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Jaina Exegetical Terminology Pk. *vibhāsā* 'Detailed Exposition'

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Study of Indian commentaries in their own right has recently emerged as a new and promising field of Indology which can throw light on methods of argumentation, ways of using and quoting traditional material, etc. Jainism also deserves to be included in this type of research. As is well-known, Jaina exegetical literature, especially in its earlier layers, is a bewildering body of texts endowed with a rather peculiar character. In the Prakrit verse-commentaries (*niryuktis*, *bhāṣyas*) and the Prakrit or Sanskrit prose-commentaries (*cūrṇis*, *īlākās*), the space occupied by the actual explanation of a given basic text (*sūtra*) is rather limited. Their bulk consists in "scholastic elaborations, explanations, or extensions" so that they are in fact rather "*pseudo-exegetical* vis-à-vis the *sūtras*."¹ They form a well-interwoven and closed system having its own recurring analytic devices and schemes, to which belong for instance the *nikṣepa* and the *caturbhanga*, the lists of synonyms or the 'etymologies', as well as its own methodological vocabulary.² Thus, to some extent they can be viewed as forming a specific branch of technical literature which would need special tools to handle it, such as lexica or indexes of the type we have, say, for Pāṇinian grammar.³ A useful instance of what could be done is provided by W. Schubring's analysis of "150 Strophen Niryukti."⁴ His thorough investigation of the vocabulary found in the Daśavaikālikaniryukti also highlights the general processes of the niryukti-genre.

As a first step the word *vibhāsā* is selected here to initiate such a study, for it has the basic advantage of being well-documented in all strata of exegetical literature *and* being explained with the help of examples in two different sets of works, namely, the Āvaśyaka-corpus and the Bṛhatkalpabhāṣya. Thus, besides the actual usage of the word we also come to know about the way it is conceived as a technical term.

Vibhāsā occurs as a member of a fivefold chain of terms centered around the idea of exposition (Pk. *aṇuyoga*) in an *āryā*-stanza common to the *Āvaśyakaniryukti* (131) and the *Bṛhatkalpabhāṣya* (187):

aṇuyogo ya ṇiyogo bhāsā vibhāsā ya vattiyaṃ c'eva:

aṇuogassa u ee nāmā eg'aṭṭhiyā panca.

Disquisition in sequences, combined disquisition, exposition, detailed exposition and exhaustive exposition: these are the five equivalent designations of *aṇuyoga*.⁵

As is often the case with lists of 'synonyms' (*eg'aṭṭhiya*, Sk. *ekāṛthika*), or rather words belonging to a given semantic field, the semantic connection is strengthened by morphological or phonetic apparitions. In the present case, the formal basis of distribution (*-yoga/-bhāsā-*), along with the place of the cesura (after *ṇiyogo*), results in the formation of two distinct groups of two and three terms respectively, the fact that the last one is formally different from all the others not being an abnormal feature in such types of arrangements.

Thus, *vibhāsā* will not be explained individually but only in comparison with *bhāsā* and *vattiya* with which it is contrasted. The amount of explanation and the way of presenting the material vary according to the exegetical layers one considers. The situation can be summarized in a tabular form:

	Defs. of the 3 terms	List of ill.	Development of ill.
$\bar{A}vN$	—	v. 135	—
$\bar{A}vC$	p. 115.5-6	p. 115.7-116.14	
$Viś\bar{A}vBh$	v. 1418-1420	1423 = $\bar{A}vN$ 135	1424-1430
$\bar{A}v\bar{T}H = M$	p. 87a = 130a (Sk.)	$\bar{A}vN$ 135	p. 96ab = 138ab (Sk.)
BkBh	v. 196-200 (+ Sk. \bar{T})	v. 189	v. 196-200 (+ Sk. \bar{T})

Since the $\bar{A}v$ -niryukti alone is very brief and only provides a list of terms ($\bar{A}vN$ 131: s. above) and a list of examples ($\bar{A}vN$ 135: s. below), it seems preferable to first address the next exegetical layer. Thus, I shall start with a translation of the relevant part of the *cūrṇi* (115.5-116.14). It gives (1) a

general definition of *vibhāsā* (+ *bhāsā* and *vattiya*), and (2) an elaboration of the examples:

Bhāsā, *vibhāsā* and also *vattiya*: these three [terms] are discussed [now] as only members of a triad. Generally [speaking]: the *bhāsāga* is a person who tells only one type of meaning. The *vibhāsāga* is a person who tells certain types of meaning. The *vattikaraga* is a person who tells all types of meaning. Here are the examples:

ĀvN 135: The piece of wood, the clay [modelling], the painting, the treasure-house, the lotus, and the guide. These are the examples about the *bhāsāga*, *vibhāsāga* and the *vattikaraga*.

Suppose that Devadatta, who wants to make an image of Skanda or Rudra, determines whether a piece of wood (*KATṬHA-*) of a size proper for the image is solid or hollow. When this same wood is chiselled with an axe, etc., it can be known whether [the figure of] a man or a woman will be made out of it. Similarly, the sūtras can be compared with the wood. The person who explains only the meaning of the roots found in the paragraphs of the sūtras is called a *bhāsāga*. When this same piece of wood is prepared with an adze, *thobhaṇaya* (?), etc., the limbs, the secondary members, the shapes [of the figure] are well produced. Similarly, he who explains in detail the words and the meanings of a sūtra in two, three or four different ways is called a *vibhāsāga*. A knower of the 14 Pūrvas [is a *vibhāsāga*] since he is able to explain the meaning in detail. An explanation with the maximum amount of details is a *vattiya*, when, in the case of this same piece of wood, the various niceties of the limbs and secondary members like the pores of the skin, the eyeball (*diṭṭhi-phalaga*), etc., are produced, and when one explains a meaning with all possible processes, there is [thus] an exhaustive execution. The Omniscient Being is the *vattikaraga par excellence*. Others, however, say that the *vattikaraga* is the one who has heard and learnt an exposition (*aṇuoga*) in three or/to seven generations of transmission. So much for 'the wood'.

For the clay [modelling] (*POTṬHA-*): First the darbha grass, etc., has been mixed. It has been bound together and shaped according to the measure: this is *bhāsā*. The limbs and secondary members have been formed as desired: this is *vibhāsā*. When the full figure with eyes, etc., is accomplished, there is *vattiya*.

And now the painting (*CITTA-*): On a wall the desired shape is outlined (*ṭikkiyā*): this is *bhāsā*. The limbs and secondary members are drawn: *vibhāsā*. When the full figure with eyes, etc., is completed, it is *vattiya*.

The *treasure-house* (*SIRIGHARIYA*): One person knows: "In this place there are jewels." Similarly, a learner of sūtras knows that the sūtra has indeed a deep meaning. Another attendant of the treasure-house knows: "This is such and such jewel." Similarly, a learner of sūtras knows that this is the general meaning of the sūtra. The one who thus knows the meaning of the sūtra is a *bhāsaga*. Another one knows their power and their value, he is a *vibhāsaga*. Another one knows everything about them. He knows where and when to hide or to exhibit [?] it and so on. Similarly the *vattiya* knows everything: which meaning is to be applied at which place in his own doctrine, as a general rule or as an exception; where, when and how.

The *lotus* (*PONḌA*): Such is also the sūtra. When it blossoms a little, it is *bhāsaga*. When the lotus blossoms [more], it is *vibhāsaga*. When it is in full bloom with all its components, it is *vattiya*. The lotus has been explained.

And now the *guide* (*DESIYA*): Suppose, one man knows the way to Pāṭaliputra. Similarly the learner of sūtras knows that there is some meaning in the sūtra. Another person knows that the road leads to such and such town, but he does not know what lies in between. Similarly, the *bhāsaga* knows that there is this meaning [in the sūtra]. A third man knows the particular road: he knows where it is straight and where winding, he knows its length, it has so many *gavyūtās*. Similarly, the *vibhāsaga* knows the sūtra having various components. A fourth one knows all these details [about the road]. He knows that there is danger coming from wild animals, from thieves and how to bypass them. Again he follows the road. Thus he knows it with all details. Similarly the *vattiya*.

'The explanation of one who, as if he were echoing, gives only one meaning of a sūtra [containing words such as] *sāmāyika*, *bāla*, *paṇḍita*, *sādhu* and *yati*, is called *bhāsā*.' (=BKBh 196)⁶

As can be seen from this passage, the definition of our three terms is empirical. The process is similar in the Bṛhatkalpabhāṣya-corpus (*bhāsā*: v. 196, s. above; *vibhāsā*: v. 197-199ab, s. below; *vattiya*: v. 199cd-201),⁷ but the examples are completely different. I shall confine myself to the stanzas relevant to *vibhāsā*:

The first [roofer] puts one leaf on the roof (= *bhāṣaka*). The second one puts several leaves (= *vibhāṣaka*). The third one thatches it with [leaves and] oil, tamarind and other materials (= *vyaktikara*). (197)

The explanation of one who for one word gives two or more meanings is called

vibhāsā. [For instance:] it eats, and it runs fast but does not get tired, therefore it is [called] an *āsa* [i.e. a horse]. (198)

Those who know the Pūrvas explain in full details the meaning of *sāmāyika*. (199ab)⁸

The Viśeṣāvaśyakabhāṣya marks a new step since it gives an analysis of the terms themselves. Thus for *vibhāsā*:

vividhā visesao vā hoi vibhāsā dugāi-pajjāyā;

jadha sāmāyam: samao sāmāyo vā samāyo va. (1419)

Vibhāsā is a manifold or specific exposition which uses two or more equivalent terms. For instance, [the word] *sāmāyika* [can be analyzed in three different ways]: correct direction [= the fact of going on the path of Emancipation], gaining peace, equanimity.⁹

Haribhadra argues similarly, and Malayagiri follows him, with an example common to different schools of Indian philosophy. Thus, according to them, *bhāsā* is a statement referring to one characteristic of an object, e.g., the word *ghaṭa*, derived from the root $\sqrt{\text{ghaṭ-}}$, refers to the main characteristic of the pot. *Vibhāsā* is explaining an object by employing various synonyms, e.g., the pot has three designations: *ghaṭa*, *kuṭa* and *kumbha*. A *vattiya* (rendered as *vārttika*: s. below) consists in enumerating all synonyms and thus bringing out *all* characteristics of an object.¹⁰

The following general remarks can be made at this stage:

(1) The opinion that the *Āvaśyakacūṛṇi* and the *Viśeṣāvaśyakabhāṣya* are “parallel undertakings”¹¹ is confirmed. Their wordings are very different, and it is hardly possible to detect any trace of reciprocal influence. It cannot be said here that the ViśAvBh “is a mere versification of the prose tradition represented by the [cūṛṇi].”¹²

(2) The Sanskrit prose-commentaries of Haribhadra and Malayagiri clearly bear the mark of the *Viśeṣāvaśyakabhāṣya*, which is actually quoted in Malayagiri’s *ṭīkā*,¹³ but they cannot be considered as “changing the Prakrit language of the Cūṛṇi to Sanskrit.”¹⁴

(3) Basically all the texts differentiate the three terms in the same way. Only the field of application does vary: the interpretation of the examples shows

that it may affect either the number of (pseudo-) etymological explanations or the number of synonyms given for a word.

(4) The word *vattiya* has been sanskritized both as *vārtika* and *vyakti* (*kara*), the latter being a pseudo-Sanskritisation. Anyhow, the word *vārtika* derives from the verb \sqrt{vrt} -, as does the term *vṛtti*.

(5) The difference in the illustrations proposed by the Āvaśyaka and the BKBh traditions probably shows that a certain amount of freedom was admitted among various groups of teachers, while a basic verse such as the one listing the five terms (above, p. ~~104~~) was kept identical. The redundancy of the illustrations (all demonstrate the same idea) should not be surprising. The verses which record lists of such examples should be viewed as kinds of stocks, from which the teacher could freely draw according to his requirement. All were most probably not used simultaneously.

(6) From the viewpoint of literary classification, it is interesting to observe that the word *bhāsā* has been used to designate a class of Jaina texts (e.g., Bṛhatkalpabhāṣya); the words *vibhāsā* and *vattiya* are never found in a corresponding usage.

(7) Besides the triad *bhāsā*, *vibhāsā* and *vattiya*, we come across the triad *sutta*, *vitti*, *vattiya* (Sk. *sūtra*, *vṛtti*, *vārtika*) in the enumeration of twenty-nine *pāvasuyapasangas* (occasions of coming into contact with wrong or improper learning).¹⁵ The list has been given, for instance, in the Āvaśyaka-commentaries where the term *vattiya* is explained by the word *vakkhāṇa* (Sk. *vyākhyāna*) and its size is said to be one crore (of units) or immeasurable (*aparimiya*-).¹⁶ The interrelationship of the terms in both triads is of the same nature; they are differentiated on the basis of their respective extent, *vattiya*, common to both triads, being the largest type of exposition.

Such are the semantic definitions proposed by the commentaries for *bhāsā*, *vibhāsā* and *vattiya*. Their usage may now be considered.

With the aforesaid meanings the terms had varying luck, *vibhāsā* being apparently the only one which can be followed up and traced in the texts. The conditions of its occurrence can be defined precisely. *Vibhāsā* always occurs in the nominative singular, mostly by itself as forming a nominal sentence, or, rarely in a phrase of the type *vibhāsā kāyavvā* (exchangeable with the corresponding verb, . . . *vibhāsiyavva*-). It has not been found in the Canon

(i.e. Angas, Upāngas, Chedasūtras, Mūlasūtras, Prakīrṇakas) and appears to be a term born along with the exegetical texts. The above mentioned discussion on *vibhāsā* should have at least shown the commentators' wish to endow the word with the status of a methodological technical term and with a particular meaning which is not found outside Jainism. It can even be added that *vibhāsā* as a living word is restricted to the *Prakrit* commentaries (niryuktis, bhāṣyas, cūrṇis, Prakrit portions of the ṭīkāś) since the Sanskritisation (into *vibhāṣā*), traceable only in glosses, does not occur independently from its Prakrit counterpart (or otherwise it has the same usual meanings as in Sanskrit).

A semantic value close to the one described by the commentaries is preserved in an Āvaśyakaniryukti-stanza commenting upon a verse of the Āv.-sūtra (viz., second section: Cauvviśatthaya, v. 6cd)¹⁷ which it quotes:

“*ārugga-bohi-lābham samāhi-varam uttamam ca me dentu*”:

kiṃ nu hu niāṇam eam ti? vibhāsā ettha kāyavvā. (ĀvN 1094)

“May [the Jinas] provide me with health and Enlightenment and also with the utmost concentration!” Is this a desire of a bad type? A detailed discussion on this point should be introduced.

The corresponding cūrṇi makes it clear that *vibhāsā* here announces a development to be read in the subsequent verses (*vibhāsā ettha bhavai taṃ jahā* [ĀvC II 12.7]) where an answer is given to the question raised: the only justification for this wish is the *bhakti* of the follower. The Jinas have given what they could, namely the Teaching. Since as Siddhas they cannot be affected by any passion, they will not be able to give anything else. Hence the followers have their destiny in their own hands. The ṭīkāś hand down the following standard gloss of *vibhāsā*, to which they stick whenever the word appears: *vividhā bhāṣā vibhāṣā, viśaya-vibhāga-vyavasthāpanena vyākhyēty arthaḥ* (ĀvṬH 508b.2, etc.). An interesting proof of the fact that this meaning was specific to Śvetāmbara exegesis only is provided by Vasunandin's commentary on Mūlācāra 7.65¹⁸ which is almost identical to ĀvN 1094. This commentator gives *vibhāsā* the usual meaning of ‘alternative’ (*kiṃ punar idaṃ nidānam na bhavati? na bhavaty eva. kasmād? vibhāṣātra vikalpo 'tra kartavyo yasmād iti*).

However, almost everywhere else, *vibhāsā* works as an abridgment-mark used in order to avoid a repetition of something which has been said before or which can be easily deduced on the basis of the preceding. The addressees of the text are thus invited to supply the implicit statement. In itself the process is not fundamentally different from what is found in the Canon, where it is, however, expressed by other terms (e.g., . . . *bhāṇiyavva-*, *ṇeyavva-*, *evaṃ paḍiuccāreyavvaṃ*, etc.).¹⁹

For instance, out of the four combinations which would form a complete *caturbhanga*-argumentation, only two are explicitly mentioned as examples in the following verse. The remaining two have to be developed accordingly:

*etthaṃ puṇa cau-bhango jāṇaga-iarammi goṇi-nāṇaṃ;
suddhāsuddhā paḍham'antimā u; sesesu a vibhāsā. (ĀvN 1616)*

On this point there is a *caturbhanga* concerning [the problem of knowing whether the person who confers the *pratyākhyāna*-atonement and the one who receives it] know [the process] or not. [It is to be developed] with the example of the cow. The first and the last [combinations] are [respectively] good and bad [i.e. when both persons know the process and when none of them knows it]. For the others the detailed explanation has to be supplied.

A similar process can be seen at work, now in the case of a *nikṣepa*-pattern:

*sambandhaṇa-saṃjoge khettāṭ-vibhāsā jā bhāṇiyā
khettāisu saṃjogo so c'eva vibhāsiyavvo u. (UttN 63)*

This rather awkward verse merely aims at establishing a parallel between two *nikṣepas* as far as the viewpoints 'place, etc.' are concerned: (a) the *nikṣepa* of the compound *sambandhaṇa-saṃjoga* which has been the subject of v. 47, and (b) the *nikṣepa* of the word *saṃjoga* which should be fully developed in the subsequent verses along the same lines.²⁰

In these two examples, the exact contents of what is implied by *vibhāsā* can be easily determined. Firstly, the words which occur in the verses are expanded in subsequent verses or in the prose-commentaries. Secondly, we are dealing with well-established scholastic patterns endowed with some regularity.

In other cases, the term *vibhāsā* means that a detailed explanation is to be supplied on the basis of a pattern already developed within the text. The *Āv.-sūtra*, for instance, lists three cases of transgression of the *digvrata*: (a) going beyond the limits in an upward direction, (b) going beyond the limits in a downward direction, and (c) going beyond the limits in a horizontal direction.²¹ The prose-commentaries fully discuss the first and the third cases, the second one having to be discussed on the same model: *uḍḍhaṃ jaṃ pamāṇaṃ gahiyaṃ . . . ; evaṃ adhe vi kūviyādīsu vibhāsā* ("similar full discussion regarding the downward direction also: for wells, etc.") . . . ; *tiriyaṃ jaṃ pamāṇaṃ gahiyaṃ . . .* (*ĀvH* 827b.7 = *CII* 294.12).²²

The same process applies to narrative sections:

tatth'eva virāgaṃ gayassa kevala-nāṇaṃ uppannaṃ. tāe vi ceḍḍe virāgo: vibhāsā; agga-mahisīe vi; ranno vi puṇar āvatī jāyā, virāgo: vibhāsā. evaṃ te cattāri vi kevalī jāyā siddhā ya (*ĀvH* 360b.5; *C* 485.11 and *M* 469b.4 have *vibhāsā* only once).

Having reached indifference to worldly objects, he [i.e. Ilāputra] acquired Omniscience. The young girl also became indifferent: full description; and the chief queen too. The king too conceived remorse and indifference: full description. Thus all four became Omniscient and Emancipated.²³

Elsewhere we know what is meant by *vibhāsā* because the word is followed by a reference to a source work. This device is met with only in the prose-commentaries (not in the elliptic style of the verse-commentaries). Thus: *eīse vibhāsā jahā Ohanijjuttīe* (*BKBh-cūrṇi* as quoted by Leumann: s. below, Appendix), or: *imaṃ udāharaṇaṃ: do kappatthagā; jahā Āvassae taḥā savvaṃ vibhāsiyavvaṃ* (*DaśavC* 50. 17: s. below, p. 12-13).²⁴

In many passages, however, the contents to be supplied remain vague (for us?). Such is the situation in narrative or descriptive passages where *vibhāsā* occurs after a catch-word introducing a *locus communis*. It could perhaps be dealt with *ad libitum* by the teacher, who could either draw from well-known developments on the given topic without restriction or possibly invent new ones. I list here a few instances:

sambuddho: vibhāsā. pavvaio (E. Leumann, *Die Āv.-Erzählungen*, Leipzig 1987, 28.7): "He was Enlightened: full description. He renounced the world."

so kaṭṭhāṇi kaluṇāṇi vilavai: 'ehi putta, mā mā ujjhāhi; evam ādi vibhāsā. tato Tisalāe: vibhāsā (ĀvH 217b.3 = C 305.7 = M 290a.4): "Der [i.e. Sangamaka] schluchzte mitleiderregende, traurige Worte: 'komm, Sohn!'—ausführlicher Kommentar—'verlasse [mich] nicht!' Dann Tisalā—ausführlicher Kommentar—".²⁵

tāṇa pae muha-dhovaṇādi: vibhāsā (ĀvC 469.7 = H 355b.7 = M 465.12): "[The son] washed their [i.e. his parents'] feet and mouths: full description."

(Pasannacando) rodḍa-jjhāṇaṃ pavanno. hatthiṇā hatthiṃ vivāei tti vibhāsā (ĀvH 487b.4; M 586a.4; *vibhāsā* not in ĀvC 455.13 = *Vasudevahiṇḍi* 16.27): "P. entered in the fearful meditation. Full description: he made an elephant fight with an elephant (a horse fight with a horse, add. M)."

tāhe Piyangū Sujāyassa vesam karei ābharaṇa-vasaṇehiṃ: vibhāsā (ĀvC II 197.14; different wording in H): "Then P. dressed S. with clothes and ornaments: full description."²⁶

Finally, the preceding investigation should help reconsidering a passage of Devendra's *Uttarādhyayanaṭīkā* included in Jacobi's *Ausgewählte Erzählungen in Māhārāṣṭrī*:

io ya teṇa kappadiṇa suyam, jahā: Mūladeveṇa vi eriso sumiṇo diṭṭho, jāriso mae [...]. so cintei: vaccāmi jattha goraso, taṃ pivittā suvāmi, jāva taṃ sumiṇaṃ puṇo vi pecchāmi. — avi so pecchejja, na ya māṇusāo vibhāsā. (VIII Mūladeva 65.5-8)

Meyer translates: "Now that beggar heard: 'Mūladeva too has dreamed just such a dream as I.' [...] He thought: 'I shall go where there is milk and, having drunk that, I shall sleep, so that I may dream that dream again.' *Maybe he dreamed it: but there is no light to be got from a man.*" (my emphasis)²⁷. He adds a comment on this "grand and profound thought"²⁸ and considers that "*vibhāsā* would be the same in Skt." Similarly, Bloomfield ("As to whether he shall see it no man reporteth")²⁹ and Charpentier ("vielleicht wird er ihn bekommen so was können ja die Menschen nicht wählen"; "*na ya māṇusāo vibhāsā* ist mir nicht ganz klar")³⁰ missed the point. Edgerton noted that the word was not recorded in Jacobi's 'Glossary' and, apparently not convinced by Meyer's proposal, wrote: "acc. to Meyer t[at]s[ama]; but perhaps rather *vibhāṣā*? Uncertain."³¹

In fact, for any reader who has only Jacobi's text at his disposal, it is not

possible to understand this passage correctly: exactly as in the other instances reviewed above, *vibhāsā* cannot be justified unless it is replaced in its original context.

Devendra's account of Mūladeva's career is a complete recast with considerable additional narrative material of a very brief and simple anecdote preserved both in Śāntisūri's Uttarādhyayanaṭīkā (the avowed model of Devendra) and in the Āvaśyaka prose-commentaries, where the only two characters involved are two anonymous beggars (*kappaḍiya-*).³²

There were two beggars. The first beggar dreamt that he had drunk the moon and told it to [other] beggars. They said: "You will receive a cake the size of the moon." He got one from a householder's wife. Another [beggar] had the same dream. He bathed, took a fruit or some other present and reported to the interpreter of dreams who said: "You will become a king."³³ Now, on the seventh day the king died without an heir. This beggar was feeling depressed when a consecrated (*ahiyāsio* = Sk. *adhivāsita*) horse came, who took him on its back. This is how he became the king. Then the [first] beggar came to know that [his companion] had such a dream and had become a king as a result of the prophecy (*āesa-phaleṇa*). He thought: "Let me go where there is milk. I shall drink it and sleep." Will he again have the same dream? May be he will.

In all versions, the story is the sixth of ten examples adduced to illustrate the difficulty of gaining human birth again (catch-word *suviṇe*, Sk. *svapna*: UttN 160 = ĀvN 832). Each of them (among which the well-known parable of "the turtle and the yoke-hole")³⁴ refers to an extremely difficult task or a very rare event. The conclusion, which is always the same, is expressed in explicit words for the first and the second stories. Thus: *avi so vaccejja antaṃ, na ya māṇusattaṇāo bhaṭṭho puṇo māṇusattaṇaṃ lahai* (Śāntisūri, UttT p. 216, etc.): "He might come to an end [of his activity]. However, one who has lost human existence, will not regain it so easily." Or, *avi ṇāma so jippejja na ya māṇusāo bhaṭṭho puṇo māṇusattaṇaṃ* (ibidem): "It might be that he wins. However, one who has lost human existence will not regain it so easily." In other illustrations, the last part of the sentence, which remains the same, is not repeated, but the mention of *vibhāsā* indicates that it has to be inferred.

Thus, I would propose the following translation of Jacobi's *Erzählungen* 65.7-8: "It might be that he dreams this again. Buṭ [once deprived] from human birth. . . : [supply the] full sentence [on the basis of what precedes for other illustrations]." ³⁵

When this story is utilized in later books for other didactic purposes and thus is not a member of a chain, the conclusion is given in full. See, for instance:

*kappaḍḍio suviṇ'atthi puṇa puṇa bhottūṇa gorasaṃ sutto.
avi so lahejja suviṇaṃ taha vi narattaṃ puṇa vi du-laḥaṃ.* ³⁶

Wishing to have [the same] dream the beggar took milk again and again and slept. He might get this dream. [To get] human birth again is however more difficult.

To trace the destiny of *vibhāsā* in later Prakrit is not an easy task. It is in fact unlikely that the word continued to be commonly used. Still; the two following instances, both found in Prakrit portions of Jinaprabhasūri's *Vividhatīrthakalpa* (14th cent.), ³⁷ may be mentioned. They are in perfect agreement with the traditional use of *vibhāsā* since they spare the repetition of what can be easily deduced from a given pattern:

*Angakumāra-nāmeṇaṃ Anga-deso jāo. Kuru-nāmeṇaṃ Kuru-khettaṃ pasiddhaṃ.
evaṃ Vanga-Kalinga-Sūrasena-Avanti-m-āisu vibhāsā.* (27.6; No. 16 Hastināpura)

The second passage records various diverging interpretations of people about an image of the Jina Supārśva, which they do not recognize as such because they are non-Jainas: "Some say: 'It is the god Svayambhū with Vāsuki as his distinctive mark.' Others say: 'It is Nārāyaṇa lying on Śeṣa'; *evaṃ Bambha-Dharaṇinda-Sūra-Cand'āisu vibhāsā,*" (17.24; No. 9 Mathurā)

Thus, we see that the word *vibhāsā* which has been used as a technical term by the Jainas has to be rendered into English in a twofold way:

- (1) A medium size exposition, compared to *bhāsā* (summary exposition) and *vattiya* (exhaustive exposition). This usage appears only in theoretical discussions.
- (2) A detailed exposition according to the context in order to fill in a gap. This usage is recorded over a long period of time.

If it were to be placed in a dictionary, the present study would only be a part of the entry *vibhāsā* covering a specific shade of meaning evolved in Jaina Prakrit commentaries which the usual Prakrit dictionaries do not record as such or for which they provide scarce material. A complete article would also take into account the weakening of this meaning (*vibhāsā* tends to become an equivalent of *vyākhyā* 'explanation')³⁸ and would list usages and references nearer to what is found in Sanskrit (meaning: 'option', 'possibility').³⁹ All of them are developed from the potentialities included in the preverb *vi-* which implies dissociation, completeness, and also deviation (cf. Sk. *vibhāṣā* as the name given to some Prakrit dialects of low-caste people, and the use of the term in Pāṇinian grammar).⁴⁰

Appendix

As complementary material regarding the use of the word *vibhāsā*, I wish to add an extract from E. Leumann's posthumous papers made available to me through the kind help of Prof. A. Wezler (Hamburg). It can be read on pp. 6-7 of a document which includes 22 leaves, very neatly written and apparently ready for the press. A reference found on p. 1 suggests that it was to be a part of the *Übersicht über die Āvaśyaka-Literatur*.⁴¹ Leumann's aim was to determine the relative chronology of the *Āvaśyakacūrṇi* and the (Bṛhat)kalpacūrṇi. In order to answer this question he undertook a detailed study of the language, especially of the terminology and the *modi explicandi* of this second cūrṇi. As usual, his work which extensively covers the first *uddeśaka* of the BKBh-cūrṇi is entirely based on manuscripts ("P" and "B" referred to and described in A. Weber, *Verzeichnis*, 2. Band, 2. Abteilung, Nr. 1894). No progress has been made so far in the study of this cūrṇi which is still unpublished in 1993.

Hinter *vyākhyā* resp. *vibhāsā* ist in einigen Fällen noch eine Pkt. oder Skt. Einleitung (z.B. nach dem Schema III 1, a)⁴² eingeschoben. Zuweilen folgt nicht die normale Text-Aufführung (nach der unten III 2 zu schildernden Methode), sondern eine erklärende Paraphrase; hinter *etīse vibhāsā* steht beidemal ein Hinweis auf die Oghaniryukti,⁽¹⁾ auf die auch sonst öfter verwiesen wird.

Abgesehen von den Varianten kommt *asya vyākhyā* im ersten Uddeśaka 204mal, *assa vibhāsā* bloß 20mal vor. Das Wort *vibhāsā* im Sinne der Schemata C & D erscheint überhaupt nur bei I 114-899, und zwar (sechsmal) bei I 303-556 ohne mit *vyākhyā* abzuwechseln; dagegen wird *vibhāsā* zu I 877 und häufig von I 1128 an für die *Prosa-Ausführungen des Commentars* gebraucht, gewöhnlich abkürzungsweise mit der Bedeutung "die Ausführung soll gegeben werden" (z.B. heißt *uvaṇaya-vibhāsā* "die Anwendung des Gleichnisses ist darzulegen," *jaṃ kāhiti vibhāsā* "was er thun wird ist näher auszuführen"). Diese zweite Verwendung des Wortes *vibhāsā* ist, wie der Sprachgebrauch der Bhāṣyen zeigt, die ursprüngliche; dagegen kann *vibhāsā* in den Schemata C & D nur angesehen werden als ein dem Pkt. Zusammenhang zuliebe versuchsweise und eine Zeit lang mit Vorliebe gewähltes Aequivalent für *vyākhyā*.

(1) *iyāṇiṃ "saṃghāḍae" tti dāraṃ, asya vyākhyā: 897*, etīse vibhāsā jahā Ohanijjuttīe . . . 898*, etīse vibhāsā jahā Ohanijjuttīe . . . 899*, kaṇṭhā . . . etesiṃ dārāṇaṃ "sa-paḍipakkhassa" ya vibhāsā jahā Ohanijjuttīe. "bhikkha" tti dāraṃ gayam. iyāṇiṃ "kappa-karaṇe ya" tti dāraṃ, asya [assa P] vyākhyā: 900*.*

Abbreviations

- (Āv) C *Āvaśyakacūrṇi* in Śrīmad Āvaśyakasūtram. 2 Parts. Ratlam, 1928-1929.
 (Āv) H Haribhadra's *Āvaśyakaṭīkā*: see ĀvN.
 (Āv) M Malayagiri's *Āvaśyakavṛtti*. 3 Parts. Bombay: Agamodaya Samiti, 1928, 1932 and DLJP 1936.
 ĀvN *Āvaśyakaniryukti* (with Āvaśyakasūtra and Haribhadra's ṭīkā). Bombay: Agamodaya Samiti, 1916-17. (Reprint in 2 vols. Bombay, vī. saṃ. 2508 with a different pagination.)
 BKBh *Bṛhatkalpabhāṣya* (with ṭīkā). Ed. Muni Caturvijayaji and Puṇyavijayaji. 6 Vols. Bhavnagar, 1933-1942.
 DaśavC *Daśavaikālikacūrṇi*. Ed. Muni Puṇyavijayaji. Varanasi-Ahmedabad, 1973. (Prakrit Text Society Series 20.)
 UttN *Uttarādhyayananyukti* with Śāntisūri's ṭīkā. Prathamō vibhāgaḥ. Surat, 1950.
 ViśĀvBh Jinabhadra's *Viśeṣāvaśyakahāṣya* with Auto-commentary. Ed. D.D. Malvania. Part I. Ahmedabad, 1966. (L.D. Series 10.)

Notes

1. K. Bruhn, "Āvaśyaka Studies I," *Studien zum Jainismus und Buddhismus: Gedenkschrift für Ludwig Alsdorf*, Wiesbaden 1981, 13-14.
2. "Synonymen-Listen sind nämlich neben Erklärungsschematen, Aufzählungen [. . .], Beispieltiteln, Erzählungsgesprächen [. . .] und geringen Interpretations- andeutungen der wesentlichste Inhalt von Bhadrabāhu's Originalstrophen": E. Leumann, "Daśavaikālika-sūtra und -niryukti," *ZDMG* 46 (1892): 602; L. Alsdorf, "Nikṣepa — A Jaina Contribution to Scholastic Methodology," *JOI* (Baroda) 22 (1973): 455-463 = *Kleine Schriften*, Wiesbaden 1974, 257-265; *Niruktakośa*, Ladnun 1984; *Ekārthakakośa*, Ladnun 1984.
3. E.g., L. Renou, *Terminologie grammaticale du sanskrit*, Paris: H. Champion, 1957.
4. *Studia Indologica: Festschrift W. Kirfel*, Bonn 1955 = *Kleine Schriften*, Wiesbaden 1977, 321-343.
5. For a discussion of this passage see N. Tatia's foreword to T. Hanaki, *Aṇuogaddārāim* (English translation), Vaishali 1970, and the English introduction (pp. 49-53) to *Nandisuttam and Aṇuogaddārāim*, Jaina-Āgama-Series 1, Bombay 1968.
6. The ṭikā on BKBh 196 gives popular etymologies of these five words, for instance: *pāpāt dīnaḥ palāyitaḥ: paṇḍitaḥ. athavā paṇḍā buddhiḥ sā saṃjātāsyēti paṇḍitaḥ.*
7. *cauro khalu mankha-suyā vattī-karaṇammi āharaṇā.* (199cd)
phalag' ekko gāhāhim, biio taio ya vāiy' atthenam
tinni vi a-kudumba-bharā, tiga-joga cautthao bharai. (200)
je jammi jage pavarā tesī sagāsammi jeṇa uggahiyam
[. . .] *vattīkaro sa khalu.* (201)
"The examples about exhaustive exposition are the four adepts of the *mankha*-group (s. A. L. Basham, *History and Doctrine of the Ājīvikas*, London 1951, 35). The first one uses the tablet [where god-images are depicted only], the second one [only] sings, the third one [only] gives explanations. All these three do not sustain their families [i.e. earn no money]. The fourth one who combines the three activities sustains it. He is a *vattīkara* indeed, who has learnt from those who are prominent in the respective period."
8. *ekkeṇam ekka-dalam tahim kayam biīyaena* (so with v.l.; ed. *biīṇa*) *bahutaragā, taiṇa chāiyam tam tell' ambila-m-ād' uvāehim.* (197)

ega-pae u dugāt jo atthe bhaṇai sā vibhāsā u:

asai ya āsu ya dhāvai, na ya sammai teṇa āso u. (198)

sāmāiyassa atthaṃ puvva-dhara samattam-o vibhāsei. (199ab)

Especially for v. 197, my translation is highly dependent on the corresponding *ṭīkā*.

9. The translation of padas cd is based on what Hemacandra-Maladhārīn says in his Sanskrit commentary on the *Viśeṣāvaśyakabhāṣya*, Pt. I, 2, Ahmedabad vī. saṃ. 2489, 528.
10. *yathā ghaṭanāt ghaṭaḥ ceṣṭāvān artho ghaṭa iti; vividhā bhāṣā vibhāṣā, paryāya-śabdaiḥ tat-svarūpa-kathanam, yathā ghaṭaḥ kuṭaḥ kumbha iti.* (ĀvH 87a)
11. K. Bruhn, "Āv. Studies I" (see above, n. 1), 15.
12. L. Alsdorf, "Jaina Exegetical Literature and the History of the Jaina Canon," *Mahāvīra and His Teachings*, ed. A.N. Upadhye et al., Bombay 1977, 5.
13. ViśĀvBh 1424-1425 quoted in Malayagiri's *ṭīkā*, p. 138b.
14. L. Alsdorf, op. cit.
15. See *Samavāyāṅga* 29 (Jaina-Āgama-Series ed., p. 379); *Āvaśyakasūtra* (JĀS ed., p. 341, 1.8); *Uttarādhyayana* 31, 19.
16. ĀvH 660b, saṃgrahaṇī-verse 2: ... *suttaṃ vittī taha vattiyam* ... , and two explanatory verses:
... suttaṃ sahassa, lakkha ya vittī, taha koḍi vakkhāṇam (1)
angassa saya-sahassam suttaṃ, vittī ya koḍi vinneyā,
vakkhāṇam aparimiyam, iyaṃ eva ya vattiyam jāṇa. (2)
 Also compare ĀvC II 149.
17. Jaina-Āgama-Series 15, Bombay 1977, 334.
18. E. Leumann, *Übersicht über die Āvaśyaka-Literatur*, Hamburg 1934, 17^a = v. 568 in *Shri Vattakeracharya's Mūlāchāra*, ed. by Kailash Chandra Shastri et al., translated [into Hindi] by Venerable Aryikaratna Jnanmatiji, vol. 1, Delhi: Bhāratīya Jñānapīṭha, 1984.
19. See, for instance, A. Weber, *Über ein Fragment der Bhagavatī*, Abh. d. Königl. Ak. der Wiss. zu Berlin 1865, 1. Theil, Berlin 1866, 380-381.
20. This complicated *nikṣepa* has been briefly surveyed by Alsdorf, "Nikṣepa" (s. n. 2).
21. *Āvaśyaka-sūtra*, Jaina-Āgama-Series, p. 352; cp. R. Williams, *Jaina Yoga*, London 1963 (Reprint Delhi 1983), 99ff.
22. Other similar instances are: DaśavN 154 (in Leumann's ed.: ZDMG 46 [1892] = v. 55 on p. 35 in DaśavC); BKBh 404 (discussion which should explain why the

- verse first mentions the learned monk [*bahussuya*] and then the monk who has been initiated since long [*cirapavvaia*]); DaśavC 10.22 (*evam vibhāsā*).
23. See also ĀvC II 302.9 (= H 835a.8; the second example concerning the second *śikṣāpadavrata* should be detailed as the first has been).
 24. Other instance of this type:
so hoi bhāva-kāo jīva-m-ajīve vibhāsā u. (ĀvN 1445 cd);
jīvājīvayor vibhāṣā khalv āgamānusāreṇa kāryā. (H 770b)
 25. *Die Āvaśyaka-Erzählungen über die Upasargas des Mahāvīra im Vergleich mit den Versuchungen des Bodhisattva in der buddhistischen Literatur*, Dissertation ... vorgelegt von K. Verclas, Hamburg 1978, 258.
 26. See also ĀvC II 60.12: *to mā gavvaṃ kāhisi: bahussuo evam ādi vibhāsā* (*vibhāsā* not in H 561a).
 27. *Hindu Tales: An English Translation of Jacobi's Ausgewählte Erzählungen in Māhārāṣṭrī*, London 1909, 219.
 28. Meyer, *Hindu Tales*, 219 n. 1.
 29. M. Bloomfield, "The Character and Adventures of Mūladeva," *Proceedings of the American Philosophical Society* 52.212 (Nov.-Dec. 1913): 650.
 30. *Studien zur Indischen Erzählliteratur I: Paccekabuddhageschichten*, Uppsala 1908, 75 and n. 2.
 31. F. Edgerton, "Notes on Jaina Māhārāṣṭrī," *Indian Studies in Honor of C.R. Lanman*, Harvard 1929, 30.
 32. The translation is based on the text of ĀvC 448.4-9. See also ĀvH 343a.1-7; M 452b.13-453a.5; Śāntisūri's *Uttarādhyayanaṭīkā* 217-218.
 33. Read *bhavissasi* for *bhavissati*.
 34. See K. R. Norman, "Middle Indo-Aryan Studies IX," *JOI* (Baroda) 21 (1971-72): 331-335; A. N. Upadhye, "The Turtle and the Yoke-Hole," *JOI* (Baroda) 22.3 (March 1973): 323-326; M. Hara, "A Note on the Hindu Concept of Man," *Journal of the Faculty of Letters* (The University of Tokyo), Aesthetics 11 (1986): 45-60.
 35. *Vibhāsā* also at the end of the fourth and fifth examples in Śāntisūri's and Devendra's *ṭīkā*s; at the end of the second, fourth and fifth in ĀvC.
 36. *Kumārāpāla-pratibodha* of Somaprabhāchārya, ed. by Munirāja Jinavijaya, GOS 14, Baroda 1920, 16.
 37. *Vividhatīrthakalpā* of Jinaprabhasūri, ed. by Jinavijaya, Singhi Jaina Series 10, Bombay 1934.
 38. See below, Appendix; *Jaina Lakṣaṇāvalī*, vol. 3, Delhi 1979, 1011 (reference to the Digambara commentary called *Jayadhavalā*). A similar meaning seems to be

attested in Buddhist Hybrid Sanskrit: F. Edgerton, *Buddhist Hybrid Sanskrit Dictionary*, New Haven 1953, s.v. *vibhāṣā*: "extensive commentary; explanation in detail."

39. References to Piṇḍaniryukti in H. Sheth, *Pāia-sadda-mahaṇṇavo*, Varanasi 1963. See also ĀvN 719; Oghaniryukti 110, 1059, etc.
40. Cf. P. Kiparsky, *Pāṇini as a Variationist*, Poona 1979, 3; Pa. *vibhāṣā* in Aggavaṃsa's *Saddanīti*: H. Smith, vol. 4, Lund 1949, §7.3.2.3.
41. "Nachdem wir oben pp. 31^b39-47 festgestellt haben, daß das Viśeṣāvaśyaka-bhāṣya zeitlich zwischen das Kalpa-bhāṣya und die KalpaCūrṇi hineingehört, liegt uns nun in erster Linie daran zu erfahren, ob die ĀvaśyakaCūrṇi älter oder jünger als die KalpaCūrṇi ist."
42. "III 1, a" and "C and D" below refer to various headings of Leumann's investigation.

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