PART II

SOCIAL ASPECT

CHAPTER 1

PROBLEM OF SIFTING SOCIAL ASPECT FROM STORIES IN ÁRÄDHANÄ KATHAKOSAS LIKE VÅḌÃRÅDHANE

CHAPTER 2

PICTURE OF CONTEMPORARY SOCIETY AS OBTAINED IN STORIES IN VÅḌÃRÅDHANE

CHAPTER 3

POSSIBLE IMPACT OF STORIES IN VÅḌÃRÅDHANE ON CONTEMPORARY AND LATER SOCIETY
CHAPTER 1

PROBLEM OF SIFTING SOCIAL ASPECT FROM STORIES IN ARADHANA KATHAKOSAS LIKE VADDĀRĀDHANE

We have already noticed in Part I as well as in the Introduction that the stories in the Arādhanā Kathākosas, in general, are based on direct and indirect allusions to religious heroes found in the Bhagavati Arādhanā, and those in the Vaddārādhane are based on such direct allusions contained in the nineteen verses which form exemplifications in the Kavaca chapter of the Bhaktapratyākhyāna Section in the Bhagavatī Arādhanā. The exemplifications are of religious, legendary, semi-legendary or, at times, historical personages and they stand, in fact, in skeletal forms of their life-stories which were current in the Jaina Saṅgha prior to the Bhagavatī Arādhanā and renarrated later by the Commentators on the Bhagavatī Arādhanā, using which sources the authors of the Vaddārādhane and other Arādhanā Kathākosas composed their works. The Bhagavatī Arādhanā belongs to the Prathamānuyoga Section of the Pro-canon of the Digambaras and is assigned to c. 1st cent. A.D. Similar allusions to several of these nineteen religious heroes are found in the Painnas

1. Like Bhadrabāhu and Candragupta in St. No. 6 and Cāṇakya and others in St. No. 18, though all contents in these stories may not be historical facts.
assigned to the 1st cent. B.C. The stories of Annikāputra, Dharmaghosa, Cīlūtputra etc. are found in a single and the earliest Nijkutti, viz., the Āvassaya Nijkutti of c.4th cent. B.C. The story of Cānakya is found in the Bhasya on Pīndā Njikutti. The Nrijkutis, at least some and earlier ones, are attributed to Bhadrabāhu I, the last custodian of the Jaina Scripture in its entirety, the last knower of the fourteen Purvas, an important part of the 12th Aṅga, viz., the Drstivāda which is, now, irrecoverably lost. From this brief sketch, one can have an idea that the stories, at least some in the Vaddārādhane may have their ultimate roots in the Purvas which form a part of the Prophet's direct teachings and preachings, and which are now lost forever. Thus the stories in the Vaddārādhane, at least in outline and spirit, have come, through oral and written traditions, down to us from a distant past.

2. i) The Pāṇinas, a group of miscellaneous works of the Ardhamagadhi Canon, explain how the Jaina monk, on the eve of his life, should apply his mind to spiritual thinking and how to abandon his body peacefully.

   ii) Details regarding these heroes being mentioned in the various Pāṇinas are noted by Dr. Upadhye in his Intro. to Brhat-kathākāsa, pp. 26-29.

4. Ibid.
5. Ibid., p. 206.
6. The Nrijkuttis, which are ten in number, belong to the exegetical literature of the Ardhamagadhi Canon.
their immediate and main sources being the ancient commentaries on the Bhagavatī Arādhana which are not available now.

Moreover, these stories, like any other Jaina religious stories, have been narrated in the traditional manner: They are presented in the Jaina cosmographical setting, with the continent of Bharata in Jambudvīpa in the middle world, with the various heavenly regions in the upper world, the hellish regions in the lower world, the mythical continent of Viśāha,

8. i) "The Aṅgas were formulated by the disciples of Mahāvīra by putting in order important matters, legendary and doctrinal, from Pūrvas, the religious sermons of Mahāvīra and the stories of distinguished disciples whom he initiated into Order" : M.C. Modi, Intro. to Antagadādāsaṇo and Anuttaravāyvāyasāṇo, Ahmedabad 1932, p. xviii.

   ii) It would be interesting, at this context, to acquaint ourselves with a traditional and significant information about the extent and volume of the Pūrvas, which, along with the Aṅgas, are often referred to in the stories in the Vaddarādhana: The quantity of ink required for the first Pūrva equals the volume of one elephant, that for the second, that of two, for the third, that of four and so on so forth, so that for the 14th Pūrva, the required quantity of ink would be equalling the volume of $2^{13}$, i.e., 8192 elephants: A History of the Canonical Literature of the Jainas, by H.R. Kapadia, Surat 1941, p. 86.

9. The Bhagavatī (Viyāha-pannetī), the 5th Aṅga of the Ardhamagadhi Canon, contains a vivid picture of the life and work of Mahāvīra. Here traces of the founder’s own peculiar manner of expression are found. In order to make his meaning comprehensive to his hearers, he used to condescend very low to the level of their intelligence and drew on incidents familiar to them from their daily lives: Winternitz, A History of Indian Literature, Vol. II, p. 443.
the world of Vidyādhāras etc. The geographical background of the stories is mainly the Madhya-desa (p. 88.8) with the principal towns like Ujjēni, Pātaliputra, Rājagṛha etc., and the round about area with occasional scenes laid in some South Indian places like Kalbappu, the modern Sravanabelagola in the Hāsan district of Mysore State (St. No. 6) and with casual references to the Dravīla country (St. No. 6), Daksina-Madkure (St. No. 5, 15 etc.), Karnāta country (St. No. 2) etc. Along with the heroes of the stories and their associate monks are found Tīrthakaras like Śimandhara (p. 104.2), Swayamprabha (p. 108.5) etc., the guardian deities like Śrīyādevate (p. 108.4) etc., a number of Vidyādhara princes and princesses (St. Nos. 2 and 4), Carana sages (p. 37.11, p. 62.26-27 etc.) with their supernatural powers, different classes of gods like Vyāntara (p. 118.1), Vāhana (p. 130.10) etc., playing their respective roles in the course of the narration of these nineteen stories.

Moreover, some of the stories, like Nos. 2 and 4, are covered with supernatural atmosphere replete with the colourful descriptions of the Vidyādhara luxuries, duels and battles fought with spells like Prajñāpāti (p. 61.5), Avalokīnī (p. 61.1) etc. Some others, like Nos. 9 and 19, contain just the account of the forbearance of the various hardships and afflictions of the hero. Stories, like Nos. 6 and 18, give, at length, traditional and semi-historical accounts like King Candragupta's dreams and their interpretation, the great Jaina Migration to the South, the split in the Jaina Saṅgha etc. (St. No. 5),
minister Subandhu's diplomacy, Čaṇākyas's tactics and adventures etc. (St.No.18). Almost every long story relates the accounts of the previous births of the hero, and at times, of other characters also. The prototype religious motifs of jāti-maraṇa and nīdāna, of developing aversion to worldly pleasures on some chance-sight like grey hair or moon-eclipse, entering Order at the hands of some teacher, studying scriptures for twelve years under him, wandering about alone from place to place, practicing severe penances, meeting death by one of the religious methods, accomplishing the Ratnatraya, dying and being reborn as a god etc. — all these are found repeatedly in these stories like in any other Jaina religious stories and such events stand true to all places and all ages of the history of Jainism in India.

Under these circumstances, one cannot take these stories in the Vaddārādhane a prose form of literature, as a mirror of contemporary life and society in toto. Therefore the task of sifting or gleaning the social aspect from these stories is considerably hard. One safe and practical course, appears to be to attempt to sift the social aspect from these stories by comparing them, in this regard wherever possible and necessary, with the corresponding ones in Harisena's Brhat-kathākāsa which work has, to some extent, the same sources and which gives greater details than any other available Ārādhana Kathākāsa excluding the Vaddārādhane.
It has been already noticed in Part I, Ch. 3, that a single story of Yasodhara has been narrated by some twenty-five to thirty poets, each showing his distinct skill in his composition. Almost every Jaina monk being a well versed story-teller, always tries to narrate a tale in his own way though he picks up the general out-line from the same source from which others too may have drawn it. Hence in some of the stories in the Vaddārādhan, though the out-line or the skeleton is the same as in Harisena's corresponding stories, several sub-tales, anecdotes and side-episodes have been added from outside or other sources by its author and in the course of their rearrangement and adaptation he may have, naturally, let in the reflection of the social

10. i) Hence there appears, so far, a single attempt, of general nature, in this regard by Prof. S.S. Malwad: Life as depicted in Vaddārādhan, Summaries of Papers, All India Oriental Conference, 14th session, Lucknow 1951, pp. 188-189.

ii) Prof. D.L. Narasimhachar's observation, in Kannada Sahitya Parishatpatrake, Vol. XVI-3, p. 180, that Vaddārādhan considerably helps in knowing the contemporary popular life can be accepted with some reservation. All his references to village-guarding, thieving methods and worshipping Nagas etc. (obviously from the first story) cannot be taken straight way as the reflections of the then society. All these are also found in Harisena's corresponding story (No. 126) in shorter form. This means that these have come down in both the works from a common source, for neither of the work is influenced by the other. This last point is noted at length in Part III, Ch. 1 of the present Study.
conditions of his time. Moreover, the sermon, the authors most potent medium of instruction to be imparted to the laity, may have been delivered at the back-ground of the then conditions of the society, particularly the Jaina lay community, for moral advice or ethical rules cannot be administered in vacuum, i.e., to life-less members of the lay community. It is from such spots, the stories in the Vaddārādhane and by such comparative method one has to commence to glean social data, which of course, for above noted reasons, would not be substantial as compared with the general volume of the work. This, however, does not mean that whatever, from the social point of view, is not found in a story in Harisena's Kathā-kosa but is available in the corresponding story in the Vaddārādhane, can straight-way be taken as contemporary of the author, for there are certain set things which are taken from the 'common pigeon-hole' of ancient Jaina authors and inserted, at particular contexts, in any work by its author. For instance, Sukumāra Svāmi enjoys thirty-two types of dances (nātakāṅgal, p. 25.13) which information Harisena does not give in his corresponding story (No. 126) which is narrated at sufficient length. This, however, does not mean that in the author's time and region the princes

11. An attempt at similar comparison, in the requisite religious contexts, has been made in Part I, Ch. 3 of this Study.
enjoyed similar number of dances. The Jaina authors are loyal, it may be noted, even to particular numbers used in their canonical works. The entire lists of musical instruments repeatedly given by the author of the Vaddārādhane (pp. 83.28 to 84.1, p. 137.13-15, p. 159.6-7 etc.), but not mentioned by Harisena in the corresponding contexts, cannot be easily taken as representing the contemporary usage. Similarly a certain social custom or belief, not found in Harisena but described in the Vaddārādhane, cannot be straightway said to have been its contemporary. For instance, the queer desire of Sudatta to see Sudāme in her bridal dress and decoration, which is not found in Harisena in St.No.126, but described in a sub-tale in St.No.1 in the Vaddārādhane (p.15), may very well tempt one to accept it as a social custom or belief obtained in the author's day. But it is also found in a story in Somadeva's Kathā-sarit-sagara, which is an abridged Sanskrit version of Gunādhya's Brhat-kathā in Paisācī Prakrit.

Moreover, it also does not mean that a certain social point which is found in both the works, Harisena's Kathā-

12. The Rāyapaseniya describes 32 kinds of dances or dramas: Life in Ancient India as depicted in the Jaina Canons, by Dr. J.C.Jaina, Bombay 1947, p. 184.
13. The lists of these musical instruments very well compare, even in sequence of their names, with those referred to in the Jaina Canonical works. Ibid, pp. 183-184.
kosa and the Vaddaradhane, should all at once be eliminated as unfit to be a social glimpse reflected in the Vaddaradhane.

For instance, the cheating of merchants by using false measures while purchasing corn from farmers, which is described in Story No.1 in the Vaddaradhane (p. 20) as well as in St.No.126 in Harisena's work (vs. 96-97), can be accepted as an instance of social evil practised by some merchants in the days of the author of the Vaddaradhane, not on the only ground that such social evil is found in all places and times, but also on that that the author mentions balla (p. 20,11), and also gadduga in some other context (p. 22.3), the well known measures of quantity used in Karnataka from a distant past. Similarly, an occurrence of native term for a certain thing or idea in a story in the Vaddaradhane may indicate the author's acquaintance with the same, even though it occurs in some other form in the corresponding story in Harisena's work. For instance, the author of the Vaddaradhane mentions turupatti - cow-pen (p. 103,22) and marevāl - to keep illicit relation with other woman (p. 21.18), for which Harisena gives vraja (St.No. 133, v. 1) and samaṃ rama (St.No. 126, v. 132); and hence, these two native terms in the Vaddaradhane may be said to provide us with two social bits of information of its time.

Thus while sifting or gleaning a contemporary social bit of information from a particular context in a story in the Vaddaradhane, one has to weigh it by comparing it in the same
context in the corresponding story in Harisena's Kafchakosa (and, at times, even in Nemidatta's work), or by an outside evidence, or by its own merit, firmly believing all along in the fact that any piece of literature worth its name, cannot come from its author's pen without the reflection, at least at some favourable spots, of his surroundings and experiences. On the whole, this task, which is beset with several restrictions and which calls for some precautions, is indeed difficult and delicate. Hence the contemporary social data sifted from these nineteen stories in the following chapter is not claimed to be exhaustive or final.

---ooOoo---

15. Like the use of a native term for a certain article or idea.