya having a relation of relative identity between the previous *paryāya* and the posterior *paryāya* like the relation of cause continuum and effect - continuum<sup>5</sup>. Dravya retains its essential nature in the midst of series of changes which take place in it. Therefore reality (*dravya*) is dynamic in nature and does always undergo transformation without giving up its essential nature<sup>6</sup>. In this way it is conceived that Dravya (Reality) is characterized by the triple nature viz. origination, decay, permanence in the process of transformation<sup>7</sup>.

Ācārya Kundakunda explains that Dravya is the inherent essence of all things, manifesting itself in and through infinite modifications, and is endowed with *guṇas* and it reveals permanence and change in it to be real<sup>8</sup>. And Dravya is endowed with its unchanging nature of existence<sup>9</sup>. Ācārya Pūjyapāda defines Dravya as that which undergoes modification is Dravya. As, for example, take a piece of gold. When an ornament is made out of it, the original lump of gold undergoes modification having its original form destroyed (*vyaya*) and a new form born or produced (*utpāda*), but the substance of gold continues or persists (*dhrauvya*) in this process of change. For every substance possesses the quality of permanency together with origination and decay as modifications of itself and Sat, as it is technically defines as a Dravya<sup>10</sup>.

Akalaṅka explains that *utpāda* is the modification of a substance without giving up its own kind, *vyaya* is the disappearance of its forms,

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4. *Pancāstikāyasāra*, 10
  5. *Akalaṅkagranthatrāya*, p. 45
  6. *Ibid*, p.45
  7. *Ibid*, p. 45
  8. *Pancāstikāyasamayāsāra*, 8
  9. *Pravacanasāra*, II. 3, p. 123
  10. *Sarvārthasiddhiḥ*, 5/29

and *dhrauvya* consists in the persistence of its fundamental characteristics throughout its various modification<sup>11</sup>. On the basis of above discussion, the concept of Dravya, according to Jainism, has been taken as the dynamic reality of *dravya*. Prof. Chakravarti has rightly said that Dravya, then, is that which has a permanent substantiality which manifests through change of appearing and disappearing. *utpāda*, *vyaya* and *dhrauvy* form the triple nature of the Real<sup>12</sup>. It is an identity expressing through difference, a permanency continuing through change.

### Guṇa and Paryāya

Guṇa is the inseparable property of a Dravya. It denotes as capacity or quality of a Dravya.<sup>13</sup> In the *Uttarādhyayanasūtra* it is said that Dravya is the substratum of *guṇas* and the characteristic of *guṇa* is inherent in one single Dravya<sup>14</sup>. Umāsvāti elucidates the definition of *guṇa* by saying that *guṇas* are inherent in Dravya and they are themselves attributes<sup>15</sup>. Ācāya Kundakunda explains that the condition (capacity), which, in fact, forms the nature of Dravya is *guṇa* which is non-different from its initial existence and that existing entity established in its nature is Dravya<sup>16</sup>. That is to say, the nature (*svabhāva*) stands for transformation (*pariṇāma*) and the nature which is thus the form of *pariṇāma* is *guṇa* which in turn, is non-different from Sat<sup>17</sup>. The *guṇas* are classified into *mūrta* (corporeal) and *amūrta* (non-corporeal). *Mūrta* is concrete while *amūrta* is non-concrete.

‘*Dravyāśraya nirguṇā guṇāḥ*<sup>18</sup> defines many kinds of consideration for which Jainācārya explains in many ways. Pūjyapāda

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11. *Tattvārtharājavārtika*, 5/30 (1, 2, 3) pp. 494-95
  12. Historical Introduction to *Pañcāstikāyasamayāsāra*, A. Chakravarti, p. xxix
  13. *Bhagavatīvyākhyāprajñapti*, 2. 10. 118
  14. *Uttarādhyayanasūtra*, 28/6
  15. *Tattvārthādhiḡamasūtra*, 5/4/, p. 435
  16. *Pravacanasāra*, II, 17, p. 152
  17. *Ibid*, commentary
  18. *Tattvārthādhiḡamasūtra*,

clarifies that *guṇas* are eternal and permanent which *paryāya* cannot continue to exist permanently in a Dravya as *guṇas* exist. In view of Vidyānanda *guṇas* inhere or exist permanently in a Dravya. *Paryāyas*, on the other hand, inhere in Dravya, but they do not exist there permanently because of being subject between *guṇa* and *paryāya*. They are respectively essential and accidental characters or potentiality and actuality in Dravya.

### **Paryāya and Pariṇāma**

In Jainism *paryāya* defines as *bhāva* (condition). The properties (*dharmas*) having origination and destruction or emergence and disappearance or peculiarities or particularities or states, which exist in a substance, are known to be *paryāya* or modes or *pariṇāma*. The derivative meaning of *paryāya* is *kramavartina* (that which undergoes) or *kramikaparivartana* (change into another state in succession-spatial and temporal). In the series of substance the newer and newer modes of it rise up and fall down according to the change in space and time<sup>19</sup>.

In view of the Jainas *paryāya* inherent in both Dravya and *guṇa*, qualities and their substratum-substance<sup>20</sup> and it denotes states, particularities, change or mutation etc.. They are not permanent in substance and quality. Oneness, separateness, number, figure, conjunction, and disjunction are characteristics of *paryāyas*.<sup>21</sup> In auto-commentary of *Tattvārthādhigamsūtra* it is explained that *paryāya* signifies another state of an object and another name attributed to an object, that is known as *bhāvāntaram* and attributed to one and the same object. It means that a particular name always bears a corresponding particular state of an object.

In the *Pañcāstikāyasamayāsāra*, Ācārya Kundakunda says that *paryāya* is the mode of existence of Dravya through which its triple

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19. *Yogasūtra*, III, 1366

20. *Uttarādhyayanāsūtra*, 28/6

21. *Ibid.*, comm..

22. *Tattvārthasūtrabhāṣya*, 5/37



nature origination, destruction and permanence is manifested<sup>23</sup>. As gold and its different form explain the triple nature. It exists as Dravya, but the ornaments and other things which are made of gold are *paryāyas* of the same thing i.e. gold. These may change; an ornament of gold may be melted and a new one may be constructed from it. The appearance of the new one is *utpāda* while the disappearance of the previous one is *vyaya* and yet all the same gold persists through the change, this persistence is *dhrauvya*<sup>24</sup>. Dravya has thus both the aspects - permanence and change; it is permanent as Dravya and changing as *paryāya*. Pūjyapāda explains it that which are not always associated with Dravya are *paryāyas*<sup>25</sup>. The modification of a substance is called a mode<sup>26</sup>. It means *paryāyas* are different forms of changes or status of a substance.

Akalaṅka explains that Dravya has got two natures, viz. *sāmānya* (general) and *viśeṣa* (particular)<sup>27</sup>. The general nature is *guṇa*, the particular one is *paryāya*. i.e. change or transformation of a Dravya is *paryāya*<sup>28</sup>. Vidyānanda explains that many *guṇas* can exist in a Dravya simultaneously, while many *paryāyas* exist in a Dravya successively<sup>29</sup>. That is why, Dravya has been defined as *guṇaparyāyavaddravyam*<sup>30</sup>. So it is apparently clear that each Dravya is undergoing changes into different forms in accordance with the cause as a result of its own changing nature, attains various transformations. The capacity of changing transformation (*pariṇāma*) or change in a Dravya is called *guṇa* and the transformation due to *guṇa* is known to be *paryāya* (mode), or *bhāva* (state or condition)<sup>31</sup>.

23. *Pañcāstikāyasamayāsāra*, 11

24. *Ibid.*, comm..

25. *Sarvārthasiddhi*, p. 309

26. *Ibid*

27. *Tattvārthavārtika*, p. 501

28. *Ibid.*, p.50

29. *Ibid*, p. 438

30. *Tattvārthasūtra*, 5/37

31. *Pramāṇanayāvalokāṅkāra*, 78

Paryāya is of two kinds from the point of view of common state<sup>32</sup> - 1. *arthaparyāya* and 2. *vyañjanaparyāya*. *Artha* denotes effect and *vyañjana* is that which becomes manifest. On this etymology *arthaparyāya* is defined as the continuous change while the *vyañjanaparyāya* denotes some particular change. Both the two types of *paryāyas* have been explained as follows—the continuous flow of the real runs parallel to the continuous flow of the duration of time, and this intrinsic change of substance is called *arthaparyāya*. The *vyañjanaparyāya* is not merely the cross-section in continuous flow of Dravya, but it has a pretty fixed duration of existence<sup>33</sup>. It is further discussed that there is a *ekasamayavarti arthaparyāya* (intrinsic mode of substance occurring for one moment) takes place in all the six fundamental substances due to the general changing state of substance. Origination and destruction of a Dravya occur on account of the change that all substances undergo.

An object may have a particular mode of existence for a certain duration of time e.g. a pot has got such one form for a certain period of time in addition to the molecular integration and disintegration taking place in the physical object (earth) every moment<sup>34</sup>. This *paryāya* of a pot is known to be *vyañjanaparyāya* (manifested mode) of Pudgala. Similarly, the continuous change is taking place in consciousness in *arthaparyāya* of Jīva, while its existence as a particular organism as a man or a *deva* with a determinate age in the *vyañjanaparyāya* of Jīva<sup>35</sup>.

*Vyañjanaparyāya*, which is of two kinds, viz. *svabhāva* (natural state) and *vibhāva* (particular state), takes place in Jīva and Pudgala, whereas only *arthaparyāya* operates in all the other four Dravyas viz. *dharma*, *akāśa* and *kāla*<sup>36</sup>. *Vyañjanaparyāya* occurs due to the

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32. *Pravacanasāra*, II. 37

33. A Philosophical Introduction to *Pañcāstikāyasamayāsāra*, p. xxxi

34. Theory of Reality in Jaina Philosophy, J.C. Sikadar, p.50

35. *Ibid.*, p. 86

36. *Pravacanasāra*, tātparyavṛtti, pp. 181-82

cause of a particular changing state and vibration of the worldly souls and matters. The activity of a origination and destruction of these *vyāñjanaparyāyas* sometimes take place and sometimes do not. There is no rule of it to occur every moment; it may happen and may not occur at every moment<sup>37</sup>.

In addition to these two kinds of *paryāyas arthaparyāya* and *vyāñjanaparyāya*, two other kinds of *paryāyas viz. jīvaparyāya* and *ajīvaprayāya*<sup>38</sup>. With regard to substance and qualities, *prayāya* is of infinite kinds from various aspects.

### Interrelation of Dravya, Guṇa and Paryāya

The Jainas believe that Dravya is endowed with *guṇa* and *paryāya*. The inherent qualities in substance and their *traikālika* modes are infinite<sup>39</sup> in number. A substance and its inherent qualities are permanent owing to the cause of its non-origination and non-destruction<sup>40</sup>. On the other hand, all modes because of their origination and destruction at every moment are individually non-permanent<sup>41</sup>. But they are also beginningless and permanent or eternal from the point of view of series (*pravāha*) of infinite modes.

The series of *traikālika* modes also i.e. modes of the past, present and future times, takes place due to one causative capacity (*kāraṇabhūtaśakti*) inherent in a substance. The series of infinite modes caused by infinite capacity in a substance is moving together (i.e. taking place together). Modes of different class (*vi-jātīya*) caused by various capacities or qualities can be found in a substance at a time, but most of the same class caused by a capacity at different times cannot be found in a substance at a time<sup>42</sup>. There take place in soul substance and matter substance various infinite modes like modes

37. *Ibid*, pp 181-82

38. *Bhagavatīsūtra*, 25.5.745

39. *Ibid*, 2.1.91

40. *Pancāstikāyasamayāsāra*, 11

41. *Ibid*

42. *Tattvārthasūtra*, Sanghavi, pp. 20

of consciousness, such as those of knowledge, self-awareness, etc. in the former and those of colour, such as blue, yellow etc. in the latter respectively<sup>43</sup>.

Soul undergoes transformation by its capacity of sentiency (*cetanaśakti*) into various forms of consciousness (*upayoga*) like modes of knowledge, self-awareness, etc. while matter undergoes transformation by its capacity of colour (*rūpaśakti*) into various forms of colour like blue, yellow etc.. The capacity of sentiency cannot be separated from soul-substance and other capacities which are inherent in it. Similarly, the capacity of colour (*rūpaśakti*) cannot be thought of apart from matter substance and other capacity which are inherent in it<sup>44</sup>.

Various forms of consciousness of different times like *traikālika* series of knowledge, self-awareness, etc. have got one capacity of sentiency (*cetana*) and the series of effective modes (*kāryabhūtaparyāya*) of that capacity (*śakti*) are associated with consciousness (*upayogātma*). In matter also the series of various modes of colour like blue, yellow etc. are the effects of one causative capacity of colour (*kāraṇabhūtarūpaśakti*)<sup>45</sup>.

Like the series of consciousness in soul, there are continuing together the series of feelings, such as, happiness, sorrow, etc. and the series of desires, etc.. For this reason, infinite capacities of qualities are comprehended by taking into account each individual causative capacity or quality inherent in it - capacity like, sentiency, the causative joy, energy etc. of the series of infinite modes like the modes of colour, smell, taste, touch etc. take place. For this reason, infinite capacities or qualities are cognized by admitting each individual causative capacities or quality of individual causative capacity or quality of individual series like that of the capacity of colour, that of smell, that of taste, that of touch<sup>46</sup>.

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43. *Bhagavatisūtra*, 2.1.90

44. Theory of Reality in Jaina Philosophy, Sikdara, p. 61

45. *Ibid*, pp. 61-62

46. *Ibid.*, p. 62

Various modes of capacities like sentiency, joy, energy, etc. can be found to operate in soul, but modes of different consciousnesses of capacity of sentiency or those of feelings of one capacity of bliss (*ānandaśakti*) cannot be experienced to function at a time, i.e. simultaneously; for only one mode of an individual capacity is manifested at a time. Similarly, in matter also various capacities or qualities like colour, smell etc. take place at a time, but different modes like blue, yellow etc. of one capacity or quality of colour (*rūpaśakti*) do not take place in it simultaneously<sup>47</sup>.

As soul substance and matter substance are permanent, so their respective inherent capacities or qualities like sentiency, etc. are also permanent. But modes of consciousness born of the capacity of sentiency of modes (*rūpaśakti*) like blue, yellow etc., are not permanent. They, being always subject to origination and destruction, are individually permanent and the series of modes of consciousness in soul and those of colour in matter are permanent because of being *traikālika* of the past, present and future times<sup>48</sup>.

The undivided whole of infinite qualities only is substance. That is to say, the collective whole or aggregate of each individual causative capacity (*kāraṇabhūtaśakti*) of each individual mode and of such infinite capacities or qualities is substance from the point of view of difference among them. But *dravya*, *guṇa* and *pariyāya* are different from one another from the subjective point of view in thought, but they are non-different from one another from the objective point of view<sup>49</sup>.

### **Universe, Reality and Paryāya**

Universe, Reality and Paryāya, according to Jainism, are interrelated terms. To understand Universe one must have to know the concept of Reality and Paryāya. In view of Jain Philosophical conception Reality treated as permanence-in-change, but not as

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47. *Ibid.*, p. 62

48. *Ibid.*, p. 62-63

49. *Tattvārthasūtra*, Sanghavi, V, pp 205-8

*kūṭasthanitya* (absolutely permanent) nor as *nityānitya* (absolutely impermanent). Here Reality has been conceived as a permanent, all inclusive substance (*dravya*) possessing infinite qualities and modes (*guṇa* and *paryāya*) with many unique notions. That which contains and is the basis of qualities and modifications (*guṇa* and *paryāya*) is a *dravya* (substance)<sup>50</sup>. In Jainism Reality, Dravya, substance are considered synonyms.

This entire universe consists of Dravyas. Dravyas are six in numbers, viz<sup>51</sup>. - *jīva* (conscious), *puḍgala* (matter), *dharmā* (medium of motion), *adharma* (medium of rest), *kāla* (time) and *akāśa* (space). Out of these six Dravyas, five are called *astikāyas* (groups of positive beings) and another one is considered *anastikāya*. *kāla* is *anastikāya* and the rest five *jīva*, *puḍgala*, *dharmā*, *adharma* and *akāśa* are as *astikāyas*. *Astikāya* and *anastikāya* are two forms of Dravya and Dravya is that which keeping intact its essential nature gets changed into various beings and situations, moulds itself in various modifications. We cannot think of a substance without modifications and modifications without a substance.

Further, a Dravya is qualitative, it provides room to qualities and is thus a basis of them. The various moulds it gets into are in its modifications. There cannot be a quality without a substance and no substance without a quality. Dravya is thus ever connected with qualities and modifications. It is the one that is productive (*utpādayukta*) and expanding (*vyayaśīla*) but yet ever continuous. In everything, its production (*utpatti*), stability (*sthiti*) and destruction (*vināśa*) exist altogether. A thing is not absolutely permanent (*ekānta-nitya*), nor is it absolutely momentary (*ekānta-kṣaṇika*), nor is it set in eternity (*kūṭastha-nitya*), but it is only a changing continuing being (*pariṇāmī-nitya*).

In one and the same thing there is a difference of conditions, as, for example, a mango fruit in its unripe stage is of green colour at

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50. *Tattvārthasūtra*, 5/37

51. *Bhagavatī-vyākhyāprajñapti*, 2.4.733

one time but later it gets to be of yellow colour, when ripe, but it remains still a mango. Like this the different forms of jewelry, the shape and uses of course have changed but the material is the same in different levels. Production and destruction are themselves the modifications as seen in the universe at different levels. Whenever, there is modification, there is Dravya or Reality and whenever there is a Dravya there is a modification. Dravya or Reality, thus, at one and the same time is having production, destruction and continuous existence. Likewise, that all the three situations are found in the universe, because universe is the composition of six Realities i.e. *jīva*, *pudgala*, *dharmā*, *adharma*, *kāla* and *akāśa*.

Regarding the foundation of the universe the Jainas have said that there are only two entities-conscious (*cetana* or *jīva*) and the unconscious (*acetana* or *ajīva*). They do not agree with the idea that unconscious is born out of the conscious fundamental or that the conscious has evolved out of the unconscious. These two are the only fundamentals and are beginningless as well as independent. These two fundamentals have been elaborated into the seven (somewhere nine) fundamentals<sup>52</sup>- (1) *jīva*, (2) *ajīva*, (3) *āśrava*, (4) *bandha*, (5) *saṁvara*, (6) *nirjarā*, (7) *mokṣa*. Everything which exists in the universe is to be conceived as a modification or a particular differentiation (either *jīvaparyāya* or *ajīvaparyāya*).

The modes of Reality or Dravya which seem essential to the constitution of these two infinite and eternal attributes must themselves be infinite and eternal; they distinguished by the Jainas as the immediate, infinite and eternal modes as necessary and universal feature of the universe and descending to the finite modes which are limited, perishing and transitory differentiations of Dravya. The transitory finite modes can only be understood and their essence or nature is deduced as effects of the infinite and eternal modes. They are in this sense dependent on the modes of higher order<sup>53</sup>.

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52. *Tattvārthasūtra*, 5/29

53. Theory of Reality in Jaina Philosophy, Sikdar, p.8

The Jaina seers are deducing the necessity of motion and rest as a primary characteristics of the extended world and the world of thought with reference to *dharma* and *adharmā*. They are appealing only to the strictly to the logical notions of a self creating Dravya as one individual, the parts of which, (that is, all bodies) change in infinite ways without any change of the whole individual. This highest order individual covers the face of the whole universe and non-universe (*lokāloka*).

In the hierarchy of their system of modes it has the title of a mediate infinite (*ananta*) and eternal (*śāśvata*) mode under the attribute of extension (*astikāya*). It has mediate because it is logically dependent on the immediate mode of motion and rest, which is primary or logically prior, feature of extension; it is infinite and eternal because of the fact that Dravya as a whole conceived as a social system remains thus self-identical, follows directly from the conception of motion and rest as the necessary feature of the extended world.

These are the co-relations among Universe, Reality, and *paryāya*, but again the question has been raised that in the universe there is a particular thing and they all are interacting among each other; there is living and non-living, they have differences and how these all sublimate, so that the relationship between Universe, Reality and *paryāya* may be cast off. They all may be collectively or one by one understand as follow each particular thing interacting with other particular things within the common order of Nature, exhibits a characteristic tendency to cohesion and to preservation of its identity, a striving of conatus, so far as it lies in itself to do so, to persist in its own being. Particularly things, being dependent modes and substances, are constantly undergoing changes of state as the effects of causes other than themselves, as they are not self-determining substances, their successive states cannot be deduced from their own essence alone, but must be explained partly by reference to the action upon them of other particular things.

In the natural philosophy the differences between the living and non-living, and between conscious and non-conscious things, are both represented as differences of degrees of structural complications.



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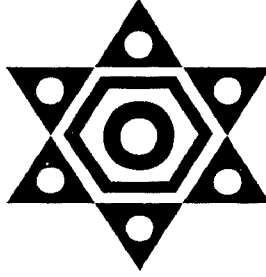
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He, who himself is restrained, should speak of only what is seen and that with moderation and clarity. His utterance should be whole, intelligible and direct, with no verbosity or emotion.



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