

MIA. Miscellany

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1. INTERPRETATION OF SOME PASSAGES OF THE GAUḌAVAHO*

N.G. Suru has rendered a great service to the students of Prakrit literature by giving a careful English translation alongwith explanatory notes, of the highly important but equally difficult Mahākāvya, the *Gauḍavaḥo* of Vākpatirāja, written about 730 A. C. Below I discuss interpretation of some of its verses and offer alternative renderings.

(1) V. 1. हरि-जठर-णिग्ममुक्खित्त-णाल-सुत्तं पिव सयंभुं ।

Suru's translation : "(a white sacred thread) which was, as if, a fibre of lotus-stalk extracted while coming out through the belly of Viṣṇu."

His notes : 'The white sacred thread is imagined by the poet as the lotus-fibre extracted and suspended over the body of Brahmā, as he came out of the belly of Viṣṇu.'

But नालसुत्त is rather the umbilical cord which is attached to the new-born child.

(2) V. 7. ख-रोस-गहिअ-घनमंडलो ।

Suru's translation : "He had seized in his clutches a mass of clouds in His roaring fury."

Rather it should be rendered as 'He had seized in his clutches a mass of clouds, being angry at their thunder.' The lion is conventionally described as roaring on hearing the thunder.

(3) V.175. तंडविअ.

The verse describes the condition of the snakes burning in the fire of Pralaya. तंडविअ in the expression तंडविअ-फणा-मंडल-पिंडिअ-धूमग्गमा is rendered by Suru with Sk. ताण्डवित्त, and translated as 'dancing'. But here तंडविअ is a variant spelling of तडुविअ, which is past passive participle of तडुव् = Sk. तन् 'to spread' (PSM. s.v.; Prakrit Grammar, 8,4,137; DN. 5, 5). Fumes of smoke become pent up under the spread out hoods, not under dancing hoods.

(4) V. 260. टआर.

मग्गेसु गुरु-बला वेअ-गाढ-णिवडंत कोडि-टंकेहि ।
उच्चरिऊणं व लिहंति जे टआरे खुस्-उडेहि ॥

The marching horses produce clapping sounds with their hooves, which also leave their imprints on the dusty road. This is described by means of an original Utprekṣā. The horses as it were utter and write the letter ṭa with their hooves as they gallop along. The image is that of a learner of alphabets who writes a letter first pronouncing it loudly.

In his Notes, Suru explains that the hooves left 'imprints' shaped like the Devanāgarī

* *Gauḍavaḥo*, ed. N. G. Suru, Prakrit Text Series, no. 18. Ahmedabad 1975.

letter ट. But strictly speaking it can be the shape of the letter *ṭa* that we find in the script of the first half of the eighth century. In the late Maitraka and post-Maitraka inscriptions we find the exactly horse-shoe like form of *ṭa* along with others slightly different, and this fairly matches with the shape of imprints left by the hooves of horses as described by Vākpatirāja.

(5) V. 317, 479. पडिअगिअ.

जण-दिण-केस कलणा-लोमस-कलुसेहिं कंपमुपेसि ।
वेआलेहिं व पडिअगिआइरा वाउ-दंडेहिं ॥

The पडिअगिआइरा is interpreted by Suru as 'keeping the courtyard awake during night'. But वाउदंडेहिं पडिअगिआइरा rather means 'the courtyard attended or frequented by gusts of stormy winds'. पडिअगिअ = पडिजगिअ = Sk. प्रतिजागृत, here meaning 'attended'. The verse means : The courtyard of 'the temple of Vindhyaśinī when it was subject to gusts of wind that lifted mass of dust and loops of shaven hair, caused shivers, because of the apparitions, thus produced of vapourous, shadowy figures of goblins (wildly dangling their hair). In V. 479 also पडिअगिअ has the sense of 'attended by' i. e. 'accompanied or marked by'. अरुण-विसारि-फणा-खण-राउ-पडिअगिआओ means 'marked by the red glow of jewels on their pink spread out hoods.'

(6) V. 333 कुणवत्तण-सुलहूसास-काय-णिव्वडिअ-गारवो अप्पा ।
तुह धारण-क्खमो कीइ व्व णणु वाहण-सवेण ॥

Suru has translated the verse as follows :

'Your carrier corpse, indeed, makes itself (strong) and capable to bear you, its strength being brought about, even in its dead state, by its body which can easily breathe.'

There is a patent absurdity here. How can a corpse be said to be capable of breathing easily, when it cannot breathe at all ? Suru himself has felt this when he observes that this is a fantastic idea (Notes on V. 333). I think ऊसास is a corrupt reading for the original ऊसाय i.e. Sk. उच्छ्राय, उत्सेध 'swelling'. A corpse gets swiftly swollen (सुलहूसाय) and this condition of attainment of गौरव qualifies it as देवीवाहन.

(7) V. 341. मुब्भइ ओलिभाभाव-कुडिल-वलिण वअण-बिबम्मि ।
मअणाहि मलय-विच्छित्ति-विब्भमं संपइ रएण ॥

Suru's translation : "The dust on the round face, turned in curling knots in the absence of any ointment (*olimbhā*), wears an appearance of thickly besmeared sandal paste (to alleviate) love's pangs."

In his Notes : "The absence of oily ointment (ओलिभाभाव).....pangs of love torment (मअणाहि)".

The verse is quite misunderstood, because of the failure to grasp the meanings of the words ओलिभाभाव and मअणाहि. The latter derives from Sk. मृगनाभि 'musk'. मयणाहि-मलय-विच्छित्ति means 'the decorative designs (विच्छित्ति) drawn by means of musk

and sandal-paste.' The idea is that the curvilinear configurations produced by the white ants in the dust deposited on the face of the corpse gives the illusion of decorative designs drawn with musk and sandal-paste. The commentator rightly renders ओलिभा with उपदेहिका (white ant). मदनाधि is a wrong rendering of मयणाहि. It should be, as said above, मृगनाधि. DN. 1,153 gives ओलिभा in the sense of Pk. उदेही, Sk उपदेहिका. DN. 1, 56 has given उदेही as a variant of उवदेहिआ i.e. उपदेहिका. Both words mean 'white ant'. See PSM, DSS, and SDP pp. 64,767 (where Ramanujasvamin's misinterpretation is corrected). For cognates, NIA derivatives see CDIAL 2178.

(8) V. 495. गोउ-मेत्त-विणिग्गअ-ससंक-जण-दीसमाण-वोच्छेअं ।
जाअं णीसामण्णं परिहा-वल्लयं णहं चेअ ॥

The sense of the verse is not correctly grasped by Suru. गोउ=गोपुर means 'the city-gate', not 'balcony'. णीसामण्ण means 'unique', not 'generality'. परिहा=परिखा means 'moat' (around the city), not 'rampart'. The idea of the verse is that when the city was lifted high in the sky, the citizens curious to know what was happening went apprehensively as far as the city-gate. They saw a yawning gap beyond. Thus instead of the usual ditch surrounding the city, they now saw a unique ditch in the form of the sky itself. णीसामण्ण is frequently used in Apabhramśa in the sense of Sk. अनन्य 'unique', 'extraordinary'. See for example *Paūmacariya* of Svayambhū (Part 1, Glossary).

2. ON THE APPELATIONS MADANAMAÑJUKĀ AND HEPHAGA IN SOME BRĤATKATHĀ VERSIONS

In the various Sanskrit versions (recasts, adaptations etc.) of Guṇādhya's *Vaddakahā* (*Brĥatkathā*), the name of Naravāhanadatta's queen and the heroine is found with formal variation: Madanamañjukā, (*Brĥatkathāślokaśaṃgraha*), Madanamañcukā (*Kathāsaritsāgara*), *Brĥatkathāmañjarī*, Madanamañjūṣā (*Karakandacariu*). The *Nāṭakalakṣaṇaratnakośa* refers to a drama (now lost), the title of which occurs as 'Madanamañjukā' at one place (p. 134) and as 'Madanamañjūlā' at another (p.274). From the citations it is clear that its plot is based on the episode of Naravāhanadatta living with Madanamañcukā disguised as Prabhāvatī through the latter's magic powers (*Kathāsaritsāgara*, 106.; Tawney-Penzers' Translation, vol. 8, p.37; elsewhere also, Jain, *The Vasudevahiṇḍī*, p. 517, *infra*.)

Among these variants Madanamañjukā is the basic form. Sk. -j- would change to -c- in Paisācī. Hence Madanamañcukā was its form in the *Vaddakahā*. Madanamañjūṣā and Madanamañjūlā (if it is not a scribal mistake) are later variations. Etymologically *madanamañjukā* can be interpreted as 'as beautiful or sweet as the God of Love.' If *madanamañcukā* was the original form, it can mean 'the couch or throne of the God of Love.' Both are appropriate as the name of the extraordinarily beautiful daughter of a courtesan. But *mañcukā* as a derivative from *mañca* with the diminutive-endearing suffix -uka- is otherwise unattested. Hence it is suggested that *madanamañcukā* is secondary.

A parallel, but rather complex, case is that of the name of the Vidyādhara that were hostile to the hero, Naravāhanadatta / Vasudeva, regarding which various *Vaḍḍakahā* versions show confusion. It is found as Hephhaa / Hephaa / Hephaga in the *Vasudevahiṇḍī*, as Ipphaka in the *Brhatkathāślokaśaṅgraha* and as Ityaka in the *Kathāsaritsāgara* (Jain, *op. cit.*, p. 34).

It is quite difficult to decide which was the original form and what is its etymological meaning. Possibly *ipphaka* was the original form: *ityaka* is a corruption. In Prakrit we have several cases of *-h-* being added to the initial vowel of a word. (For the prothesis of *h* in Prakrit see Pischel § 338)

Accordingly *ipphaka* > *hipphaka* > *hepphaka* (*oga*) (*-i-* changed *-e-* before a cluster : Pischel § 119) can be suggested as the likely development. *hepha(g)a* is an orthographic variation. Even if this surmise is considered plausible, *ipphaka* as a form remains impenetrable. It is doubtful to suggest Sk. *iṣmaka* as the source word. Compare *iṣma* 'name of Kāma', *iṣmin* 'impetuous' (MW.). For the development *-ṣm-* > *-pph-* this would presuppose : see Pischel, § 422.

3. ON THE PRAKRIT METRE NIJJHĀIYĀ

(*Nirdhyāyikā* / *Nidhyāyikā*)

(1) Regarding the designation and the structure of the Prakrit metre Nijjhāiyā, there are some differences among the classical manuals of metres, namely the *Jānāśrayī* of Janāśraya (end of the six century A. C.), the *Svayambhūcchandas* of Svayambhū (ninth century A. C.) and the *Chandonuśāsana* of Hemacandra (c. mid 12th century A.C.)

In the *Jānāśrayī*, which has treated some popular Mātrā-metres (really Prakrit metres) as Sanskrit metre, the metre named Nirdhyāyikā (5.46) has 17 Mātras per line, divided as 4+4+ u-u+ uuu- (or -u-). In the *Vṛttajāṭisamuccaya*, the metre is called either Niddhāiā (1.4, 4.16, 4.33) or Nivvāiā (1. 26, 1. 30). The commentator calls it Nirvāpitā at all those places. Its structure is the same as given in the *Jānāśrayī*.

In the *Svayambhūcchandas*, the folios of the Manuscript which probably contained treatment of this metre are missing.

In the *Chandonuśāsana*, this metre is called Nirdhyāyikā (Pk. Nijjhāiā)(4.76). It is of three types according to the number of Mātrās per line : 17 (4+4+3+3+3), 14 (5+3+3+3) or 19 (5+5+3+3+3). Of these, the first type is similar to that defined in the *Jānāśrayī* and the *Vṛttajāṭisamuccaya*. Velankar, possibly following the commentator of the *Vṛttajāṭisamuccaya*, who has rendered Pk. *tikalaya* as Sk. *trikalaka*, thinks (*Chandonuśāsana*, Introduction p. X) that the designation occurring as *Trikalaya* shows the influence of the Prakrit term, *tikalaa*. But *trikalaya* can be well taken as *trikalaya* 'that whose cadence depends on a triad.' It is synonym with *Tribhaṅgī* (*Chandonuśāsana*.)

Besides occurring individually, Nirdhyāyikā occurred also as the middle constituent of

a three-unit complex metre. In the *Jānāśrayī* it is called Trikalaya (5.59) which is made up of Adhikākṣarā + Nirdhyāyikā + Gītikā. The *Vṛttajātisamuccaya* has described Tikalaya similarly (4.43,44).

In fact, Trikalaya (c. 2nd to 4th cent. A. C.) or Tribhaṅgī were a type of songs whose text had three constituents in different metres functioning as a unit. Velankar calls such metres 'Strophic metres' on the analogy of the triadic structure of the Greek chorus.

(2) In several later texts of the Jaina Ardhamaṅgadhi canon, we come across a traditional list of 72 arts (*bāvattari kalāo*) (with a few later additions), in the *Jñātādharma-kathā*, *Rājaprasnīya*, *Aupapātika*, and *Samavāya*. A comparative table has been given in the *Thāṇaṅgasuttam* and *Samavayaṅgasuttam*. (pp. 758-761). Among these occur the names of *ajjā*, *paheliyā*, *māgahiyā*, *gāhā*, *gūiyā* and *siloya* (i.e. Āryā, Prahelikā, Māgadhikā, Gāthā, Gītikā and Śloka). These are wellknown Prakrit metres (the last one of course is Sanskrit). Evidently, this means the art of composing and singing songs whose text was in the afore-mentioned metres. Now, in the *Rājaprasnīya* list there is one more names, namely *niddāyā*. This is nothing but a corrupt form of *nijjhāyā* described here in the first section. The correct form is *nijjhāyā* (Sk. *nirdhyāyikā* / *nidhyāyikā*. -ddha- (in the *Vṛttajātisamuccaya*) or -dda- (in the *Rājaprasnīya*) is a scribal error. The Sanskrit rendering *nirvāpitā* by the commentator of the *Vṛttajātisamuccaya* is also, I think, based on *niddhāyā* (< *nirdhyāyikā*, read or copied as *nivvāyā*, which was then understood as Sk. *nirvāpitā*).

As the *Nijjhāyā* lyrics were already known to the *Jānāśrayī* at the end of the sixth century in the South, they can be taken as being in vogue and popular, along with the songs in metres like Āryā, Māgadhikā, Gītikā, in the vicinity of that century. The *Rājaprasnīya* alone has got that name. It would be, therefore, reasonable to date its list of the arts in that century.

(4) ON THE LANGUAGE OF THE SONG-TEXT OF THE LĀSYĀṅGA SAINDHAVA

In his systematic treatment of the Lāsyāṅgas, based on various dramaturgical sources, Raghavan has pointed out that, according to the *Abhinavabhāratī*, in the case of the Lāsyāṅga called Saindhava, the song text should be in Prakrit. According to the *Nāṭakalakṣaṇaratna-kośa*, which, following the 'Daśarūpaka' and others, consider the Lāsyāṅgas as specially connected with Bhāṇa, defines Saindhava as

Śaṅkha-valaya-dharaṇādi-sindhudeśabhāṣā-viśeṣa-gīta-vādyā-viśayam (p. 274).

This means that, in the Saindhava Lāsyāṅga, the song-text should be in the Saindhava dialect. The *Bhāvaprakāśana* also gives this definition briefly, perhaps wrongly reading *Śṛṅkhala* for *Śaṅkha* (p. 246, b : 5-6). Abhinavagupta, while discussing this Lāsyāṅga, quotes from (1) Rāṇaka's 'Cūḍāmaṇi' Dombikā, from (2) Bhejjala's *Rādhāvīpralambha Rāsakāṅka*, and from (3) Bhaṭṭa Tauta's work. Now, the few quotations that are available from the 'Cūḍāmaṇi' and the 'Rādhāvīpralarāmbha' indicate that the former had some passages in Apabhraṃśa language and the latter, some passages in Prakrit. In this

connection, it is to be noted that Ānandavardhana, while pointing out how there are endless literary modes of expressing a theme (*ukti-vaicitrya*), mentions one that is based on a particular language or dialect and illustrates this with the following verse composed by himself :

महु महु इत्ति भणंतहो, वच्चेइ कालु जणस्सु ।
तो-वि ण देउप्पणइणउ, गोअरिहोइ मणस्सु ॥

Now, the language of the verse is standard Apabhramśa, but in Abhinavagupta's 'Locana', the language is designated as *Saindhavabhāṣā*, 'the dialect of Sindhudeśa'.

If we put these points together, it seems probable that, in the performance of some dramatic works, when the Saindhava Lāsyāṅgya was employed, the language of the song text was, sometimes at least, Apabhramśa.

5. THE ILLUSTRATION OF UTTHAKKA CITED IN THE SVAYAMBHŪCCHANDAS

The eighth chapter (but really the 14th if we include the Pūrvabhāga portion) of the *Svayambhūcchandas*, called 'Utthakādayaḥ' (i.e. Treatment of Utthakka and other metres) opens with the definition as illustration of the metre Utthakka. It is defined as follows :

जइ तिणिण होंति पादावसाण, जमआ-वि होंति पादावसाण ।
उत्थक्क होई तउ तुहुं-विजाण, पाआण ताण x x तुहुं विजाण ॥

(The last line is defective)

'If each line has three *pa-gaṇas* and ends with a *da-gaṇa*, and if the yamaka occurs, you know it to be the metre Utthakka——x !'

This is illustrated there with the following verse :

धअरु-णरिदूसासणेण, विसमेण सुदु दूसासणेण ।
जइ मइ ण भग्गु दूसासणेण, तो पहेण जामि दूसासणेण ॥

(मह in the printed text is corrected as मइ)

'If I, Duṣśāsana, who is a life-breath of the emperor Dhṛtarāṣṭra, who is difficult to deal with and is highly uncontrollable, does not force (the opponent) to flee, I may pass away by the path ruled by evil.'

Now, this citation, given anonymously by Svayambhū, can be identified from his epic poem *Ritthanemiciariya* (or *Harivaṃsapurāṇa*) as 5.,5,4 / 5-6 : In the MSS. the lines 2 and 3 are exchanged. These words are spoken by Duṣśāsana who takes up the challenge to confront and defeat Abhimanyu. The latter has broken through and entered the Cakravyūha and he is inflicting defeat after defeat on all the top seasoned Kuru warriors.

This identification has several important implications : (1) This confirms that the *Svayambhūcchandas* was written after the *Ritthanemiciariya* : (2) The anonymous

citations given in the *Svayambhūcchandas* are from Svayambhū's own poems : (3) The whole of the fourth Kaḍavaka of the 55th Sandhi of the *Riṭṭhaṇemicariya* is composed in the Utthakka metre. It must have been one of the favourite metres with the Apabhraṃśa poets, as both Svayambhū and Hemacandra have treated it, but so far we have no knowledge about its occurrence in any other Apabhraṃśa poem. It is in the tradition of the Apabhraṃśa metres like Aḍillā and Maḍillā and the Prakrit metres of the Galitaka class which characteristically employed the Yamaka.

REFERENCES :

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- Jānāśrayī* (Prakrit section) = Appendix to *Chandonuśāsana* (ed. Velankar, pp. 240.2-240.16).
- (The *Jānāśrayī* is an old work on Sanskrit metres composed by some Pandit at the Court of King Janāśraya, who is generally identified with Mādhavavarman I of the Viṣṇukunḍin dynasty who ruled over the district of Krishna and Godavari towards the end of the sixth century A. D. - Velankar).
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- DN. Deśināmamālā of Hemacandra.
- DSS. Deśīśabda Kośa.
-