

Three Traditions of Apabhraṃśa Literature

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सकय वानी बुहअन भावइ पाउअ रस को मम्म न पावइ ।
देसिल वयना सब जन मिट्ठा तें तैसन जंपउ अवहट्ठा ॥

श्रुत्वैवैतदसंभाव्यं तमवोचमहं रुषा ।
षड्भिर्मासैस्त्वया देवः शिक्षितश्चेत्ततो मया ॥
संस्कृतं प्राकृतं तद्वद्देशभाषा च सर्वदा ।
भाषात्रयमिदं त्यक्तं यन्मन्येषु संभवेत् ॥

Bhāmaha, *Kāvyālaṅkāra* 1.16cd

संस्कृतं प्राकृतं चान्यदपभ्रंश इति त्रिधा ॥

Early associations

- Daṇḍin (ca. 700): Ābhīras “etc.”
- Virahāṅka (ca. 750?): Ābhīrī, Māravī
- Uddyotana (779): Gūrjaras
- Svayambhū (ca. 850): Gopālas

Associated most strongly with pastoral communities of the Gujarat–Rajasthan area.

General characteristics

- Use of a distinctive language (*not* a later stage of any Prakrit language)
- Use of a wide variety of mora-counting meters (*mātrā-chandas*)
- The *hrasvānt chand* (*Svayambhūchandas* 5.2)
- The *tuk* (end rhyme)

(cf. Hazariprasad Dvivedi, हिन्दी साहित्य का आदिकाल, fifth lecture)

The importance of *chandaḥśāstra*

- Large repertoire
- Structural complexity (regulation of moras, rhythm, rhyme; combination of meters)
- Versification manuals as anthologies (*Svayambhūchandas*) or even *kāvya*s in themselves (*Prākṛtapaiṅgala*)

Some outstanding questions

- What kind of literature is Apabhraṃśa literature?
- Why and how does it exist alongside Sanskrit and Prakrit literature?
- Who are the people behind it?
- What continuities—formal, thematic, social—can we identify between Apabhraṃśa literature and the early modern vernacular literature of north India?

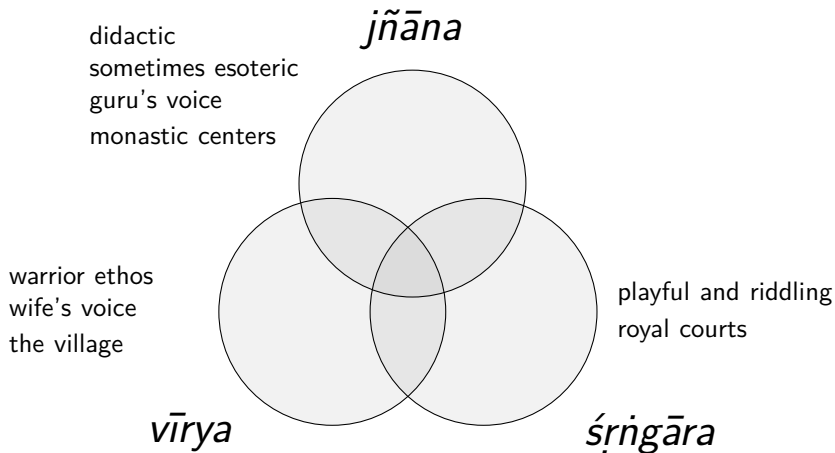
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Structure of the *dohā*

- Older theory: two lines of 14/12 *mātrās*
 - Virahāṅka (8th c.); Svayambhū (9th c.); Rājaśekhara (11th c.); Hemacandra (12th c.)
- Newer theory: two lines of 13/11 *mātrās*
 - *Kavidarpaṇa* (13th c.?); *Prākṛtapīṅgalā* (14th c.); Ratnaśekhara (14th c.)

Types of *dohā*



Principal sources

- Yogīndu (Joindu): Jain spiritual texts (*Paramātmaprakāśa* and *Yogasāra*), around 9th c.
- Saraha and other Buddhist Siddhas: collections of *dohās* about spiritual accomplishment, early 9th c. onwards (eastern India)
- Hemacandra: many examples of *dohās* in his Apabhraṃśa grammar from various sources, mid-12th c. (western India)

Siddhahema 8.4.358 (*Dohā*)

जीविउ कासु न वल्लहउं धणु पुणु कासु न इट्ठु ।
दोणिण वि अवसर-निवडिअइं तिण-सम गणइ विसिट्ठु ॥

Siddhahema 8.4.332 (*Dohā*)

अंगहिं अंगु न मिलिउ हलि अहरें अहरु न पत्तु ।
पिअ जोअंतिहे मुह-कमलु एम्बइ सुरउ समत्तु ॥

Dohākośa 53 (*Dohā*)

को पत्तिज्जइ कसु कहमि अज्ज हु किअउ अराउ ।
पिअ-दंसणें हले णट्ठ णिसि संझा-संफुरु जाउ ॥

- अण्णु न तंतु न मंतु
- सहजु सहजु
- पत्तमुसारिउ

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Lyric poetry in Apabhraṃśa

Short-form poetry (*laghukāvya*):

- *mātrā*: only fragmentary examples; Bhāmaha says it was *anibaddha*.
- *rāsaka*: one complete example, the *Sandeśarāsaka* of Abdul Rahman (ca. 13th c.).

The *mātrā* meter

Five lines, with odd lines longer than the even, with many varieties.

No rhyme. Standard form:

pāda a: – × × × × ×

pāda b:

pāda c: –

pāda d:

pāda e: –

Longer and more lyrical than the *dohā*:

पहु सकदमु णहु सकोअंडु ।
 महि सरस सलिल सरस ।
 सरव मेह दिसि बहल विज्जुल ।
 पहिअअणमणमोहअरु ।
 णवरि चारु पाउसु विअंभिउ ॥

An early (pre-9th c.) poet who wrote *mātrās* about Kṛṣṇa:

सव्व गोविउ जइ वि जोएइ ।
हरि सुठ्ठु वि आअरेण ।
देइ दिट्ठि जहिं कहिं वि राही ।
को सक्कइ संवरेवि ।
डड्ढणअण णेहें पलोट्टअउ ॥

The *rāsaka* form

Form: a polymetric (*bahurūpa*) composition, employing the *rāsaka* meter for the most part; the *Sandeśarāsaka* is around 220 verses.

Theme: “Secular” subjects (*virahiṇī*, *pathika*, *ṣaḍṛtu*)

Later *rāsos* are usually narrative poems about historical or mythological figures.

The *rāsaka* meter

Four lines of 21 moras:

With a caesura after the 11th mora:

With a caesura after the 12th mora:

कह व ठाइ सुदयवच्छ कथ व नलचरिउ
 कथ व विविहविणोइहि भारहु उच्चरिउ ।
 कह व ठाइ आसीसिय चाइहि दयवरिहिं
 रामायणु अहिणवियअइ कथ वि कयवरिहिं ॥

Abdul Rahman, *Sandeśarāsaka* 19

Frequently employs the *raḍḍā* meter (*mātrā* + *dohā*):

णिअ-कवित्तह विज्ज-माहप्पु ।

पंडित्त-पवित्थरणु ।

मणुयजंमि कोलिय-पयासिउ ।

कोऊहलि भासिउ ।

सरलभाइ संनेहरासउ ॥

तं जाणिवि णिमिसिद्धि खणु बुहयण करवि सणेहु ।

पामरजणथूलक्खरिहिं जं रइयउ णिसुणेहु ॥

What happened to lyric poetry in Apabhraṃśa?

- Apabhraṃśa seems to have been established as a literary language on the strength of lyric compositions like *mātrās*.
- None of these, and only one lyric *rāsaka*, are transmitted to us.
- Lyric poetry in early modern vernaculars “skips over” this tradition to older lyric traditions (e.g., *Satsaī*)
- Were they really a minor genre?
- Were they “occasional” pieces, meant for performance?
- Did their “textual communities” disappear?

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Structure of the *sandhibandha*

Composed of *sandhis*, which are each made up of:

- An introductory verse (*dhruvaka*)
- A number of *kaḍavakas*, which are each made up of:
 - An optional introductory verse
 - 8 rhyming couplets (*paddhaḍikā* or *vadanaka*)
 - A concluding verse (*ghattā*), using the same meter as the introductory verse of the *sandhi*

History of the *sandhibandha*

- No references to *sandhibandha* before Virahāṅka (8th c.?)
- First extant compositions are the *Paūmacariu* and *Riṭṭhaṇemicariu* of Svayambhū, who lived near Pune (Seuṇa) around 850
- Svayambhū suggests that the poet **Caturmukha** pioneered the *sandhibandha* form
- From Bhoja (early 11th c.) we know that Caturmukha wrote about the *Abdhimathana*; fragments also suggest he wrote versions of the *Mahābhārata* and *Rāmāyaṇa*

Uses of the *sandhibandha*

- The *sandhibandha* is used for narrative poems in Apabhraṃśa.
- Common themes:
 - the *Rāmāyaṇa* and *Mahābhārata* (including the *Harivaṃśa*), by both Jain and non-Jain authors
 - Jain universal history (*Mahāpurāṇa* of Puṣpadanta)
 - Narratives of major Jain figures (e.g., *Jambūsāmicariu*)

Vīra, *Jambūsāmicariu* (1020), *sandhi* 1, *kaḍavaka* 4

इह अत्थि परम-जिण-पय-सरणु गुलखेड-विणिग्गउ सुहचरणु ।
 सिरि-लाडवग्गु तहिँ विमलजसु कइदेवयत्तु निव्वूढकसु ।
 बहु-भावहिँ जें वरंगचरिउ पद्धडियाबंधें उद्धरिउ ।
 कवि-गुण-रस-रंजिअ-विउसह वित्थारिय सुदयवीरकह ।

Vīra, *Jambūsāmicariu* (1020), *sandhi* 1, *kaḍavaka* 4

चच्चरिय-बंधि विरइउ सरसु
 नच्चिज्जइ जिण-पय-सेवयहिँ
 सम्मत्त-महा-भर-धुर-धरहो
 नामेण वीरु हुउ विणय-जुउ

गाइज्जइ संतिउ तारजसु ।
 किउ रासउ अंबादेवयहिँ ॥
 तहो सरसइ-देवि-लद्ध-वरहो ।
 संतुव-गब्भुब्भउ पढमसुउ ।

Vīra, Jambūsāmicariu (1020), sandhi 1, kaḍavaka 4

अखलियसर-सक्कय-कइ कलिवि आएसिउ सुउ पियरें ।
पायय-पबंधु वल्लहु जणहो विरइज्जउ किं इयरें ॥

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The *paddhaḍikā*:

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The *vadanaka* (> *caupāī*):

[illegible]

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आभीरादिगिरः काव्येष्वपभ्रंश इति स्मृताः ।
शास्त्रे तु संस्कृतादन्यदपभ्रंशतयोदितम् ॥

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Uddyotana, *Kuvalayamālā*, p. 59 l. 5

The Gūrjara traveler's song (*dhavala-duvahayaṃ*):

जो णवि विहुरे विभज्जणउ धवलउ कड्डइ भारु ।
सो गोट्ठंगण-मंडणउ सेसउ व्व जं सारु ॥

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Svayambhū, *Chandas*, 8.13

The definition of the *ghattā*:

सव्वाणहोंपि पआणं । तिणवकलओ हुवंति ॥
घत्तालक्खण एरिसउ । गोवाला विलवंति ॥

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पहिआ दिठ्ठी गोरडी दिठ्ठी मग्गु निअंत ।
अंसूसासेहिं कंचुआ तित्तुव्वाणु करंत ॥

(of Vākpati Muñja)

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Siddhahema 8.4.351 (*Dohā*)

भल्ला हुआ जु मारिआ वहिणि महारा कंतु ।
लज्जेजंतु वयंसिअहु जइ भग्गा घरु एंतु ॥

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Siddhahema 8.4.333 (*Dohā*)

जो महु दिण्णा दिअहडा दइएं पवसंतेण ।
ताण गणंतिए अंगुलिउ जज्जरिआउ नहेण ॥

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कमलइं मेल्लवि अलि-उलइं करि-गंडाइं महंतिं ।
असुलहमेच्छण जाहं भलि ते ण वि दूरु गणंति ॥

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जो जिण सो हउँ सो जि हउँ एहउ भाउ णिभंति ।
मोक्खहँ कारण जोइया अण्णु न तंतु न मंतु ॥

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Saraha, *Dohākośa* 32

णिअ-मणु सच्चें सोहिउ जावँहिँ
गुरु-गुण हिअअहिँ पइसहिँ तावँहिँ ।
एवँ मुणेविणु सरहें गाहिउ
मंतु ण तंतु ण एक्क वि चाहिउ ॥

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Dohākośa 110 (*Vadanaka*)

सहजु सहजु मा मण्णहो आलें जें पुणु बंधु होइ भव-जालें ।
अरे बढ आसा कहवि ण कज्जु दस-गुरु करणेहिं पाडहो वज्जु ॥

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सहज सहज सबकौ कहै सहज न चीन्है कोइ ।
जिन्ह सहजै विषया तजो सहज कहीजै सोइ ॥

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पत्तमुसारिउ मसि-मलिउ पाढंता वउ खीणु ।
जाणिउ तें णवि परमपउ कहिँ उइअउ कहिँ लीणु ॥

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Kabīr *Granthāvalī*, *kathaṇīṃ binā karaṇīṃ kau aṅg*

पोथी पढ़ि पढ़ि जग मुवा पंडित भया न कोइ ।
ऐकै अषिर पीव का पढ़ै सुपंडित होइ ॥

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