CHAPTER 4

PLACE OF VADDĀRĀDHANE IN KANNADA LITERATURE

As early as the beginning of the present century of the Christian era, Bühler pointed out that the foundation of literary Kannada and also of Tamil and Telugu, was laid down by the Jaina monks. The ultimate roots of this important work go back, most probably, to the great event of the migration of the Jaina Saṅgha from the North to Kalbappu (the modern Sravana-belgola) in Mysore under the leadership of Bhadrabāhu I, which account is given at length in St.No. 6 in the Vaddārādhane itself. How that foundation came up and stood, by the 9th cent. A.D., in the form of a magnificent structure (of Kannada literature), the outline of which is beautifully sketched by Nṛpatuṅga (?) (814–877 A.D.) in the Kavirajamarga, is difficult to trace. Yet Kannada literature, available in inscriptive form, dates back from the 5th cent. A.D. In the course of his noting the various literary forms in Kannada, Nṛpatuṅga specifically refers to prose-stories (gadya kathā) composed by

2. i) Kavirajamarga, Bangalore 1898, verses 27–32.
   ii) Scholars do not accept unanimously Nṛpatuṅga to be the author of this work.
3. The inscription of Kākusthavarman found at Halmidi is attributed to c. 450 A.D.: Sources of Karnatak History, Vol. I, Intro. p. XX.
He proudly mentions the names of a galaxy of eminent prose authors like Vimala, Udaya, Nāgar;una, Jaya-bandhu, Durvītā, etc., whose compositions, unfortunately, have not come down to us. Nāgavarma (c. 1150 A.D.), too, tells in his Kāvyavālokanā that there were fascinating stories (kathā and ākhyāyikā) in Kannada Prose literature. All these interesting facts go to indicate that in the rich heritage of Kannada literature, story-literature in Prose was also a notable form built by the ancient authors of renown whose works, unfortunately, time has obliterated totally and so cruelly that no hope of knowing anything more about them, let alone be their contents, is left now.

Under these circumstances, the Cāvumārāya Purāṇa (978 A.D.), composed by the great Cāmunārāya, alone remained as an emblem of the pride of the rich heritage of the Kannada Prose literature and was recognized as "an excellent specimen of prose composition of that period." And by 1931, the Yaddārādhane came to light and corroborated Ṛṣpatuṅga's statements about Kannada possessing rich prose literature, viz., story literature, not that it (Vadd.) was seen by him, but by its

7. R. Narasimhachar, History of Kannada Literature, Mysore University 1940, p. 18.
being a valuable landmark in the line of the growth of this branch of prose literature. Perhaps Nāgavārma might have seen it along with some others of this or allied branches of prose literature.

In the preceding chapter it was observed that the Vaddārādhane, as an Ārādhana Kathākosa, or even as a classic with a collection of a group of stories, has no (extent) parallel in Kannada literature. But as a prose narrative work, in general, only the Cāvumdarāya Purāṇa can be clubbed with it.

Both are narrative prose works in old Kannada. Both the works contain quotations of verses in Sanskrit, Prakrit and Kannada. Some of the Sanskrit and Kannada verses in both the works may have been composed by the respective authors themselves. The narrative contents of both the works are collected from sources left by their respective predecessors and retold, in their own individual capacities and ways, in their works. In respect of the Jaina cosmographical setting for the narration of the accounts of the religious and legendary heroes, embo- ment of sub-narratives, instructive and edificatory tone, glorification of some of the Jaina tenets and practices, discussion of dogmatic details etc., both the works show, more or less, the same tendencies. Yet the Vaddārādhane shows the touch and finish of a master hand in all these respects.

Moreover, with acceptable recurrence of stereotyped descriptive bits, synonymous repetitions, embo-
The Yaddaradhane shows a different pattern of narrative style that attracts every reader, with entertainment as the key-note of the narration of the stories in the Yaddaradhane, which element is not conspicuous in the Cavumdaraya Purana. Besides, the literary excellences of the Yaddaradhane, noted in the preceding chapter, are not usually found in the Cavumdaraya Purana.

The language of the Cavumdaraya Purana, the main sources of which are the works of Jinasena and Gunabhadra, is highly Sanskrit-ridden. Camundaraya who has composed his Caritrasara in Sanskrit, might have also had some special aptitude for Sanskrit. As a result, many a time his sentence or clause in this work, becomes a string of Sanskrit words with a Kannada pronoun, verb, gerund or termination simply added to it. For instance:

'gaja kumbha......Nabhirajamaddudru' (p. 15.16-19)
'saptavishamappada........kriyagangalumad' (p. 74.10-11)
'idadesa ......saastapteyadal' (p. 105.14-15).

But in the Yaddaradhane, except in some portions of luxurious description and dogmatical discussion, as noted in the preceding chapter, Sanskrit words, along with the native and tadbhava ones, are used in balanced proportion. Yet the language of

8. All references are only to the published part of the text of the Cavumdaraya Purana, revised edition, Bangalore 1928.
Cāvuṅdarāya Purāṇa shows some affinity with that of the Vaddārādhaṇe in certain respects: use of gerundives in considerable degree all over the text; occurrence of forms ending in -om like Prahasitanembom (p. 30.27), Ṛḍrādānā (p. 31.6) etc.; occasional use of unusual Prakrit terms like hetthima (p. 39.2), uvarima (p. 31.23) and saṃṭhāra (p. 24.6); possession of some rare ancient Kannada words like tettu (p. 66.1), maṃsalūmāda (p. 107.20) etc. and idioms like 'vratamaṃ ērisikōdhā' (p. 22.21), 'kālīnga nāgaṃ kayāṃ koṭīdoḍe' (p. 23.11-12) etc.; and native expressions, used rarely, like 'sattāṃ putṭaṃ koṭṭaṃ kettaṃ'. Except the use of gerundives, all other factors are found in greater degrees in the Vaddārādhaṇe.

On the whole, except the bulk, in respect of narrative skill, literary excellences and linguistic value, the Vaddārādhaṇe scores far greater number of merits over the Cāvuṅdarāya Purāṇa.

Now coming to the prose passages of the early Campū works in Kannada literature, viz., Pampa's Adipurāṇa9 and Bhārata, Ponna's Santipurāṇa10 and Ranna's Ajitapurāṇa11 and

9. Edited by Prof. K.G.Kundanagar and Shri A.P.Chaugule, Belgaum 1953.
Gadāyuddha, we find, here too, some factors common with the prose of the Vaddārādhane: (a) All these works in their prose passages, especially the longer ones, have made liberal use of geundives. (b) Forms ending in -oṃ, -oḷ etc., are found in the following works:

<table>
<thead>
<tr>
<th>Adipurāṇa</th>
<th>Sāntipurāṇa</th>
<th>Ajitapurāṇa</th>
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<tbody>
<tr>
<td>Varadattanemboḷ</td>
<td>Visvansādityemboḷ</td>
<td>Sagaraneboḷ</td>
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<tr>
<td>(6.3 vac.)</td>
<td>(7.50 vac.)</td>
<td>(9.60 vac.)</td>
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<tr>
<td>devanādōha</td>
<td>devanādōha</td>
<td>Manikevūmboḷ</td>
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<tr>
<td>(5.13 vac.)</td>
<td>(7.73 vac.)</td>
<td>(Ibid.)</td>
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Among these three works Sāntipurāṇa shows greater liking for such forms. Next to it stands Adipurāṇa. Ajitapurāṇa uses such forms sparingly. At the same time, it is so very interesting to note that such forms are rarely found in Pampa's Bhārata and Ranna's Gadāyuddha both of which are secular in nature. (c) Unlike the Vaddārādhane unusual Prarit words are rarely found in these works, though back-formations from Prakrit like pāguda, peculiar Jaina religious terms like prāsuka, carige, vigurvieṣu etc. are found used in all of these works, particularly in Adipurāṇa, Sāntipurāṇa and Ajitapurāṇa. (d) Rare ancient Kannada words like tōṭu, maralumāḍi etc., noted also from the Cāvumādarāya Purāṇa, are found in greater number in

13. Edited by Ramanujayyangar and Narasimhachar, Mysore 1935.
these works.\textsuperscript{14} (e) The following are some of the interesting phrases and idioms that found in these works and are common with those in the Vaddārādhane:

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Adi. 3.65 \textsuperscript{15}</th>
<th>4.48 vac.</th>
<th>2.86 vac.</th>
<th>8.73 vac.</th>
<th>2.32</th>
<th>5.25</th>
<th>4.52 vac.</th>
<th>7.108</th>
<th>5.40</th>
<th>2.43</th>
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<tbody>
<tr>
<td>Sarppaṁ kule</td>
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<td>kainīreredu</td>
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<td>buddhiyodeyar</td>
<td>P. Bhārata</td>
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<td>nāmbhe nudidu</td>
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<td>4.48</td>
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<td>pāvugalam kolīsi</td>
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<td>11.108</td>
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<td>keynīreredaṁ</td>
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<td>kōpāgni kule</td>
<td>Sānti.</td>
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<td>kalnele niṁdu</td>
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<tr>
<td>keynīreredar</td>
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<td>7.108</td>
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<tr>
<td>visāhikulaṁ kule</td>
<td>Gaddā.</td>
<td>5.40</td>
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(f) The following expressions in native Kannada appear to be the specimen of the contemporary spoken language which very well compare with the similar ones in the Vaddārādhane:

(1) 'ariyade nānci taleyaṁ bāgi nelanaṁ bareyuttum' (Pampa Bhārata, 4.64 vac. and 11.115 vac.).\textsuperscript{16} This very expression is given by Pampa, in his Ādiprāṇa, in a Sanskritised form: 'nelanaṁ bareyuttamapagata mukhamudreyāgi' (Ādiprāṇa, 3.32 vac.).

\textsuperscript{14} Some details in this regard are noted in Part IV, Ch. 2 of the present Study.

\textsuperscript{15} Besides the prose passages some of the verses also are referred to here.

\textsuperscript{16} Cf. Vadd. p. 2.22-23: 'taleyaṁ bāgi......nelanaṁ bareyuttire'.

(2) 'ninargenembeyekbe bhađde' (Pampa Bhārata, 3.14 vac.);

'ninargenembhe yellirdu bhađde' (Śāntipurāṇa, 6.25 vac.); 17

(3) 'tekkanetivida' (Pampa Bhārata, 5.77 vac. and Ādipurāṇa, 4.34 vac.); 'tekkanetivi' (Śāntipurāṇa, 1.71); 'tekkanetivi'
(Ajipurāṇa, 4.63 and Gadaśyuddha, 6.33). 18 Thus the prose

passages of these works, more than the prose of Cauḍādarāya

Purāṇa, show considerable likeness with the prose of the Vaddārādhane. And of all these works, except in the case of forms

ending in -oḥ, -oḷ etc., the prose portions of Pampa's Bhārata

stand nearest to the prose of the Vaddārādhane.

On the whole the Vaddārādhane is a unique prose

narrative work in the early Kannada literature. It is a valu-

able legacy of an unknown Jain author. 19 It stands as a valu-

able landmark in the line of the growth of the early Kannada

prose literature, particularly the narrative one. And lastly,

it, in all probability, is the earliest available prose work

in Kannada literature. 20

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20. Vide Introduction: Date, where the date proposed is the

first quarter of the 10th cent., A.D.