



# INTERNATIONAL JOURNAL OF ADVANCED INNOVATION AND RESEARCH

journal homepage: [www.ijair.in](http://www.ijair.in)



## A Study of Jaina Literature: Vasudevahindi of Sanghadasangani

\*<sup>1</sup>**Dr. Parveen Kumar**

\*<sup>1</sup>Assistant Professor, Department of History, Dyal Singh College, Karnal

\*<sup>2</sup>**Ankit**

\*<sup>2</sup>Research Scholar, Department of History, Panjab University, Chandigarh

### Keywords

Tirthankaras, India,  
Jaina, Literature,  
Tradition,  
Vasudevahindi etc

### ABSTRACT

The most important, interesting and popular of Jaina literature, Vasudevahindi has a prominent place in text. Known as the Jaina version of the extinct 'Brihatkatha' composed in the Paishachi Prakrit of the great poet Gunadhya, this Shringar Pradhan story has realistic and captivating portrayal of various aspects of human life. In spite of being basically a religious story, it has a network of many interesting stories which give the readers a live view of the social, political, economic and geographical conditions of that time. Thus, the present study focuses on a study of Jaina Literature with special reference to Vasudevahindi.

### Introduction

There has been an important place of stories and metaphors to give inspiration to imbibe the values of spiritual and religious life. In fact, the story tradition has been prevalent since the beginning of the origin and development of human society and culture. Stories are such a medium, which brings changes in the emotional world of a person in an interesting way. This is the reason why the importance of stories and metaphors has been there since ancient times even in Nivriti Pradhan Shramana Sanstha. An important compilation of allegorical stories preached by Lord Mahavira is available in Gnata dharmakatha. Stories have their own specialty that they present such a lively scene of events which even the general public relishes. This is the reason why narrative literature has been being created since ancient times even in the reclusive Shramana tradition. Dharma kathanuyoga has an important place in the four parts in which the Jaina tradition classified its Āgama literature. Seeing its value and importance, it is named as Pratham anuyoga. In addition to the stories compiled in Āgama literature, Jaina teachers have also independently created narrative literature. Paumchariyam written by Vimalsuri and Sanghadasangani's Vasudevahindi are the earliest, where Vimalsuri's Paumchariyam presents the Jaina Ramkatha, whereas in Vasudevahindi the travelogue of Krishna's father Vasudev has been depicted.<sup>1</sup>

It is clear that Vasudevahindi is mainly a Shringararas main story book. Therefore, the question should naturally arise as to why Nivrtti Pradhan Jaina Acharyas wrote Shringar Pradhan stories? In fact, the main objective of the Jaina teachers was to awaken the feelings of renunciation and disinterest in the general public, but the interest of the general public could not be generated in such monotonous discourses. Therefore, in order to attract the general public in the path of religion, they started creating literature by incorporating love stories full of beauty in his religious

stories, just as a doctor puts his bitter medicine in jaggery and gives it to the patient in such a way that he accepts it gracefully. In the same way, Dharm acharyas also have to work in Katha for the entertainment of the general public, the religious story should be told through Shringar Katha. Dharmasengani, the associate author of Vasudevahindi, has also accepted this fact himself. In this way, it can be seen that the main objective of the Jaina Acharyas was to inspire the feelings of renunciation and disinterest in the general public, but they found it more useful to preach disinterest through Shringar Pradhan Katha. Vasudevahindi was also composed keeping this point of view.<sup>2</sup>

## CHARACTER OF JAINA MYTHOLOGY

### Religion and Mythology

Religion and mythology are always intimately connected with each other. Works on mythology clothe with flesh and blood, the bony framework spiritual truths and ethical code as set forth in sacred literature. Without such body of flesh and bone, the mere life-force of the sacred texts cannot function with effect. It is of course, equally true that without such life-force the mere mass of flesh and bone will decay. The Puranas popularize the truths taught in the sacred books by presenting them in relation to individual men and women and to the events of their lives. They explain, illustrate and inculcate the moral principles stated in them.<sup>3</sup>

### Maha-Purana

Jinsena, the author of the Adi-Purana, says "I shall describe the narrative of 63 ancient persons, viz., the (24) Tirthankaras, the (12) Cakravartin, (9) Baladevas, (9) Ardha-Cakravartins (i.e., Vasudev) and their enemies (i.e., Prativasudevas). The word Purána meant old or ancient narrative. It is called great because it relates to the great (personages), or because it is narrated by the great (Tirthankaras, Ganadharas or Acharyas) or because it teaches (the way to) supreme bliss. Other learned men say that it is called Purána because it originates with an old poet and it is called great because of its intrinsic greatness. The great rsis called it a Mahapurána as it relates to great men and teaches (the way to) supreme bliss.<sup>4</sup> And he adds that "the Maha-Purana is regarded Arsa because it was composed by rsis, 'Sükra' as it expounds truth and Dharma-sästra as it declares Dharma. It is also looked upon as Itihasa, Itivrta, or Aitihya or Amnaya as it contains many stories about 'Iti-h-asa' (so it has been i.e., 'traditional history').<sup>5</sup> Thus according to Jinsena, Purana and Itihasa are synonymous terms. A Tippana-Kära of Puspadanta's Mahapurana, however, makes a distinction between the two, saying that Itihasa means the narrative of a single individual while Purana means the narratives of 63 great men of the Jaina faith.<sup>6</sup> The Kautilya Anlatura in its definition of Itihasa enumerates 'Purana' and 'Itivrta' as belonging to the content of Itihasa. As Itivrta can only mean a historical event. Purana probably means 'mythological and legendary lore'.

### The Origin and Development of Jaina Religion

It is believed that Jainism is comparatively of a later origin. Jaina works speak of 24 Tirthankaras. A majority of eminent scholars, however, accept that Mahavira and Parshvanatha (and Neminatha too, according to a few) were historical personages and they consider the rest of the Tirthankaras to be mythical figures. Jainism received great impetus under Mahavira's religious leadership. To meet the requirement the religious teachers and masters of Jainism invented myths, accepted popular legends with necessary modifications and borrowed the most popular stories from the Hindu Mythology—adapting them so as to make them suitable vehicles to convey the truths of their own religion, philosophy and ethics. Jaina Mythology centers in the personalities of sixty three great figures. The material for their lives is found partly in the Kalpa-sutra and, in its basic elements in the Titoyopannatt and Avaiyakabhasya these lives have assumed a definite pattern, though the extent of details and poetic descriptions etc., differ from author to author.<sup>7</sup> The names of all the Tirthankaras are handed down with a multitude of details. Yet the minutiae are precisely the same for each with changes of name and place, and with variation as to the details of complexion and stature, as well as the designations of the attendant spirits. A minor alteration

here and there is remarkable thus the 20<sup>th</sup> Tirthankara, Muni Suvrata and twenty-second, Aristanemi are said to have 20<sup>th</sup> Tirthankara, Muni Suvrata and twenty-second, Aristanemi<sup>8</sup> are said to have been of the Harivamia, and not like all the others, of the Iksvaku family; such alterations we find in a few cases regarding the place where some Tirthankara attained Moksa or perfect knowledge or the posture at the time of final release. But for the most part the Jaina narratives include precisely the same miracles in regard to the birth and other events in the lives of the Tirthankaras.

The Jaina tradition traces the origin of the Puranas to Lord Mahavira himself and provides a succession of teachers through whom they were handed down, some of whom cannot be said to be historical personages. The traditions as recorded in the different Puranas of the Svetámbaras and the Digambaras differ considerably and are conflicting. It is possible that the origins is traced to Mahavira in order to invest the Purana concerned with sanctity and authority- in the present state of our knowledge we cannot summarily brush aside their claim that they were given in the Purva texts which are irretrievably lost to us - but this much we can say that strings of names (Namavali), such as are found in the Tilayapannatti, were contained in the Purvas and their oral exposition from his teacher was received by Vimala Suri who composed the earliest extant Jaina epic Purana-the Paumcharyyam written according to his own statement 530 years after the Nirvana of Mahavira.

Modern scholars like Jacobi, Glasenapp and Winternitz hold that the mythology of the Jainas is to a great extent derivative. The Mahabharata attributed to Vyasa and the Ramayana of Valmiki – these two epics of the Hindus were very popular and had made a deep impression on the lives of millions of people in the land. Again some of the oldest Puranas, which tradition attributes to Vyasa, must have been widely prevalent in those days. Especially the exploits of Rama and of Krishna were such as made the Hindus look upon them as the Avatars of God Visnu. The Jaina writers, coming later, may have wished to make a popular appeal to rival the influence of Brahmanical works on the masses and therefore could not ignore the great heroes – Rama and Krishna and their lives. It was thus natural for the Jainas to adopt the Rama story and the Krishna-legend and to give them a Jaina background and atmosphere.

### **Ancient Jain literature**

The noun of various activities of human society and their motivating values and beliefs is called culture. Indian culture is a vast and diverse culture, to know which observation of its literature is essential. The subject matter of literature is taken from the activities of life and its circumstances. Literally everything in the environment of social life leaves its mark on literature.<sup>9</sup>

Story has great importance in world literature. Katha is older than Kahani, Shrut and Shruti. Narrative stories present a lively view of their local situation, environment, geographical and social background. From public point of view, the most important, interesting and popular part of Jaina literature is fiction. Story-formulas are found in parables, similes, metaphors, dialogues etc. in Ardhamagadhi Agama texts. In Jaina agama's Appointment, Commentary, Churni and Tika texts, there are relatively developed narrative literatures.<sup>10</sup>

In ancient times, Sanskrit was considered the language of scholars. Vedic literature was composed in this language. Mahavira and Buddha adopted Prakrit, the language spoken by the common people, for sermons. Being a vernacular language, Prakrit was associated with the general public, which could be understood by children, old people, women and illiterate people. The vast Prakrit literature of the Jainas has flowed in the form of Agama literature on the one hand and on the other hand has come before us in the form of Charanakaranuyoga, Dharmakathanuyoga, Ganitanuyoga, and Dravyanuyoga.<sup>11</sup>

1. **Charanakaranuyoga**– The literature related to the ethics of Shravakas and Shramanas comes under this.
2. **Dharmakathanuyoga** - The literature of stories related to religion is included in this.
3. **Ganitanuyoga** – In this, the subject has been clarified through mathematics.
4. **Dravyanuyoga**- In this, the substances like living being, non-living virtue, sin, bondage,

salvation etc. have been clarified with the light of dictation.

The Dharmakathanuyoga, written in the early centuries of Christ, contained biographies of great men of pure conduct. Dharmakathanuyoga, which is considered to be the subject matter of the twelfth limb visionism, described the conception, birth, penance knowledge, nirvana of Arihants, and the characters of great men like Kulkar, Chakravarti, Baldev, Vasudev etc. According to Jaina belief, visionism has been uprooted. Aryarakshit had saved him under Dharma kathanuyoga, but due to the effect of time, he also got uprooted. After this, Acharya Kalak revived this literature in the form of a collection of Jaina traditional stories by the name of Prathamamanuyoga.<sup>12</sup>

The period of Prakrit text is considered to be from the fourth century of the Christian era to the sixteenth-seventeenth century. Ancient Jaina writers have made remarkable and commendable contribution in the growth of text. His text is a symbol of religious and cultural unity of the Jaina world. On the one hand there are echoes of indulgence, abstinence, virtue and on the other hand the voices of eternal happiness of life have also been vocalized. Although it is true that the content of these stories cannot prove their historicity, there is a deep layer of reality in these stories. Jaina writers have not only protected the social values of their era but have also fulfilled the responsibility of providing a healthy and dynamic direction to the society. The Puranas have given a new form to the oral stories of men by giving them the essence of religion, philosophy and elements. In fact, these story book share the treasury of Indian culture, in which the storytellers have solved the serious knots of various philosophical and religious subjects. Along with this, social, political, cultural, economic and artistic subjects have also been discussed in detail.

In the words of Winternitz, there are many bright gems of ancient Indian fiction in Jaina literature. John Hurtle says- These experts have introduced us to such unique Indian stories which are not available to us from any other source.<sup>13</sup>

Acharya Sangdasgani has been mentioned in Vasudevvari as a book of narratives, story-science and lectures. Acharya has made two distinctions between stories – Charitkatha and fiction. The story told by hearsay or experience is called Charitkatha and the story told by skilled people according to their mind with opposites is called fiction.<sup>14</sup> In Dasvaikalik, three types of story have been made in general view – 1.Akatha, 2.Katha, 3.Vikatha. Due to the rise of falsehood, the story which an ignorant man interprets with false vision is called Akatha because it is the reason for traveling around the world. What a holy person describes for the welfare of the people through penance, restraint, charity, modesty etc. is called a story (Katha). The story that perverts the society like indolence, lust, attachment, malice, woman, thief etc. is called Vikatha. Morality cannot come in life through a story and a story. Therefore, to make human life happy, the story itself has been called creditable.

Four types of stories have been mentioned in Dasvaikalik from the point of view of subject matter Artha-Katha, Kama-Katha, Dharma-Katha, mixed story.<sup>15</sup> Story, Narrow-story Udyotansuri has made three distinctions of stories- Artha Katha, Kama Katha, and Dharma-Katha.<sup>16</sup>

**Artha-Katha** – Artha predominates in cosmic life, therefore, to represent the economic problems of human beings and their different types of solutions in the story, Artha-Katha is the various measures of Vidya Shilpa, courage, accumulation, Dakshinya, Sama and Daam.<sup>17</sup> The story that tells about punishment, discrimination and achievement of meaning is called Artha-Katha. “Haribhadra has called the story containing agriculture, commerce, craft, metallurgy and material, price, punishment, distinction etc. for earning money as Artha-Katha.”<sup>18</sup>

**Kama-Katha**– In addition to the beauty of form, the sexual problem is artistically invested in the Kama-Katha. The story which introduces form, beauty, knowledge, condition, education of costume arts, vision, hearing and feeling is called Kama-Katha.<sup>19</sup>

**Dharma-Katha** – Vividly portrays the whole glory of human nature with a subtle explanation of the mystery of religion, modesty, penance, restraint, virtue and sin. Jindasgani made statements related to religion like universal non-violence etc.

The story is called Dharma-Katha. Haribhadra has called the story consisting of the ten Dharmas of the tour and the Anuvratas as Dharma-Katha. The story related to Saddharma, which achieves the great poet Pushpadanta, Abhyudaya and Nishreyas, is called Dharma-Katha. Udyotansuri has called the story depicting the different types of emotions of different types of creatures as Dharma-Katha. Four types of Dharma-Katha describing the four types of purusharths have been said in the Agama texts.<sup>20</sup>

1. **Objectionable story** -The objectionable story, which creates attraction towards knowledge and character, seems favorable to the mind of the listener.
2. **Vikshepani Katha** - The one who establishes self-opinion by narrating the Para mat.
3. **Sensational Katha** - One that generates disinterest by showing the sorrows of the world, the impurity of the body etc.
4. **Nirvedani Katha** - The one who creates detachment from the world by showing the fruits of one's actions.

**Mixed Katha** -Arthakatha, Kamkatha and Dharmakatha, the combination of these three is found in this genre. The main subjects of these stories are the heroic stories of kings and warriors, the adventurous sea voyages of merchants and Sarthavahas, charity, modesty, austerity, quietness and anger, pride, illusion and greed etc. human distortions and their consequences. In Dasvaikalik, the story representing the three purusharths of Dharma, Artha and Kama is called Mishra Katha. Haribhadra has called the proverbial and religiously famous examples and the stories containing reason as mishra or narrow story. The full expression capacity of feelings, all the possibilities of life, the presence of mystery and beauty-oriented devices remain only in mixed stories. All Prakrit storytellers have accepted the importance of narrow story.

Divya Katha, Manushkatha and Divya Manushikatha three distinctions have been made on the basis of the characters in Samraichchkaha.<sup>21</sup>

Divya Katha- In this, the story is created from the activities of divine persons. The intensity of the element of entertainment and curiosity, the dedication of ShringaradiRaso and the cleanliness of the style are considered to be the main qualities of the divine stories. Despite emerging from the skill of description and the art of narration, there is a lack of naturalness in this stories.<sup>22</sup>

**Manush Katha** - The characters of this story have complete humanity embedded in them. The characters in the story are alive and active.

Divya Manushi Katha- In this story, the narrative web is dense and artistic. Characters, incidents etc. are vivid and poignant depictions of various situations. Courageous journeys of heroes and heroines, different types of love attraction and different forms of beauty are found in the divine Manushi Katha. The curious poet has called Leelavai as a divine human story.<sup>23</sup>

Udyotansuri has made five types of Katha/stories (Sakal Katha, Fragment Katha, Ullav Katha, Rihas Katha and Short Katha) on the basis of style-

**Sakal Katha** – In this story, the description of all the four purusharth has of Dharma, Artha, Kama and Moksha is found. At the end of this story, all kinds of wishes are attained.

**Fragment Katha**– Its story is small. It's life's miniatures presents.

**Ullav Katha**– Adventures made in this or adventures done. Along with the mention of love-business, religion-discussion is also mentioned.

**Rihas Katha**– Humorous or sarcastic stories told for entertainment, there is lack of other elements in such stories.

**Short Katha** – In this story, religion, artha and work are represented in these three types of stories. Hemchandra has told twelve differences of stories in Kavyanushasan- Akhyayika, Katha,

Akhyana, Nidarshan, Prahallika, Monthallika, Manikulya, Parikatha, Khandakatha, Sakalkatha, Epilogue and epic.<sup>24</sup>

In the early period of Jaina literature, the life-characters of twenty-four Chakravartis, Ram, Krishna etc. Purana Purushwas the object of the stories, but in the period, the character of Shraman, Shrivak, Raja, Senapati Saryavah, former Ugad ordinary people were also depicted. Wherever the Jaina Acharyas used to go, they used to study the people's life and customs in detail and used to weave them in their books. His aim was to awaken the religious spirit and devotion of the common people by presenting the ideas and customs of Jainism in an interesting style, for which, seeing the demand of the era, the Jaina teachers embellished their creations by including love stories full of beauty in their religious stories. Started writing in impressive fine style. Dharmasengani Mahattar in the middle section of Vasudev hindi says that people are so engrossed in listening to the worldly stories of Jal Dhundhumar, Nihas, Pururav, Mandhata, Ram, Ravana, Janamejaya, Kauravas, Pandavas, Narvahandatta etc. that there is no desire to listen to religious stories. Just as jaggery and sugar also seem bitter to a patient with a bitter mouth due to fever and bile, in such a situation, a clever doctor gives his medicine mixed with sweetness to a patient who is inclined to drink nectar, in the same way the readers of Kamkatha Dharma story should be narrated on the pretext of Shringar Katha for the entertainment of Vasudev hindi is a Shringar Pradhan story in which very real captivating depiction of human life has been done. In spite of being a religious story, the portrayal of king, Sarthavaha, craftsman, thief, prostitute, sly, thug etc. has been done very skillfully. There are such webs of intriguing stories that give the readers a live view of the contemporary folk culture.

Sanghdasgani's Vasudev hindi has a very important place in Aagam external fiction literature. Acharya has made it dynamic with his original lifeline stream by flourishing it with the appropriation of his literary talent, art-consciousness and Saraswat labor. Acharya was a man of fame who agitated the public life. Being indifferent to self-respect, he did not give any information about his place of birth, date of birth, parents, caste and family life in his creation. Many sayings of the book indicate that the author of his book was devoted to Jinendra Bhakti and the promotion of Jaina religion in the world.

Even though it is certain that he was a great storyteller, he was an expert in story-telling style. In the beginning of anya, he has called his composition Guru Paramparagat Sangraha and has proved that Sudharmaswami narrated this character to his disciple Jambuswami according to the character of Tichan Chakravarti and Dasarhavamsa kings mentioned in Prathamanyoga.

Two Acharyas named Sanghdasgan have been mentioned in Jaina literature. First, The pioneer of Vasudev hindi first volume who was decorated with the post of reader and second the creator of the second Brihatkalpa Bhashya who was adorned with the post of Kshamasramana.<sup>25</sup> According to Muni Shri Punyavijayji, these two were different persons because one was decorated with the post of reader and the other was decorated with the post of forgiveness. Dissolving this, some scholars have said that the same person can hold different titles at different times, so it cannot be said with certainty that the persons holding these titles were different. The second evidence presented by Muniji to prove that these Acharyas are different is more important. Acharya Jinbhadragani has mentioned Vasudev hindi several times in his book Visheshnavati which proves that the doers of Vasudev hindi were the predecessors of Jinbhadragani and by that time had gained a lot of fame. If the language-style of both the books is studied minutely, then it is confirmed that both the authors are different persons.<sup>26</sup>

Vasudev hindi is divided into two sections. The doers of the first section are considered to be Sanghdasgani and the doers of the second section are considered to be Dharmasengani. Madhyamkh and was composed by Dharmasen two centuries later, taking forward the creation of his predecessor Sanghdasgani. In the introduction to his work, he says that Vasudeva traveled for 100 years and married 100 daughters of many Vidyadharas and human kings. Sanghdasgani has described only 29 marriages. He left the description of the remaining 79 marriages out of fear of expansion. Dharmasenmani has started from Prabhavati Lamba between 18th and 21st Lamba to complete this incomplete work in Madhyam Khand. The story of Prabhavati in the first section is so brief that it seems incomplete. Dharmasen has completed this deficiency by giving it a

detailed form. There is no epilogue in the composition of Sanghadasani. Dharmasengani has completed this work by showing the reunion of Somashri and Vasudev in the epilogue. Unfortunately no information is available about the life and times of Dharmasenmani. Acharya has said that his work is derived from the pre-tradition.<sup>27</sup>

The time of Sanghadasani, the creator of Vasudev hindi first section, is estimated to be the third or fourth century of Christ. Vasudev hindi has been mentioned in the Avshayakchurni. It is known from this that it was composed before c.600 AD. Its antiquity is also confirmed from the point of view of language and subject.<sup>28</sup>

### **Vasudev hindi: An Introduction**

Deep practitioners of Prakrit, Muni Chaturvijay and Muni Punyavijayji have edited Vasudev hindi on the basis of 12 handwritten copies of various Jaina-repositories, yet this work could not be completed. Priyngusundari Lamb is the most distorted, the important nineteenth and twentieth Lamb are missing. The book does not even have an epilogue. A lot of extraneous material has also been included. Dhammilhindi is not mentioned in the six rights. Jagdish Chandra Jaina considers it to be projected. In his view this right was incorporated later. There are also many ambiguities and a text difference in between.<sup>29</sup> Vasudev is the story of King Vasudev of Andhak-Vrishni dynasty in Hindi. It is a prose work written in Maharashtrian Prakrit, in between there are verses as well, at some places prose and verse are also mixed. It has eleven thousand verses and 29 lambaks. Vasudev Hindi Madhyamkhand's 71 longs are completed in 17 thousand verses. The 71 lambdas are divided into four parts – the first part contains Prabhavati lambdas, the second part contains up to 44 lambdas, the third one from 45 to 57 and the fourth one from 57 to 71. Acharya has called it quoted from visionism and based on Gandikanuyoga. In this, much important information related to students has been given. There is also mention of 64 bodies of Vidyadharos.

In this, Acharya introduced his imagination-oriented interesting makeup style. In the beginning of his composition, Acharya has accepted that he has not tolerated the praise of the worldly adornment story, having decided to be close to Acharya, has composed it with the love of discourse and on the orders of Acharya. Acharya considering it as Guru-tradition, giving the analogy of creeper-science, has said that it is served by various virtues like dharma, meaning, flowered by work, blessed with fruit-weight, covered with beauty, enthralled by the beauty of Suman. This composition is also in Maharashtrian Prakrit.<sup>30</sup>

Sanghadasani has presented Vasudev hindi in the form of a religious story. It is written on the journey of Vasudev, the father of Krishna, across the entire vast India. In this, many incidents affecting Jainism have been included at the right place. With his imagination, he has converted the work story of Brihatkatha into folklore and religious story. Narvahandatta, the son of King Udayan, the protagonist of Brihatkatha, has shown his creative art by attributing the amazing skills of Vasudev, the great man of Andhakvrishni. In the preface of the book, the author has clarified the purpose of presentation of the Guru-traditional 'Vasudev hindi' collection-gatha while doing Panchanamaskar and has given six rights to it-1 Kathotpatti, 2 Peethika, 3 Mukha, 4 Pratimukh, 5 Sarir, 6 Upasamhar (In the available text, there is Dhammil hindi after Kathotpatti. After that there is Peethika, Mukha, Pratimukh and Sarir, there is no epilogue/conclusion.<sup>31</sup>

Kathotpatti, Peethika and Mukha Proposal have happened. Vasudev in Pratimukh has started his autobiography. Development of the story within the body has done.

**Kathotpatti** - Acharya has said this book in the context of explanation of Tirthankara, Chakravarti and Dasharha dynasty mentioned in Prathamanyoga. In this, Mahavira's Ganadhar Sudharmaswami has told this character to his disciple Jambuswami. Before that, the parable of Ibhyaputra telling the character of Jambuswami, the story of Prabhavaswami. The story of Madhubindu, the story of Lalitang, the story of Kuberdatta and the story of Maheshvardatta, the story of Prasanna and Valkalchiri, etc. have been included in many mythological stories.

**Dhammilhindi**- After the Kathotapatti episode of Vasudev hindi, there is an important

composition named Dhammilhindi of 30 pages, in which there is a story of Sarthavahaputra named Dhammil who marries 32 girls after traveling across the country. It is an independent work in itself. The original story is based on the story of many marriages like Vasudevahindi. Folktales like Sheelmati, Dhanashree Vimalsaina, Gramin Gadiwan, Vasudattakhyan, Ripudaman, Narpatietc, have been created in a very artistic manner.

**Peethika-** In this, the introduction of Krishna's concubines, the worship of Harinegameshi Dev for the attainment of a son, the origin of courtesans, 32 types Natyavidhi relates the birth of Pradyumna Kumar and his abduction, the story of the past births of Pradyumna and Shamba, Pradyumna's union with his parents and the water eclipse.

**Mukha-** In this, the mutual games and mutual enmity of Shamb and Bhanuis mentioned.

**Pratimukh** – In this, while introducing Andhak Vrishnivansh, relation of Vasudev's past has been added to the story. Starting the story of Vasudev, it is told that 108 girls were collected for the marriage of Satyabhama's son Bhanu, but they were married to Shamb, son of Jambavati. On this, Pradyumna took a dig at his grandfather Vasudev and said that Shamb has married 108 girls sitting at home. You kept roaming for 100 years for 100 marriages. In response to this, starting his autobiography, Vasudev said that Shamb is the frog of the well who became satisfied with the easily obtained enjoyments. I have experienced many happiness and sorrows while traveling for 100 years. Thus begins the Vasudevahindi story.

**Sarir** - Hindan means - travel. In 29 lambas of Vasudevahindi, there is mention of Vasudev's visit to Greater India. Vasudev's 26 marriages are mentioned in 29 lambas. The women of the city used to lose their senses by being fascinated by the beauty of Vasudev's form. Vasudev's elder brother Samudravijaya banned Vasudev's visits to the city on the request of the citizens. Vasudev's self-respect got hurt. He got angry and left the house and created such confusion among the family members that they thought him dead. During his travels, he reaches new places doing many daring deeds and marries many students and human girls, including Shyama, Vijaya, Shyamali, Gandharvadatta, Neelaisha, Somashri, Mitrashri, Dhanashree, Kapila, Padma, Ashwasena, Pundra, Marriages are mentioned with Vegavati, Madanvega, Balachandra, Bandhumati, Priy Angusundari, Ketumati, Prabhavati, Bhadrmitra, Satyarkshita, Padmavati, Lalitashree, Rohini and Devaki. At the time of his marriage to Rohini, he meets his elder brother Samudravijay. On his persuasion, Vasudev returned to Dwarka with all his wives and started living with his family members as before.

### Conclusion

Vasudevahindi is not the only account of Vasudev's visit, but there are many such accounts which, along with being entertaining, also guide many aspects of folk culture. A beautiful web of alternate stories has been woven to make the original story effective. Mythological stories like the story of the sons of Sagar have been mentioned, due to which the expansion of the story has increased a lot.<sup>32</sup>

Sangdasgani did not conclude the story, and Dharmasengani has completed this deficiency. In the epilogue of the story, it is told that Vasudev forgives Manasvega, the abductor of Somagiri. Vasudev and Somasree are reunited. The importance of Vasudevahindi is also more because it shows the original form of the extinct great story composed in Paishachi language of the great poet Gunadhya.

Through the detailed analysis of all the stories, the scholars have discovered some facts from which it is estimated that there is a lot of similarity between the Brihatkatha Shlokasamgraha and the stories of Vasudevahindi, and the language and vocabulary are also similar. Scholars have considered both of them as Satrikat of the original Brihatkatha rather than the Kashmiri version. Probably both of them had in front of them a very juicy living story source of the original great story filled with the materials of the past.

Although the storyteller has woven the popular story only, yet with his original talent, he has introduced his natural poetic talent by making some necessary changes and additions to fulfill the purpose of the story. In this, he has made this masterpiece immortal by skillfully flourishing public teachings.

### Notes and References

1. Kamal Jaina, Vasudevahindi: Eka Adhyayana, Varanasi: Parshvanath Vidyapeeth Publishers, (1997), p. 5.
2. Ibid., p. 2.
3. V.M. Kulkarni, Studies in Jaina Literature, Ahmedabad: Shresthi Kasturbhai Lalbhai Smarak Nidhi, (2001), p. 1.
4. Jinasena, Adipurana, 1.20-23.
5. Ibid., 24-25.
6. Puspadanta – Mahapurana, Vol. I, p. 9.
7. Jacobi. Winternitz, Glasenapp, to mention a few only.
8. Rigveda, 1.89.6.
9. Kamal Jaina, op.cit., p. 1.
10. Muni Kanhaiyalal, Dalsukh Malvaniya, Dharmakathanuyoga a Critical Study, Acharya Devendramuni Shastri, Aagam Anuyog Trust, p. 51.
11. Shreerajan Soorideva, (Ed.), The Vasudevahindi of Sanghadasaganivacaka, (Trans.), Beawar: PanditRampratapShastriCharitable Trust, (1989), p. 649.
12. Ibid.
13. Mansukhlal Hiralal, Dashavaikalik Haribhadriyavritti, Bombay, 3.204, 214, 2271.
14. Ibid., 3.188.212.
15. Samraichchkaha, Ahmedabad: Jaina Society. p. 2
16. A.N. Upadhyay, (Ed.), Kuvalayamalakha (Udyotnasuri), Bombay: Indian Vidya Bhavan.
17. Mansukhlal Hiralal, op.cit., 3.188.212.
18. Samraichchkaha, op.cit., p. 4.
19. Mansukhlal Hiralal, op.cit., 3.192.212.
20. Madhukar Muni, Sthanangasutra, Beawar: Aagam Publication Committee, 4.246.138.
21. Samraichchkaha, op.cit., p.2.
22. Nemichandra Shastri, Critical Analysis of Haribhadra's Prakrit fiction, Muzaffarpur: Research Institute of Prakrit and Jainaology and Ahimsa, p. 116.
23. A.N. Upadhyayop.cit, p. 24.
24. Vasudevahindi Madhyamkhand, Ahmedabad: Dharmasenmanimhattar Lalbhai Talpalbhai, Indian Sanskrit Vidy aMandir Publication, 1.3.
25. Comprehensive History of Jaina Literature, Part 3, Varanasi: Pashwana Vidyashram Research Institute, p. 135.
26. Vasudevahindi, p. 2.
27. Vasudevahindi, Middle Section, p. 2.
28. Jagdish Chandra Jaina, History of Prakrit Literature, Varanasi: Chaukhamba Prakashan Vidya Bhavan, p. 329.
29. Ibid. p.8.
30. Vasudevahindi Middle section, 1.28.
31. Ibid.
32. Jagdish Chandra Jaina, Prakrit Jaina fiction, Ahmedabad: Lalbhai Dalpathbhai Bhartiya Sanskrit Vidya Mandir, p. 117