CHAPTER 3

LITERARY STYLE OF VADDARADHANE

Considering as an Aradhana Kathakosa, the literary style of the Vaddaradhane is a type by itself. Harisena's and Nemidatta's, and also of Sricandra's, works are in verse; and Prabhacandra's work, though in prose, does not stand comparison with the Vaddaradhane for its stories are given in brief: Prabhacandra's work is just one-fifth of Harisena's and the stories in the Vaddaradhane are generally far longer than those in Harisena. And in Kannada literature it has no (extant) parallel.

A conspicuous feature of this prose narrative work in Kannada is its having some tendencies of the prose narrative texts of the Ardhamagadhi canon like Nayadhammakahā, Antagadādasā, Anuttarovāiyadasā, Nirayavaliyāo etc. and some of the narrative parts of its exegetical literature, where strict adherence to the Jaina cosmographical setting for each story, emboxment of sub-tales in the main or frame story, stereotyped descriptions, synonymous repetitions etc. are liberally used. In the canonical prose works are found stenographic

1. Intro. to Brhat-kathakosa, p. 92.
2. These are also found in the later Jaina story literature.
devices as varnakas where only the first and the last words are given for a particular description and the remaining part is suggested by the word 'vannao' or 'jēva' inserted between the two. In the Vaddārādhane, however, instead of using such device, the particular descriptive bit is repeated at similar contexts throughout the length of the text. All or some of these tendencies might have also crept into this work from the sources which the author had used for these stories:

The beginning of each story in the Vaddārādhane invariably presents the Jaina cosmographical setting: A particular town or city (polal) is in a particular country (nād), which is situated in Bharataksetra in Jambudvīpa. Within the stories, in the course of the narration, various references to the Vidyādhara srenis on mount Vijayārdha (regions of dhigods called Vidyādharas-holders of spells) (as on p. 42.3), Bhoga-bhūmi (where there is no work and all enjoyment provided by the ten wish-yielding trees) (as on p. 164.6), the mythical continent of (Pūrva-) Videha (as on p. 104.2), the seven regions of hells (as on pp. 172.15 to 179.2), the various divisions of heavens (as on pp. 97.25 to 98.2) etc. always maintain such cosmographical atmosphere. Moreover, the Vaddārādhane

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3. i) H.R.Kapadia has discussed the birth, nature and practice of these varnakas in his History of the Canonical literature of the Jainas, pp. 64-65.

ii) Such device is also found in Buddhist literature, where it is known as 'peyyālaṁ'.
being Arādhana-kavaca-kathākosa, the closing passage of each
story invariably contains the author's sincere pious hope that
other Arādhakas (other than he for whom the story is narrated)
may follow the hero in all respects and attain heavenly happi-
ness or eternal bliss.

In several stories in the Vaddārādhane, especially
in those which are longer, are emboxed many sub-tales. St.No.1
is an example of super-emboxment — a veritable 'Chinese box',
with nice sub-tales and sub-sub-tales. The picture-story of
the maiden ( kanne ) is one of the three sub-tales incorporated
or narrated at a single context of illustrating the two anuv-
ratas, viz., satya and asteya. In this sub-tale of the maiden
is, again, emboxed the sub-sub-tale of Sudāme with interesting
motifs of folk-lore variety. All these sub-tales and sub-sub-
tales are narrated with such wealth of details and in such an
interesting manner that the reader or listener almost forgets
the main story, which rather takes a 'back-seat' for a while.
Similarly the preliminary stories or accounts of the previous
existences of the hero, and of other associate characters, in
some cases, also interrupt the main stream of narration. More-
over incidental tales, anecdotes, side episodes, sermons etc.
are inserted in the stories, at all convenient contexts, with
the result that the main flow of narration is hindered every

4. Except story No. 1 where such passage is the last but one.
now and then. Yet the author, with his narrative skill and attractive language, manages all these in such an admirable way that one feels reading these stories again and again.

Stereotyped descriptive bits are found repeated, at similar contexts, through the whole course of the narration of stories in the Vaddērādhane: (a) After a particular town (polal) is mentioned with the peculiar Jaina cosmographical setting, the author tells that there rules a king, invariably with his queen or queens, and, at times, with princesses or a minister. Sometimes such king or queen is in no way connected with the story proper: In story No. 5, king Prajeśpāla and queen Suprabhe (p. 71.12-13) are not materially connected with any thread of the story. (b) Almost every queen or important woman in any story is a mistress of exquisite beauty, charm, fortune, lustre, coquetry etc.: ‘atyaśta rūpalāvanā saubhāgya kāmti hāva bhāva vilāsa vibhramāmgalanevedayā’ : (pp. 2.10-11, 16.24-26, 17.11-12, 25.11.12, 33.1-2, 51.8-9, 63.4-5, 131.4-5, 163.3-4 etc.)6. (c) As the king and the queen

5. Stories Nos. 1, 2, 4, 6, 13, 14 and 18 are the glaring examples containing all these features.

6. i) These references are not exhaustive; but they just show how this stereotyped description of womanly beauty is repeated all over the text.

ii) All such references that are to follow now will be of this nature.
both for themselves or together with their sons and daughters, enjoy the desired pleasures of all sorts, time passes on:

'aññavargalista viṣayakāmabhogaṁgalanunabhavisuttire (kālah sale)' : (pp. 2.11-12, 33.27-28, 50.16-17; 61.12-13, 102.14-15, 111.17-18, 120.22-23, 136.17-18, 162.14-15, 169.18-19, 180.16 etc.). (d) Moreover such kings and queens and a few other characters of fortune lead a life of happiness and merriment by listening to or narrating tales : "sukha saṁkathā vinodadiṁ kālaṁ sale' : (pp. 4.30, 43.5, 45.30, 61.31, 185.12 etc.).

(e) Some kings and queens pass their leisure time on the terrace of the seventh story of their palace by having a look round the quarters : 'saptatāla prāśādada mēgirvarum disāvalōkaṁgeyyuttirpannegami' (pp. 43.4-5, 109.3-4 etc.). (f) Almost in every case, marriage takes place on an auspicious day, at an auspicious moment which would suit the bride's (periodical) convenience and with the joining of the bridal hands : 'prāśātā prasastā dinavara nakṣatramuḥūrttā hōrālagnadoऽ kūsinaṅkūladoऽ pāṇigrahaṇaṇa purassarāṁ (maḍuve niṃdu)ऽ' (pp. 33.24-25, 62.18-21, 149.19-20 etc.). (g) Every prince goes out, in mid-night on an important errand with a jewelled dagger concealed by his chest and a sword drawn out : ('nattanaduvirulol maṇikhetamamaradol sārci (amarci) kilta bāḷverasu poramattu' (pp. 158.12-13, 181.14-15 etc.). (h) The various musical instruments are almost the same on different occasions, though in some cases the list is briefed by the addition of ādi : 'paṭu paṭāha tūṅava bhaṁbhā
A layman or liberable soul enters Order at the hands of some teacher, studies all the scriptures (consisting of the twelve Angas and fourteen Purvas or of the four Anuyogas) for twelve years, and then, with the teacher's permission, wanders about alone (pp. 103.14-16, 109.9-11 etc.). Such monk, or party of monks, wanders about from one type of settlement to the other; the enumeration of the various settlements in all cases is almost the same: 'grama nagara khega kharvada madhama pattana dronamukhaalgalam viharisutta' (pp. 7.2-3, 27.19-20, 45.31 to 46.1, 72.2-3, 114.1-2, 138.13-14, 163.24-25, 191.16-17 etc.). While wandering alone from one place to another the monk stays one night in a village, five nights in a town or city and ten nights in the wood: 'grame ekaratram nagare pancha ratri dasaratreamh nyayadhi viharisutta' (pp. 7.1, 45.4-5 etc.). The monk, while on his begging round in a village or town moves straightway from house to house, big or small (i.e., of the rich or poor) irrespectively: 'kiramane permaneyenadunitalakka manegalam carigedolalutta' (barpor).

7. All the contents of this list are found in the bigger lists of musical instruments mentioned in the Jaina Canonical works: Life in Ancient India as depicted in the Jaina Canons, pp.183-184.
8. The longest list consists of twenty-one such settlements given in the Uttaradhyayana Sutra, Ch. XXX, noted by Dr. Otto Stein in his Jinist Studies, p. 3.
Such monk, with his hard and austere life, looks queer with his bony body and deep-sunk eyes: "gidigidijantram milimilinethram." (pp. 134.3, 157.24-25 etc.).

The stories in the Vaddaradhane also contain canonical type of synonymous repetitions: (a) 'Srīyum saṃpattum vibhavamum' (p. 7.16). (b) 'Saṃpattum śrīyum' (p. 8.12).
(c) 'adhamara pollamānasara durjanara jārajātara' (p. 8.4).
(d) 'palidu nikādi' (p. 11.30). (e) 'rupamā tejasameh śauvanamām lēvanyamām .... sucitvamām saucameh śrīyam saṃpattam sobagaam....' (p. 30.8-11). (f) 'srīyum saṃpattum vibhavamum āsīvuryamum ' (p. 97.18).

Both these recurring stereotyped descriptive bits and synonymous repetitions are used so sparingly and so rhythmically in the stories in the Vaddaradhane that their prose style, instead of becoming monotonous, as is the case with some canonical texts, has acquired a peculiar kind of literary charm and colour unknown elsewhere in Kannada literature.

It has already been seen in the previous chapter that the author of the Vaddaradhane has quoted as many as sixty-

9. This is undoubtedly the author's inimitable Kannada rendering of the Prakrit vannaa, viz., 'uccaniya... adamane 'occurring in the Nirayāvaliyao (p. 56.10), ed. by Gopani and Chokshi, Ahmedabad 1934.

10. This phrase appears to be the quintessence of gāhā 269 in Bh. Ṛ.
—two Prakrit verses that are incorporated in the text as a part of his narration. Besides these quotations, several Prakrit words and phrases are found used in their natural settings along with the Kannada words in sentences or clauses:

(a) The following Prakrit words, some of them in their peculiar usage, are spread all over the text:

- vakkhanisu (p. 4.25) — to preach
- jānisu (p. 49.18) — to meditate
- paccakkhāna (p. 66.27) — abstinence
- padikamana (p. 61.31) — confession
- jāvajjivā (p. 28.28) — So long one is alive.

(b) Other Prakrit words like sīyabhila (p. 66, fn. 8) and phrases like cattathuhamadaseduvālasa (p. 45.5) — fasting up to the 6th, 8th, 10th and 12th meal, are incidentally used.

(b) At times the author is found to have given only the initial words of a Prakrit verse to be quoted and to have explained its remaining part in Kannada: 'padigahama-maccam thāna... ' (p. 7.8): receiving, offering a raised seat etc.

(c) The following sentence shows how much the author is, at times, attached to Prakrit words even in their original grammatical forms, picked up, possibly, from the sources for his stories: 'bolaha bolaha bhattara (85.13): Go away, go away, O revered one. The Prakrit form is 'volaha'.

(d) At times parts of prakrit quotations are inserted in the Kannada text.

11. A detailed study regarding this feature is presented in Part IV, Ch. 3 of the present Study.

12. i) Other manuscripts contain the quotation itself (fn. 4)
   ii) Cāmundarāya quotes the complete gāna: Cāvukhādarāya Purāṇa, Bangalore 1928, p. 56.

13. Harisena gives almost the Sanskrit rendering of this very sentence: St. No. 131, v. 30.
text: 'abhavidam bhāvemi bhāvidam bhāvemī' (p. 167.16),
'savvāham savajajogam viradomhi' (p. 167.19-20).

Though the literary style of the Vaddārāchane shows,
thus, considerable influence of Prakrit literature, it is not
completely free, besides the 59 Sanskrit quotations, from the
influence of the Sanskrit ornate style of luxurious descrip-
tion in some contexts. The following passages give some glimpses
of such influence: (a) The description of the laks Kullaka-
mānasā and its surroundings in St.No. 4: 'Āgalātasaum... nālponi' (pp. 54.19 to 55.8) (b) The description of the pleas-
ure-grove İmdrōpam in St.No. 13: 'asoke... naḍadesavanadol' (p. 129.1-5). (c) The description of the well Sudārsana and
the royal bath therein in St.No. 14: 'balikkā .... kaḥdu' (pp. 136.21 to 137.17).

In addition to some of the descriptive passages
noted just above, some portions of the text with dogmatic dis-
cussion contain Sanskrit words out of proportion, which feature
is not generally found in other contexts: (a) 'ellarumai... tapamattai' (p. 133.14-29). (b) 'annega... kālittidar' (pp. 154.12 to 155.12).

The numerous quotations, in Sanskrit, Prakrit and
Kannāda, form a considerable part of the text of the Vaddārā-
dhane. Some of the longer rows of quotations (pp. 132-133,
pp. 142-144 etc.), no doubt, hinder the stream of narration of
stories; but they on the whole, as noted in the previous
chapter, add to the text a strength of authority, sanctity and dignity.

It is in the narrative portions of the text that the prose of the Vaddārādhane fascinates us most with its manifold literary excellences like poetic beauty, colloquialism, lucid description, vigorous expression, naturalness and fluency of narration, didactical zeal etc.

The following few lines can be seen as the specimen of rhythmical prose with fine alliteration: 'pangatteyāgi putti piriyavappā porsegalam pottu pōgi' (p. 9.1); 'durūpe durvvarān ārāgāde duvare pututāmārudi polatiyāgi putti' (p. 9.6-7); 'maneyām pokku poromattu pōdārāhdu peīdu' (p. 46.29-30); 'küdiye kudiye karagada dāreyugidukomōde' (p. 111.3-4); 'arasi peraganāṁ paritehanda bahādu mudhe nimādē' (p. 117.14-15). Figurative bits of expression are also found studded here and there: 'amādyadal krīdisuva bālakēmbo bālase khare khare kade' (p.28. 24); 'mānasavālehābo pānippule muqile sahjeyleorzhātapuddarihāda' (p.47.6-7); 'khēēara kanneyarkala kagalemba mīgu ālumāmāna rūpāmba gāladih tegeyepattu' (p. 57.10-11); 'śivåra kālādīgalā nemma talegalemba tāmareya pūgalinārcisidōddalāde' (p.99.16-17).

There is every possibility that the ten Kannada verses that stand in the rows of quotations, along with the Sanskrit and Prakrit ones, noted in the previous chapter, are of the author's own composition. The following two stanzas are sufficient to show the author to be a poet of no ordinary rank: 'Pāṇippulla
The colloquial contexts in the text hold out, possibly, the specimen of spoken Kannada of the author's day. The sweetness and liveliness of such language can be seen as represented in the following few lines: ' småya arasara vārakada mānikaduṅgurumaḥ kidisi baḥdire' (p. 5.10-11); 'nōsā emma settiti Jayāvati besaleyādal' (p. 44.10-11); 'ītāge nīḥ basiṅtīve baḍḍisadīr' (p. 77.5-6); 'nīṅkā nekkaṅgoyamā' (p. 100.3); 'ele kūse nīraṃ kudiyalereyā' (p. 111.1); 'elege kūlaṃ taḥdeyilla' (p. 153.1); 'nōḍarasa nimma savanara godāmaḥ' (p. 177.25).

With a few and simple words, the picture of a person or a situation is lucidly painted for the reader or listener: 'avargal taleyaḥ bāgī marumāṭugudade kannānīraṃ tīvi nelanaṃ bareyuttire' (p. 2.21-23); 'pēṃḍeṣtiyāḥ soppunārāgi baḍiyā' (p. 153.1-2); 'Cilāta risiyaraṃ kaṃḍu pageyaṃ neneḍu pardina rūpaṃ kaikoḍu baḥḍu nettiya mēgirdu kaṅgalāḥ tōḍi tine' (p. 168.4-5); 'Vistamatsyaḥ kaṃḍu sairisalārāde.....neraviyol sōltu sīggaŗī pōgi nattanaduvirul baḥḍu kiccaṅ tagulci pōdaḥ' (p. 193.19-22).

The vigour of the prose, mostly with its native grandeur, can hardly be forgotten by any reader or listener: 'edeyol batteyoḷorvamaḥ pēḍaṅgayyudīye kattī oḍhevaṛagutti polala janaṅgul musurikoḍu.....ṭējasviyaḥ kaṃḍu' (p. 13.23-26);
'mahāmuniya malarci paṭṭirisiyu rahsthalamām nābhivaregaṁ vidārisi....kāyda karbonna kīḷgalāṁ nelanaṁ tāpinamurcīpōgiri-

'dōḍe' (p. 51.27 to 52.2); 'nimāṁ bēḍī pāgudasīgalaṁ pērga-

ōgalaṁ .... bālaṁ berasu bāḍu polalaṁ mūvalasāgi muttidode'

(p. 149.3-6).

The author being a Jaina monk and, therefore, a
skilled story-teller, narrates these stories, which are drawn
from different sources, as if from his own self. Hence natural-
ness in narration has been a notable excellence of the prose
of this work; and it appears at its best in the narration of
the folk-tales so interesting and entertaining (pp. 14-22, 76-
77, 177 etc). Moreover, fluency of narration and ease at ex-
pression can be seen together in an attractive blend: 'Gajaku-
maranuA tanna bēḍida varamaṁ pettu pāradara pārvarokkaligara
samaṁtara polalolagulla.....tanniccheiyiṁdaṁ moreduṁottayisiyuydu
bēluttire' (p. 51.5-7); 'Halamukhaneṁba pāṛvaṁ tanna mūdana
keyyanulasēduṁ pōgi kēsaraṭdudaṁ kāḥdu padanaṭeṇduṁ.....bhaṭāra-
raṁ kaṁṭṭeṇdaṁ' (p. 152.16-18); 'matte kēlavu dinadiṁ bēle
Suvratyeṁba mahādeviyōdaṁ maṁtri kajjamaṁ samakāṭikōṁdu.....
taleyāṁ kirisi kariya kōvaṁvanudisi.....kuḥcamaṁkottīṭteṇdaṁ'
(p. 177.15-18).

Lastly apart from the numerous quotations and valuable
sermons that are incorporated in the various stories, the
author's instructing and edifying zeal, at times, has crystallis-
ed into some religio-moral maxims in Kannada: 'Kolla-
dude dharmam'. — Non-hurting itself is true piety. (p. 11.26);
'Arahaṁta paraṁ dēvare dēvar.' — The Arahaṁta, i.e., the Jina himself is the true god (p. 127.23-24).

All these literary peculiarities and excellences of the Yaddaradhane clearly hold out its author's many-sided personality that he was an adept story-teller or narrator, an eminent teacher, a poet of no mean order and after all the master of his language.