

CHAPTER - II

SUMMARY OF KARAKAᅇA CARIU

After having survey of the background of the Apabhraᅇśa literature, which had definitely influenced and moulded the linguistic style and the way of thinking of Kanakāᅇara Muni, I deem necessary to give the crux of Karakaᅇa Cariu, so that on the basis of this story, the system of Jain thought will be presented in the context of various characteristics as described in the work. Kanakāᅇara Muni has practically incorporated the basic principles of Jainism in his work. In order to know the moods, attitudes, temperaments of several characters, it is necessary to summarise the contexts of Karakaᅇa Cariu; Kanakāᅇara has brought out in a comprehensive manner, the Jain doctrines in the sandhis V, VI, VII, VIII, IX and X. The contexts of these sandhis individually will not be presented, but themewise the concepts will be discussed. His treatment of the ethico-religious topics is wider than that of many similar books on narrative literature. It is true that the doctrines exposed and interpreted by Kanakāᅇara have been crystalised and systematised. But the crowing phase of brilliant interpretation is found at the time of Vidyānanda, the author of Tattvārthasloka Vārtika, Āpta Parīkᅇā, Pramāna Parīkᅇā and Aᅇᅇasahasrī.

Vidyānanda flourished in 775-840 A.D. From 9th century to Kanakāmara's time the Jain thought had reached the stage of perfect maturity. Kanakāmara refers to some authors like Akalankadeva (I, 2, 8); Vātsyāyana (II,9, 3); Siddhasena (I, 2, 8); and Samantabhadra (I, 2, 8); Puṣpadanta (I, 2, 9), besides several kings. In fact, 10th-11th centuries present us a glorious period of enrichment of Jain literature, both in the field of narrative as well as philosophical one. We can refer to some of the Jain and Buddhist writers of his time - Māṇikyanandi (993-1053 A.D.)², Śāntisūri (993-1047 A.D.), Vādirāja (1025 A.D.), Vādidevasūri (1086-1130 A.D.), Candrasena, Ratnaprabhā etc. No wonder Kanakāmara Muni might have been deeply influenced by the then prevalent literature discussing the philosophical ideas. It is a peculiar feature of Jain literature to discuss briefly or comprehensively the salient topics of Jain doctrines, dogmatics etc. in *Karakaṇḍa Āriu*. The summary of Jain doctrines is in the form of dialogues. The central point of all Jain preachings is the doctrine of Ātman; the rules of self-realisation are to be strictly followed and practised by Munis and Śrāvakās. Incidentally Kanakāmara Muni discusses the metaphysical and ethical doctrines through his characters; e.g., *Karakaṇḍa*, *Padmāvātī* etc. We shall confine ourselves to the philosophical exposition in the light of respective sandhis. Before that we shall

depict here the development of thought through the characters. Hence on imperative need of brief summary of Karakaṇḍa Cariu itself.

It is a common practice with Jain poets to begin their works by benedictory verses to Jina and expressing their humility and remembering at the same time their predecessors. Kanakāmara Muni is not exception to this common practice. He too begins with his generous tribute to Siddhasena, Samantabhadra, Akalanka, Jayadeva, Svayambhu, and Puṣpadanta (Karakaṇḍa Cariu, I, 2, 8 & 9). His story begins with the description of Cāmpa a well known city of ancient time in the country of Aṅgadeśa, the present north Bihār. Like other Jain writers who generally locate their countries in the Jambūdvīpa and Bharata-kṣetra, the king of that country Anga was Dhadivāhana. He was powerful as well as righteous in his daily life. Once he went to Kusumapura (modern Patna) situated on the river Sonā. The king happened to see a beautiful girl who was brought up in an humble family of a gardner. He narrated the circumstances of finding the girl. The girl was recovered from the box found floating on the Gaṅgās by the gardner's wife. The king was curious to know the background of the girl. He learnt from this, the girl was a daughter of Vasupāla, the king of Kouśambī and her name was found to be Padmāvati. He married her and

returned to the capital. As time went on she became pregnant. Her pregnancy desire was to dress herself like a man² and ride about the town on an elephant in drizzling rain in the company of her husband. Although it was summer, arrangements were made to satisfy her desire by invoking the aid of rain-deity (Meghakumāra).³

As a misfortune would have it the elephant on which Dadhivāhana and his queen Padmāvātī were riding, suddenly became restive and rushed towards the forest. The queen implored the king to save himself by catching hold of the branch of a tree and leave to her own fate. The elephant with the queen on its back reached a deep lake where the queen jumped off and entered the forest. It was a dry and deserted area. Suddenly the forest became green and full of blossoms.⁴

This miraculous event was reported to the Forest Guard in Dantipura. He came there immediately and met the queen who was taking rest under a tree. He addressed her as his sister and took her home. But in the house his wife Kusumadattā became jealous of her beauty and she was trying her best to remove Padmāvātī out of the house. The queen realising the discomfiture of Kusumadattā and went towards cemetery, where she gave birth to a son. Just at the time of

child's birth a certain Mātanga appeared there and tried to take the child away.⁵ The mother of the child was not prepared to part with her son. The mother challenged him but the Mātanga revealed his true nature of being Vidyādhara himself. Vidyādhara narrates his own story that, while he was riding his aerial car with his wife, his car suddenly stopped. After investigating the cause for the failure of the car, he found a sage observed in meditation. He felt suddenly that the failure was due to the presence of the sage. He drew out his sword to kill him, but just then the sage cursed him with the result he lost his Vidyā. The sage modified his curse by the request of the Vidyādhara that he would regain his Vidyā only on that condition, that Padmāvati's son should be brought up by Vidyādhara himself and make him the king of Dantipura. This is the reason why he was taking the child (Padmāvati's son) away with him. The queen consented to Mātanga's (Vidyādhara's) request, who brought the child and handed over to his wife, telling her than it was her child. After that Padmāvati joined nunnery and took vratas from sage Samādhigupta.⁶ The child which was growing in the home of Matanga, was afflicted by dryscabe on his hand and gave him the name of Karakaṇḍa.

सा पुत्तहो गेहे दिणि जि दिणे
 गुडसक्करलइडु व लेवि खणे ।
 संपाउइ तहो खेरहो घरि

परिपालइ णंदणु वडरिअरि ।
 तहो पउरकंडु देखेवि करि ।
 करकंडु णामु किह पयडु धारि ॥ K.C.II, 7,1-3.

Karakaṇḍa learnt all the arts and sciences, and narrated stories which taught him indirectly the doctrine of Karma. One day the king of Dantipura died without any successor. The ministers of that state applied a divine method for selecting the king. An elephant with a jar full of water in its trunk, and charged it to empty the jar over him who may be destined to be a king. The elephant passed through the town, came to the cemetery and emptied it over the head of Karakaṇḍa; the citizens were found themselves in pitiabile condition over the fact that they have to accept the Mataṅga as their prince. The guardian of Karakaṇḍa having regained his vidyā appeared there in all his splendour and glory. He promised them all about the noble parentage of the lucky boy who was accepted as king with joy by all.⁸ Karakaṇḍa was then taken to the capital on an elephant with all the paraphernalia of royalty and was made a king. One day he saw a man carrying female portrait in his hand. Immediately he was attracted and captivated by that picture. He came to know that it was the portrait of the daughter of Ajayavarma, king of Girināgara in the modern Sourashtra. The name of that girl whose portrait he saw, was Madanāvali. She too had heard the grandeur and greatness of king

Karakaṇḍa sung by the Khecarās and had become love-sick. Her father came to know that Karakaṇḍa was an object of her love, consequently this love culminated in the marriage of Madanāvali and Karakaṇḍa. Karakaṇḍa's mother paid a visit to him. After the marriage the king of Campā claimed homage from Karakaṇḍa. Karakaṇḍa dismissed the messenger and invaded Campā. Crossing Gangā he besieged Campā; fierce battle took place between the two. Karakaṇḍa was totally defeated but just then remembered the vidyā taught by the Mātāṅga Vidyādhara. He used the magic power, just at the crucial stage his mother Padmāvati suddenly appeared and turned the battle field into the scene of family rejoining. Realising that Karakaṇḍa was his own son, he made him the king of Campā and renounced the kingdom to become a saint and to attain salvation.

King Karakaṇḍa asked his minister about the kings who were not recognising his suzerainty, he was told that Ceda, Cera, Pāṇḍya kings of the south did not acknowledge him as a supreme king. Karakaṇḍa was terribly upset and instantly took a vow to liquidate those kings or else, he himself would renounce the world. He left Campā with huge army and reached Terapura. He halted outside the city. The king of that place came to pay him a friendly visit, he learnt from that king Shiva of Terapura, that there was a temple with

thousand pillars on the top of the hill. The king was eager to visit the temple. He also learnt that there was ant-hill and the elephant used to worship that ant hill.⁹ Karakaṇḍa was curious to visit that place. He saw a cave containing a Tīrthaṅkara's idol on the slope of that hill. When he climbed further, he found that an elephant worshipped the ant hill with water and lotuses brought from the lake. Karakaṇḍa got ant-hill excavated; he found an image of Pārśwanātha there. The king went further into the cave and found the patch there on a lion seat. He got that patch smashed. Just then water started gushing up, with the result the cave was flooded with water. The king became a repentant about the gushing water.¹⁰ The Vidyādhara of the cave, however, appeared and consoled the king. The king was curious to know about the construction of the cave. Vidyādhara narrated the story about the construction. In the city of Rathapura¹¹ situated in the Southern Vijayardha ruled (by two brothers, Nīla and Mahānīla). When they were removed from their city they came to Terāpura where they built a kingdom. They became Jains and excavated the cave temple dedicated to Pārśwanātha. Another two brothers came from Vijayārdha and went on religious trip to Lankā. On their return journey they saw a beautiful jain temple on Pundi-hill in the Malaya country and picked up a fine jain image, while returning they installed the

image on the Terāpur hill and went for worship. Into the Jina temple. They wanted to leave for their place with that image, but the image would not move. Hence they buried the image in a box at the very spot. They came to know from their sage, that spot will become one day a holy place, and one of the brothers will gain enlightenment there. Both the brothers became sages. Amitavega died and attained heaven. The younger one Suvega was born an elephant. Amitavega learnt that his brother had become miserable. The elephant (Suvega) worshipped the holy spot where they buried the image; when he found that the image was removed from there; this uncharitable act produced a repulsive attitude in the mind of Amitavega, with the result he lost the lust for life and took to renunciation, and after performing penance he went to heaven after death. Vidyādhara advised Karakaṇḍa to build one more cave on the upper side of the cave. In response to Vidyādhara's request, Karakaṇḍa built two more caves. During Karakaṇḍa's stay there, a wild elephant came to drink water from the lake. The wild elephant rushed towards the camp and created havoc there. The king came out with his arms, but that rogue elephant has disappeared. When he came back, he found that Madanāvali also missing. The search for elephant and Madanāvali were not successful. He was sorrow-stricken and was consoled by Sura from whom he learnt story of his former birth. He had

a parrot which was attacked by a snake. That snake was reborn as Vidyādhara who had now assumed the form of an elephant, and stolen his wife Madanāvalī. The king was assured of getting her back after successful war campaign. The Sura revealed his identity being king parrot in his former birth. The king doubted the possibility of getting Madanāvali back. Sura narrates the story of Naravāhanadatta. The VI Sandhi covers the story of Naravāhanadatta. The Vidyādhara advised Karakaṇḍa to march with his soldiers as there was an auspicious time to do so. The king reached Sīmhala island. He incamped near the city and went for hunting in the forest. He saw a big bunyan tree and pierced all the leaves by means of arrows. The king of Sīmhala wanted to see him after getting the report, but Karakaṇḍa refused to go there, unless the king came personally to invite him. The king of Sīmhala came out, led Karakaṇḍa to his palace. He met princess Rativega, who instantly fell in love. They were married; Karakaṇḍa left his father-in-law with his new wife, with so many previous gifts. During the voyage, they faced sea monster which threatened their boat. The king took his sword and jumped into the sea. He killed the monster but was carried away by a Vidyādhari. His disappearance caused panic in the boat. The new bride starting crying. The minister consoled all and encamped on shore. Rativega worshipped Padmāvati who appeared in person. Rativega

narrated her fate. The Vidyādhari who had taken to Tilakadvipa and had married Karakaṇḍa. Karakaṇḍa, brave man as he was, had killed enemies of Vidyādhari's father. All the Vidyādharās therefore had accepted Karakaṇḍa as their master. The Goddess promised Rativega that her master Karakaṇḍa will return to her with a bounty of fortune. Rativega doubted the prophecy but Padmāvati tried to convince her about her forecasts.

Rativega asked the goddess Padmāvati about the return of missing husband. In reply to this question, the goddess again narrated the story of king Aridamana, who had returned after some time. Similarly Karakaṇḍa will return. With this hope Rativega practised religious rules and giving alms to the poor. She practised till Karakaṇḍa arrived with his new wife. After some time he started his invasion of the Drāvīda country. He defeated Coda, Cera and Pāṇḍya kings, took them prisoners.¹²

तहिं चोडियेरपंडियणिवहैं केशावि खण्दे कहिउ ताहैं ।
 अरि आयउ तुम्महैं उवरि देव तिम किज्जइ दूरहु जाइ जेव ।
 तं सुणिवि खण्दे ते मिलीअ करकंडहो जाएवि पुणु भिडीय ।
 करि करिहैं भिडिय रह रहवराहैं हय तुरयह ता णर णरवराहैं ।
 रोसास्य दास्य अइभिडंति धयदंडछत्तसीसइ पंडंति ।
 अंतउ ललंति णर पक्खलंति जसलुद्ध महाभइ पुणु मिलंति ।

कउ संगरु तेहिं महंतु केव गयणंगाणि सुरवर उरिय जेव ।
 करकंडरै धरिया ते वि रणे सिरमउड मलिय चरणहिं तहु ।
 मउडग्गहिं देखिवि जिणवडिम करकंडहो जायउ बहलु दुहु ।

K.C.VIII, 18, 5-13.

But when he saw Jain idols on the tops of the crowns, he felt dejected and came to Terāpura where Madanāvali had been abducted. The Vidyādhara brought her back to him. Vidyādhara narrated the events of his past life. He bowed down to king Karakaṇḍa, and went his way. King Karakaṇḍa returned to Champā. The king was sitting in his court; there a forest guard came and reported the arrival of a sage Śīlagupta. The king welcomed him and proclaimed to welcome the sage with pomp and gaiety into the city. On the way he found a woman crying in agony. The king came to know the cause of her sorrow, being the loss of her son. This episode aroused feelings of remorse and detachment in his life. He started brooding over the transitoriness of the world, and helplessness of man. In this mood he approached the sage. The sage spoke on religious principles. The king asked the sage why his (Karakāṇḍa) hand had dryscab, why his mother was carried away by the elephant, why his own wife Madanāvali was abducted by Vidyādhara. So in answer to these three questions. The sage narrated the past life of Karakaṇḍa. On hearing the answers by the sage, Karakaṇḍa became disgusted with the world. At this stage

his mother Padmāvati also arrived there, and the sage gave her a sermon on the religious efficacy of fasting. Padmāvati also took the vow and in due course attained heaven. Karakāśa abdicated the throne in favour of his son Vasupāla. He became an ascetic.¹³

णियरुह लहेविणु सो णियइ फेडिवि कम्मणिबंधणइं ।
सव्वत्थसिद्धिं संपत्तु खणे कणयामरमुणिवरवयफलइं ॥

K.C.X, 27, 9 & 10.

References

1. Introduction in English to Siddhiviniścaya Tikā, Vol .I, page 49. See also Āpta parīkṣā, Introduction in Hindī, by Pt.Darbārilal Kothia.
2. Karakaṇḍa Cāriu, I, 10,8-9.
3. Ibid, I,11,6.
4. Ibid., I,14,3.
 अङ्गुक्खु वहंति णियमणम्मि सरु मरवि महासङ्ग गय वणम्मि ।
 ता दिट्ठु उववणु ढंक्खु मयरहियउ णीरसु णाङ्गं मुक्खु ।
 तहिं ष्खहो तले वीसमङ्ग जाम णंदणवणु फुल्लिउ फलिउ ताम ।
5. K.C.II, 1,5.
6. K.C.II, 2,9.
7. K.C.II, 7,1-3.
8. K.C.II, 21,5-10.
 मायंगहो सुह णउ होइ एहु णिवणंदणउ एहउ दिव्वदेहु ।
 मा संकदु वच्चइ सरइ अग्गि करु लायहु तुम्हइ करिकरग्गि ।
 जा विज्ज लखइ णर संगरम्मि करकंडहो सा देविणु णहयलेण ।
 जयसोसु पवड्डिउ गयणयले अमरोहिं सुमंगलु पूरियउ ।
 कणयामरवण्णहिं माणवहिं करकंडु रज्जे वइसरियउ ।
9. K.C.IV, 6,2-8.
10. K.C.IV, 15,16,17.
11. K.C.V, 2,1.
12. K.C.VIII, 18.
13. K.C.X, 27.