

Kannada and Jaināgama Sāhitya

Prof. M. D. Vasantharaj, Mysore University, Mysore

Whenever the subject of contribution of Jainas to Kannada is spoken of, usually the poetry aspect of the contribution is taken note of and the other aspects are ignored, if not unnoticed. The fact is, that by Jaina, contributions Kannada have been ranked to the level of Prākṛta and Saṁskṛta.

Available evidences point out, that just as Prākṛta and Saṁskṛta languages, Kannada also was used for the cultivation of Jaināgama literature and again in time factor it is equally coextensive with that of Sanskrit, if not more. The History of the composition of Śaṭkhaṇḍāgama and its commentaries reveals that Kannada was used along with Prākṛta with equal propensity. Unless there should be some strong reason or urge an adoption of Kannada in composing commentaries on revered Siddhānta work shall not have taken place. In this regard we are to take note of some of the factors related to the composition of Śaṭkhaṇḍāgama. It is well known that the scheme of the composition of Śaṭkhaṇḍāgama was planned and also was initiated by Puṣpadantācārya, who had definitely a regional affinity for Karnāṭaka, and in particular to the region around Banavāsī. It is here at Banavāsī that Puṣpadantācārya initiated the composition of Śaṭkhaṇḍāgama which has been looked upon with great veneration being considered as the essence of the entire aṅgāśruta.¹ In fact it shall not be out of tune if it should be said here that for Digambara Jains Banavāsī is an Atīśayakṣetra being the 'Śrutapravartana Tīrthasthāna'—The first commentary on this Siddhānta grantha Rāja was composed by Ācārya Kunda who is looked upon as one of saviours of the Jaina Digambara sect. Next to his commentary, is by Śyāmakunda, commentary of the type of 'Paddhati' where in Kannada had its place in addition to Prākṛta and Saṁskṛta.² The commentary 'Cūḍāmaṇī' mentioned next to that of Śyāmakunda is by Tumbulūru Ācārya. This commentary on the first five Khaṇḍās of Śaṭkhaṇḍāgama was of the extent of eighty four thousand granthas was composed in Karnāṭa Bhāṣā i. e., Kannada alone. In addition to this a Pancikā type of commentary on the sixth Khaṇḍa is said to have been composed by this same Ācārya.³ But the name of the language, in which this was composed, is not mentioned. Any how this statement appears as though it is a continuity of the preceding one and so even this commentary probably must have been composed in Kannada. Depending on the authenticity of the available traditional accounts it can be said confidently that the commentary 'Cūḍāmaṇī' happens to be the earliest independent literary composition in Kannada. The date of composition of this work cannot be later than 5th century A.D. as Samantabhadra whose date is decided to be the

later part of 5th century A. D., is mentioned to be the next to that of Tumbutūru Ācārya. There must have been some kind of strong urge for the adoption of Kannada for composing the commentary on a work of Siddhānta or Āgama type, the grasp of which was limited to only a very few, and one such probable urge must have been there because of the need for easy and correct grasping of the Siddhānta by the Munisi who came from Karnāṭaka area and were in good number in the Munisaṅgha. Any how those commentaries composed in Kannada have not come down to us and even then the authenticity of the tradition cannot be doubted because the authenticity of other statements of Śrutāvātāra has been proved beyond any doubt.

Since the day of the completion of Śaṭkhaṇḍāgama an account of the history of its composition and of its commentaries as they were composed was handed down and this incidentally we have the account of the composition of 'Cūḍāmaṇi' commentary in Kannada. With the exception of this traditional account we have nothing else as evidence to say whether, such of the commentaries or any other type of literary compositions were composed or not. But any how it shall not be irrational if we should say that works in Kannada used to be composed and they are lost just as many Sanskrit and Prakrit works, composed by such eminent Ācāryas Samantabhadra Swāmi and Pādalipta Sūri, are lost.

In the field of Kāvya literature, the available earliest Kāvyaas are Jaina Kāvyaas. Just as Kālidāsa, Bhāravi, Māgha, Śri Harṣa are the well known and venerated names in Sanskrit literature, Pampa, Ranna, Ponna, Janna, Abhinava Pampa-Nāgacandra are the well known venerated names in the Kannada literature and it is needless to say that all the later are the names of Jaina Poets. Usually these poets have chosen Purāṇic story for the theme of their Kāvyaas and there in they have invariably incorporated the elements of Jaina metaphysics and ethics.

It appears that during the period of the rule of Śātavāhanas and of their feudatories and their successors, in the major part of Karnāṭaka, Prākṛta and Kannada had a place of estimation being favoured by the rulers and elites as well. But with the commencement of the rule of Kadambas of Brahmanical lineage Sanskrit could gain the favour of the rulers. More over it is at this same period that under the rule of the Guptas revival of Sanskrit took place and its sway extended through out the North India, and also South India could not remain free from its impact and influence. Thus with these favourable conditions Sanskrit gained supremacy and held its dominance upto 10th century A. D. in Karnataka.

Thus because of this domination of Sanskrit, Kannada had a severe set back with the result that no Kannada literary work of this period has survived to reach us. Not that literary activity was completely a blank, but that as said earlier no work of this period has survived to reach us. Any how available materials clearly point out that there was cultivation of Kannada literature throughout this period.

Tenth Century happens to be a golden period in the history of Kannada literature not only from the view point of highly elegant Kāvya but also from the view point of the ascertaining of Kannada of its due place of honour in its homeland. Innumerable works pertaining to Jaina Āgama which are composed from 11th Century onwards are lying in our Bhaṇḍārs. Some of them are independent—Original works and others are commentaries on Prākṛta and Saṁskṛta works. The study of these works is a desideratum; very often they reveal such facts which are very important and are not found in other sources of Prākṛta or Saṁskṛta.

In this regard independent-original works 'Śrāvakācāras' in good number are worth mentioning. In fact some of them had gained local popularity and influenced very much the lay man's life. These works in addition to the normal duties and vows of a Śrāvaka expound the importance and essentiality of Jina Pūjā and etc., which are not found in some of the well known works like Ratnakaraṇḍaka Śrāvakācāra. 'Suvicāra Carita' is one such work which appears to have been very popular. There are a good number of original independent works on other branches of Āgama literature such as on the theory of Karma, tattva, loka and etc., some of which are worthy of being brought to light.

There are innumerable works of the type of commentaries which are lying hidden and uncared for in the Bhaṇḍārs. Particularly commentaries or ṭīkāś on the works of such eminent Ācāryas as Kundakunda and others are very useful in many respects. If not the publication of all the works at least a descriptive catalogue pertaining to their works is very essential.

Writing of either the original independent works or of translation type of works is not 'A Past'. Many works with discussions, on modern lines, touching the subject of Āgama particularly pertaining to the field of Philosophy have been published. Translations of Ratnakaraṇḍaka Śrāvakācāra, Dravya Saṁgraha, Anyayoga Vyavachhedikā, Sāmaya Sara and many others have been published. This translation is not limited to the Sanskrit or Prakrit works alone.

Translations of the works in Hindi and other languages also have been published and one such work worth mentioning here, being very popular, is Pandit Kailāśa-candra Śāstrīji's 'Jaina Dharma'. Likewise it is very much necessary to have the selected Kannada works translated into Hindi and thus maintain good conduct between North and South.

References :

1. 'Śrutāvātāra' of Indranandi : Stzs 147.
2. Ibid : Stzn. 162-164
3. Ibid : Stzn. 165-167

कन्नड और जैनागम साहित्य

प्रो० एम-डी० वसन्तराज, मैसूर विश्वविद्यालय, मैसूर

जब भी कभी जैनोंके कन्नड भाषाके विकासमें योगदानकी चर्चा होती है, तब प्रायः इसे काव्य या कविताके क्षेत्रमें प्रधानतः सीमित मान लिया जाता है। लेकिन सत्य यह है कि कन्नड भाषाके लिए जैनोंका योगदान संस्कृत और प्राकृत भाषाके समकक्ष ही माना गया है।

संस्कृत और प्राकृतके समान कन्नड भाषाको भी जैनागम साहित्यके विकासके लिए प्रयुक्त किया गया है। षट्खंडागम और उसकी टीकाओंके लिए कन्नडके उपयोगसे यह भलीभाँति ध्वनित होता है कि कन्नडमें कोई-न-कोई विशेषता है जिससे इसका उपयोग आगम साहित्य निर्माणके लिए किया गया। अंग-श्रुतके सारभूत षट्खंडागमके रचयिता पुष्पदन्ताचार्य कन्नडवासी ही थे। यहाँके वनवासी स्थानको हम श्रुत प्रवर्तनका अतिशय क्षेत्र मान सकते हैं। इसपर कुन्दकुन्द, श्यामकुन्द, तुबुलुरु आचार्यने इसपर टीकाएँ लिखी हैं। तुबुलुरु आचार्यने षट्खंडागमके पाँच खण्डों पर ८४००० गाथा-प्रमाण चूडामणि नामक कन्नड टीका लिखी है। इसके छोटे खण्डपर इन्होंने पंचिका कोटिकी टीका भी सम्भवतः कन्नडमें लिखी। यह समन्तभद्रकी पूर्ववर्ती टीका है जो सम्भवतः पाँचवीं सदीमें लिखी गयी थी। इसके अतिरिक्त भी अन्य आगम टीकाएँ कन्नडमें लिखी गईं, इस विषयमें अनुसंधानकी आवश्यकता है।

साहित्यके क्षेत्रमें भी पंप, रत्न, पोन्न, जन्त, अभिनव पंप—नागचन्द्रने कन्नड भाषामें अनेक काव्य लिखे हैं। इन कवियोंने पौराणिक कथाओंके माध्यमसे जैननीतिशास्त्र और अध्यात्मविद्याका भी वर्णन किया है। ऐसा प्रतीत होता है कि सातवाहन और उनके उत्तराधिकारियोंके युगमें कर्नाटकमें संस्कृत और कन्नड दोनों भाषाओंमें साहित्य लिखा गया। पर कदम्बोंके युगमें संस्कृत लेखनकी प्रधानता रही। गुप्त साम्राज्यके प्राधान्यसे संस्कृतकी यह स्थिति दशवीं शताब्दीके पूर्व तक कर्नाटकमें बनी रही। इसी कारण इस युगका कोई महत्वपूर्ण कन्नड साहित्य हमें उपलब्ध नहीं होता।

दसवीं शताब्दी कन्नड साहित्यके निर्माणका स्वर्णयुग कही जा सकती है। इस समयके रचित अनेक जैनागम कन्नड ग्रन्थ भंडारोंमें प्राप्त होते हैं, जिनमें कुछ मौलिक हैं और कुछ टीका ग्रन्थ हैं। इस दिशामें श्रावकाचारोंपर लिखित ग्रन्थ महत्वपूर्ण हैं। 'सुविचारचरित' इसी कोटिका एक उत्तम ग्रन्थ है। इसी प्रकार कर्म, तत्त्व, लोक आदि अनेक सैद्धान्तिक विषयोंपर भी कन्नड ग्रन्थ लिखे गये। कुन्दकुन्दके ग्रन्थों-पर कन्नडमें लिखे अनेक टीका ग्रन्थ भी भण्डारोंमें पाये जाते हैं। यदि इनका प्रकाशन सम्भव न हो, तो भी वर्णनात्मक ग्रन्थ सूचीका प्रकाशन अत्यन्त आवश्यक है।

कन्नडमें जैनागम और साहित्य लेखनकी प्रक्रिया आज भी चालू है। रत्नकरण्डश्रावकाचार, द्रव्य-संग्रह, अनुयोगव्यवच्छेदिका, समयसार तथा अन्य संस्कृत-प्राकृत ग्रन्थोंके कन्नड अनुवाद किये गये हैं। इस कोटिकी हिन्दी भाषाकी पुस्तकें भी कन्नडमें अनूदित हुई हैं, जिनमें कैलासचन्द्र शास्त्रीकी जैनधर्म नामक पुस्तक प्रमुख है। उत्तर और दक्षिणके मध्य सांस्कृतिक सेतुबन्धकी दृढ़ताके लिए यह आवश्यक है कि कन्नडके ग्रन्थोंका भी हिन्दी भाषामें अनुवाद किया जाए।

क्षत्रचूडामणिसूक्तयः

वादीर्भसिंहसूरिकी संस्कृत गद्यपद्यमें समान गति थी । वे सुधावर्णी अप्रतिम सुधी थे । गद्यसंसारमें उनका गद्यचिन्तामणि प्रख्यात है । यहाँ उनके काव्यग्रन्थ क्षत्रचूडामणिके अमृत निस्पन्दविन्दु परिवेष्टित हैं—

विषयासक्तचित्तानां गुणः को वा न नश्यति ।
न वैदुष्यं न मानुष्यं नाभिजात्यं न सत्यवाक् ॥
परस्परविरोधेन त्रिवर्गो यदि सेव्यते ।
अनर्गलमतः सौख्यमपवर्गोऽप्यनुक्रमात् ॥

पुत्रमित्रकलत्रादौ सत्यामपि च संपदि ।
आत्मीयापायशङ्का हि शङ्कः प्राणभृतां हृदि ॥
विपदः परिहाराय शोकः किं कल्पते नृणाम् ।
पावके नहि पातः स्यादातपक्लेशशान्तये ॥

जीवितात्तु पराधीनाज्जीवानां भरणं वरम् ।
मृगेन्द्रस्य मृगेन्द्रत्वं वितीर्णं केन कानने ।
कोऽहं कीदृग्गुणः कृत्यः किंप्राप्यः किंनिमित्तकः ।
इत्यूहः प्रत्यहं नो चेदस्थाने हि मतिर्भवेत् ॥

धार्मिकाणां शरण्यं हि धार्मिका एव नापरे ।
अहेर्नकुलवत्तेषां प्रकृत्यान्ये हि विद्विषः ॥
गुरुद्रुहो न हि क्वापि विश्वास्यो विश्वघातिनः ।
अविभ्यतां गुरुद्रोहादन्यद्रोहात्कुतो भयम् ॥

यौवनं सत्त्वमैश्वर्यमेकैकं च विकारवत् ।
समवायो न किं कुर्यादविकारोऽस्तु तैरपि ॥
दारिद्र्यादपरं नास्ति जन्तूनामप्यरुन्तुदम् ।
अत्यक्तं मरणं प्राणैः प्राणिनां हि दरिद्रता ॥

गुणाधिक्यं च जीवानामाधेरेव हि कारणम् ।
नीचत्वं नाम किं नु स्यादस्ति चेद्गुणरागिता ॥
उपकारोऽपि नीचानामपकाराय कल्पते ।
पन्नगेन पयः पीतं विषस्यैव हि वर्धनम् ॥

धर्मो नाम कृपामूलः सा तु जीवानुकम्पनम् ।
अशरण्यशरण्यत्वमतो धार्मिकलक्षणम् ॥
दैवतेनापि पूज्यन्ते धार्मिकाः किं पुनः परैः ।
अतो धर्मरताः सन्तुः शर्मणे स्पृहयालवः ॥