Kannada and Jaināgama Sāhitya

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Whenever the subject of contribution of Jainas to Kannada is spoken of, usually the poetry aspect of the contribution is taken note of and the other aspects are ignored, if not unnoticed. The fact is, that by Jainas, contributions Kannada have been ranked to the level of Prākṛta and Sanskṛta.

Available evidences point out, that just as Prākṛta and Sanskrit languages, Kannada also was used for the cultivation of Jaināgama literature and again in time factor it is equally coextensive with that of Sanskrit, if not more. The History of the composition of Śaṭkhaṇḍāgama and its commentaries reveals that Kannada was used along with Prākṛta with equal propensity. Unless there should be some strong reason or urge an adoption of Kannada in composing commentaries on revered Siddhānta work shall not have taken place. In this regard we are to take note of some of the factors related to the composition of Śaṭkhaṇḍāgama. It is well known that the scheme of the composition of Śaṭkhaṇḍāgama was planned and also was initiated by Puspadantācārya, who had definitely a regional affinity for Karnāṭaka, and in particular to the region around Banavasi. It is here at Banavasi that Puspadantācārya initiated the composition of Śaṭkhaṇḍāgama which has been looked upon with great veneration being considered as the essence of the entire āṅgaśruta. 1 In fact it shall not be out of tune if it should be said here that for Digambara Jains Banavasi is an Atiśāya-śeketha being the ‘Śrutapravartana Tīrthasthāna’—The first commentary on this Siddhānta grantha Rāja was composed by Ācārya Kunda who is looked upon as one of saviours of the Jaina Digambara sect. Next to his commentary, is by Śyāmakunda, commentary of the type of ‘Paddhati’ where in Kannada had its place in addition to Prākṛta and Sanskrita. 2 The commentary ‘Cūdāmaṇi’ mentioned next to that of Śyāmakunda is by Tumbulūru Ācārya. This commentary on the first five Khaṇḍas of Śaṭkhaṇḍāgama was of the extent of eighty-four thousand granthas was composed in Karnāṭa Bhāṣā i.e., Kannada alone. In addition to this a Pancika type of commentary on the sixth Khaṇḍa is said to have been composed by this same Ācārya. 3 But the name of the language, in which this was composed, is not mentioned. Any how this statement appears as though it is a continuity of the preceding one and so even this commentary probably must have been composed in Kannada. Depending on the authenticity of the available traditional accounts it can be said confidently that the commentary ‘Cūdāmaṇi’ happens to be the earliest independent literary composition in Kannada. The date of composition of this work cannot be later than 5th century A.D. as Samantabhadra whose date is decided to be the
later part of 5th century A. D., is mentioned to be the next to that of Tumbutūru Ācārya. There must have been some kind of strong urge for the adoption of Kannada for composing the commentary on a work of Siddhānta or Āgama type, the grasp of which was limited to only a very few, and one such probable urge must have been there because of the need for easy and correct grasping of the Siddhānta by the Muni who came from Karnāṭaka area and were in great number in the Munisaṅgha. Any how those commentaries composed in Kannada have not come down to us and even then the authenticity of the tradition cannot be doubted because the authenticity of other statements of Śrūtāvatāra has been proved beyond any doubt.

Since the day of the completion of Śaṭkhaṅḍāgama an account of the history of its composition and of its commentaries as they were composed was handed down and this incidentally we have the account of the composition of ‘Cūḍāmanī’ commentary in Kannada. With the exception of this traditional account we have nothing else as evidence to say whether, such of the commentaries or any other type of literary compositions were composed or not. But any how it shall not be irrational if we should say that works in Kannada used to be composed and they are lost just as many Sanskrit and Prakrit works, composed by such eminent Ācāryas Samantabhadra Śvāmī and Pādalipta Śvāmī, are lost.

In the field of Kāvyā literature, the available earliest Kāvyas are Jainā Kāvyas. Just as Kālidāsa, Bhaṭṭaravi, Māgha, Śrī Harṣa are the well known and venerated names in Sanskrit literature, Pampa, Ranna, Ponna, Janna, Abhinava Pampa-Nāgacandra are the well known venerated names in the Kannada literature and it is needless to say that all the later are the names of Jainā Poets. Usually these poets have chosen Purāṇic story for the theme of their Kāvyas and they have invariably incorporated the elements of Jainā metaphysics and ethics.

It appears that during the period of the rule of Śatavāhanas and of their feudatories and their successors, in the major part of Karnāṭaka, Prākṛta and Kannada had a place of estimation being favoured by the rulers and elites as well. But with the commencement of the rule of Kadambas of Brahmanical lineage Sanskrit could gain the favour of the rulers. More over it is at this same period that under the rule of the Guptas revival of Sanskrit took place and its sway extended through out the North India, and also South India could not remain free from its impact and influence. Thus with these favourable conditions Sanskrit gained supremacy and held its dominance upto 10th century A. D. in Karnāṭaka.

Thus because of this domination of Sanskrit, Kannada had a severe set back with the result that no Kannada literary work of this period has survived to reach us. Not that literary activity was completely a blank, but that as said earlier no work of this period has survived to reach us. Any how available materials clearly point out that there was cultivation of Kannada literature throughout this period.

- 269 -
Tenth Century happens to be a golden period in the history of Kannada literature not only from the view point of highly elegant Kāvyas but also from the view point of the assertion of Kannada of its due place of honour in its homeland. Innumerable works pertaining to Jaina Āgama which are composed from 11th Century on words are lying in our Bhandārs. Some of them are independent—Original works and others are commentaries on Prākṛta and Sanskrit works. The study of these works is a desideratum; very often they reveal such facts which are very important and are not found in other sources of Prākṛta or Sanskrit.

In this regard independent-original works ‘Śrāvakācāras’ in good number are worth mentioning. In fact some of them had gained local popularity and influenced very much the lay mans life. These works in addition to the normal duties and vows of a Śrāvaka expound the importance and essentiality of Jina Pūja and etc., which are not found in some of the well known works like Ratnakarapādaka Śrāvakācāra. ‘Suviṣṭāρa Carita’ is one such work which appears to have been very popular. There are a good number of original independent works on other branches of Āgama literature such as on the theory of Karma, tattva, loka and etc., some of which are worthy of being brought to light.

There are innumerable works of the type of commentaries which are lying hidden and uncared for in the Bhandārs. Particularly commentaries or tīkās on the works of such eminent Ācāryas as Kundakunda and others are very useful in many respects. If not the publication of all the works at least a descriptive catalogue pertaining to their works is very essential.

Writing of either the original dependent works or of translation type of works is not ‘A Past’. Many works with discussions, on modern lines, touching the subject of Āgama particularly pertaining to the field of Philosophy have been published. Translations of Ratnakarapādaka Śrāvakācāra, Dravya Saṅgraha, Anyayoga Vyav-echedikā, Sāmaya Sara and many others have been published. This translation is not limited to the Sanskrit or Prakrit works alone.

Translations of the works in Hindi and other languages also have been published and one such work worth mentioning here, being very popular, is Pandit Kailāsa-candra Śastry’s ‘Jaina Dharma’. Likewise it is very much necessary to have the selected Kannada works translated into Hindi and thus maintain good conduct between North and South.

References:
1. ‘Śrutāvatāra’ of Indranandi : Stzs 147.
2. Ibid : Stzn. 162-164
3. Ibid : Stzn. 165-167

270 –
लेखसार

कन्नड और जैनागम साहित्य

प्रो॰ एम-डी॰ वसंतराज, मैसूर विश्वविद्यालय, मैसूर

जब भी कभी जैनोंके कन्नड भाषाके विकासमें योगदानकी चर्चा होती है, तब प्रायः इसे काव्य या कविताके क्षेत्रमें प्रभावना: सीमित मान लिया जाता है। लेकिन सत्य है कि कन्नड भाषाके लिए जैनोंका योगदान संस्कृत और प्राकृत भाषाके समकक्ष ही माना गया है।

संस्कृत और प्राकृतके समान कन्नड भाषाको भी जैनागम साहित्यके विकासके लिए प्रमुख किया गया है। पटरिङ्गाम और उसकी टीकाओंके लिए कन्नडके उपयोगसे यह भलीभाति व्यक्त होता है कि कन्नडमें कोई-न-कोई विशेषता है जिससे इसका उपयोग आगम साहित्य निर्माणके लिए किया गया। अंग-भुक्तके सारपूर्ण पटरिङ्गामके रचयिता पुरुषस्तात्त्विक कन्नडवासी ही थे। यहाँके बनवाली स्थानको हरम श्रुत प्रवर्तनका अवधारणा केन्द्र मान सकते हैं। इसपर कुन्दकुन्द, ध्रमकुंकु, तुच्छ आचार्यपेश इसपर टीकाएं लिखी हैं। तुच्छआचार्य कहने पर पटरिङ्गामके पाँच लघुओं पर 84000 गाथा-प्रमाण जुड़वाएगाने नामक कन्नड टीका लिखी है। इसके छोटे जणपद इसमें प्रविष्टा कोटिकी टीका भी सम्बन्धत: कन्नडमें लिखी। यह समानस्तव्यके पूर्वांगी टीका है जो सम्बन्धत: पांचवी सदीमें लिखी गयी थी। इसके अंतरित भी अन्य आगम टीकाएं कन्नडमें लिखी गई, इस विषयसे अनुसंधानको आवश्यकता है।

साहित्यके शोधके भी पंड, रचना, पोषण, जन्तु, कल्याणी पंप—नागरकृत्यने कन्नड भाषामें अनेक काव्य लिखे हैं। इन कवियोंने पौराणिक कथाओंके माध्यमसे जैननीतिविश्वास और अध्यात्मविश्वास का वर्णन किया है। ऐसा प्रतीत होता है कि सातवीं और उनके उत्तराधिकारियोंके पुरुषमें कन्नडके संस्कृत और कन्नड कोटिमें साहित्य लिखा गया। पर कबीरके पुरुषमें संस्कृत लेखनके प्रभावता रहे। गुप्त सामाजिकमें प्राधान्यसे संस्कृतकी यह स्पष्टतया बदली शिक्षाके पूर्वत तक कन्नडको विन रही। इसी कारण इस युगाको कोई महत्वपूर्ण कन्नड साहित्य हमें उपचार नहीं होता।

दसवीं शताब्दी कन्नड साहित्यके निर्माणका स्वरूपमें कहीं जो सकती है। इतिहासके रचित अनेक जैनागम कन्नड ग्रन्थ भंडारोंमें प्राप्त होते हैं, जिनमें कुछ कृतियाँ हैं और कुछ दीक्षा ग्रन्थ हैं। इस दिवालीमें आव्युक्ताचार्यपेश लिखित ग्रन्थ महत्वपूर्ण है। ‘बुधिवाचारिक’ इसी कोटिका एक उत्तम ग्रन्थ है। इसी प्रकार कम, तत्व, अस्पष्ट अनेक सैद्धांतिक विषयोंपर भी कन्नड ग्रन्थ लिखे गये। नंदकुंवड़के ग्रन्थों—पर कन्नडमें लिखे अनेक टीका ग्रन्थ भी भंडारोंमें पाये जाते हैं। यदि इतिहासके प्रकाशन सम्बन्ध न हो, तो भी वर्णानात्मक ग्रन्थ सूचीका प्रकाशन अत्यन्त आवश्यक है।

कन्नडमें जैनागम और साहित्य लेखनके प्रकाशन आज भी चाहें है। रतकरकरणआव्युक्ताचार्य, विध-संस्कृत, अनुसुधावचर्चादिका, समथसार तथा अन्य संस्कृत-प्राकृत ग्रन्थोंके कन्नड अनुवाद किये गये हैं। इस कोटिकी नियमकी भाषा की वृद्धि के पुलकों भी कन्नडमें अनुवाद हुई हैं, जिनमें केलासचन्द्र साहित्यी जैनत्मक नामक पुस्तक प्रकाश हुई। उत्तर और दक्षिणमें सांस्कृतिक संबंधोंची वृद्धि के लिए यह आवश्यक है कि कन्नडके ग्रन्थोंका भी हिंदी भाषामें अनुवाद किया जाए।

- 271 -
क्षत्रियोज्यादशिशृःत्यः

वादीभगिष्मूर्तिकं संस्कृतं गद्यपदं समान गति भी। वे गुणावर्ती अवर्तम गुणी थे। गद्यसंसारमें उनका
गद्यविष्माणं प्रक्षेत्र है। यहाँ उनके काव्यप्रयत्न शालक्षमणि के अमृत तिणमदिनि परिवेशित हैं—

वित्तकाव्यवित्तानां गुणं को वा न नत्यति।
न वैदुष्यं न मानुष्यं नाविज्ञायं न सत्यवाक्॥

परस्परविरोधेन विवृति यदि सेव्यते।
अनर्थलमतं: साह्यसमाबेष्यनुक्षमात्॥

पुष्यभिक्षुनां गुणं च संपदि।
अत्मीयापाणीयानं हि शान्तं: प्राणमृतं हुँदि॥

जिसपद: परिहारयो शीङ्खं: कि कल्पते नृणाम्।
पापकृत नहँ पात: स्वादतप्रक्षेपावान्ते॥

जीवितातु प्ररक्ष्यामाजीवानं भरणं वर्म।
मूर्तेन्द्रियं मूर्तेन्द्रियं वित्तारं केन कान्ते।

cोहं कीर्तिवुँ: क्लयं: क्रियायं: क्षितिष्ठात।
इत्यतु: प्रक्षेपं नो भेदत्पाते हि वित्तरुभि॥

dाखिकाणं शरणं हि धामकि एव नापरे।
अहंसकृतवत्तेवं प्रक्षायेत हि बिश्वम्॥

गुणहृदियं हि ब्राह्मण विवास्यो विक्रियातितः।
अग्रस्तानं मुहोदाध्ययोमहालक्ष्मिनः भयं।॥

योवं सर्वस्मृतस्मृतसेवैं च विकारवत्।
समवायं न कि कुर्याविद्वकारोऽस्मु तैर्पि॥

वादिरदपरं नालितं जनलोकयथा नृद्वः।
अवस्तं मरणं ग्नानं: ग्राणिनां हि दरिद्रता॥

गुणान्निवयं च जीवायुगायेत हि कारणम्।
नीचनं नाम कि नु स्वादति चेतुरणार्यता॥

उपकारोऽस्मि नीचायुगायेत कल्पते।
प्रतार्थेन पवं तीतं विष्योऽहं हि वर्मनम्॥

भर्तो नाम कुर्मामुः: सा नु जीवायुगावर्तम।
आश्रयशारणयवंतं धामकिर्क्षणम्॥

दैवयनांपि पुण्यस्ते धामाणां: कि पुनः परे॥
अतो ध्वरस्तता: सन्न्य: गर्मण्ये स्वहावल्ल।॥

— २७२ —