

Aspects of Literature under Hoysala Narasima III (1253-92 A.D) in Hoysala Dynasty

Dr.H.M.Mohana¹

M 12, 10th Cross, JC Engineering College Opposite, University of Mysore Quarters – 570006.

Abstract

The study revealed that the aspects of literature under Hoysala Narasima III in Hoysala dynasty. It is focused on functioning of literature and review the literature on the villages and towns in the Hoysala period. Although Sanskrit literature remained popular during the Hoysala rule, royal patronage of local Kannada scholars increased. In the 12th century some works were written in the Champu style, but distinctive Kannada metres became more widely accepted. The Sangatya metre used in compositions, Shatpadi (six line), tripadi (three line) metres in verses and ragale (lyrical poems) became fashionable. Jain works continued to extol the virtues of Tirthankaras. The study reveals that the literature development of Hoysala dynasty and it is focus on villages peoples as well as town peoples under the Hoysala Narasima administration of the Hoysala dynasty. The research study refers that the literature under Hoysala Narasima III and it is constituents of villages peoples in Hoysala dynasty.

Keywords: Literature, Hoysala Period Literature, Hoysala Narasima III Literature, and Literature after the Hoysalas.

Introduction

The Hoysala period was noted for the abundance of Sanskrit and Kannada literary works, both in the religious and secular fields. In the field of Sanskrit literature, a family of scholar-authors bearing the title of Vidya – Chakravarti flourished in secular works. The most noteworthy is Vidya - Chakravarti II² who wrote the account of Narasimha II's battle against his southern foes in the prose work Gadyakamararita. Trivikramapandita composed the Ushaharana, while his son wrote the Madhava - Vijaya, which was the biography of Madhvacharya. Among the prominent works on Advaita philosophy were Anandabodha, Chitsukha and Saakarananda. To expound his philosophy of qualified monism, Ramanuja composed Sri-bhashya. Madhva contributed to the religious dogmas and philosophy of the Dvaita school, by writing thirty-seven original works on a variety of topics.

View of Literature of Hoysala Period

Several Kannada inscriptions and poetic epigraphs were composed during this period. In the reign of Ballala II, the poet Magachandra or Abhlnava Parapa wrote the Ramachandracharita – Purana and the Mallnathapurana. Erahmasiva composed the Jalna polemic work Samayapartksha while Nagavarman II is credited with works on grammar and rhetoric³. Jagaddala wrote the Kamataka Kalyanakaraka, the translated work on medicine. To

². Venkatesvara Oriental Series, No. 60 (1957).

³. R.3666, Government Oriental Mss. Library, Madras.

Rajaditya belong a number of works on mathematics. To the court of Ballala II belonged Hemichandra who wrote *Ltlavatl*, and Janna who received the title of Kavichakravarti (Poet emperor) for his compositions. Another eminent author of this period was Rudrabhatta, the author of *Jagannatha-Vijaya*. Mention must also be made of Keslraja whose treatise on grammar *Sabdamanidarpana* is renowned. The renaissance of the *vlrasaiva* movement characterized by simple literary forms, was spearheaded by Harihara and by his nephew Raghavanka. The letter's *Harischandrakavya* is indeed a masterpiece in the *Shatpadi* metre. Thus there were several eminent composers of *vachanas* in lucid lyrical prose⁴.

The Hoysala court preserved researchers such as - Janna, Rudrabhatta, Harihara and his nephew Raghavanka, whose works are enduring masterpieces in Kannada. In 1209, the Jain researcher Janna wrote *Yashodharacharite*, the story of a king who intends to perform a ritual sacrifice of two young boys to a local deity, Mariamma. Taking pity on the boys, the king releases them and gives up the practice of human sacrifice. In honour of this work, Janna received the title "Emperor among poets" (Kavichakravarthi) from King Veera Ballala II. Rudrabhatta, a Smarta Brahmin, was the earliest well-known Brahminical writer. His patron was Chandramouli, a minister of King Veera Ballala II. Based on the earlier work *Vishnu Purana*, he wrote *Jagannatha Vijayain* the *Champu* style relating the life of Krishna leading up to his fight with the demon Banasura.

Harihara, (also known as Harisvara) a Lingayati writer and the patron of King Narasimha I, wrote the *Girijakalyanain* the old Jain *Champu* style which describes the marriage of Shiva and Parvati in ten sections. He was one of the earliest *Virashaiva* writers who was not part of the *vachana* literary tradition. He came from a family of accountants (Karanikas) from Halebidu and spent many years in Hampi writing more than one hundred *ragales* (poems in blank verse) in praise of *Virupaksha* (a form of Shiva). Raghavanka was the first to introduce the *Shatpadi* metre into Kannada literature in his *Harishchandra kavya* which is considered a classic even though it occasionally violates strict rules of Kannada grammar.

In Sanskrit, the philosopher Madhvacharya wrote the *Rigbhshya* on the *Brahma Sutras* (a logical explanation of Hindu scriptures, the *Vedas*) as well as many polemical works rebutting the doctrines of other schools. He relied more on the *Puranas* than the *Vedas* for logical proof of his philosophy. Another famous writing was *Rudraprshnabhashya* by *Vidyatirtha*.

Hoysala Literature: An Overview

Hoysala literature is the great body of literature in the Kannada and Sanskrit languages produced by the Hoysala Empire (1025–1343) in what is now southern India. It was started by *Nripa Kama II*, came into political prominence during the rule of *King Vishnuvardhana* (1108–1152), and declined gradually after its defeat by the *Khalji* dynasty invaders in 1311. Kannada literature during this period consisted of writings relating to the socio-religious developments of the Jain and *Veerashaiva* faiths, and to a lesser extent that of the *Vaishnava* faith. The

⁴. Raghavan. V., A.B.O.R.I., Vol. XIV, PP.256-60.

earliest well-known brahmin writers in Kannada were from the Hoysala court. While most of the courtly textual production was in Kannada, an important corpus of monastic Vaishnava literature relating to Dvaita (dualistic) philosophy was written by the renowned philosopher Madhvacharya in Sanskrit. Writing Kannada literature in native metres was first popularised by the court poets. These metres were the sangatya, compositions sung to the accompaniment of a musical instrument; shatpadi, six-line verses; ragale, lyrical compositions in blank verse; and tripadi, three-line verses. However, Jain writers continued to use the traditional champu, composed of prose and verse. Important literary contributions in Kannada were made not only by court poets but also by noblemen, commanders, ministers, ascetics and saints associated with monasteries

View of Literature under Hoysala Narasima III

In this period of Hoysala Narasima III was also very important from the field of view of Kannada literature view. Like his predecessors Narasima patronized many Kannada poets and authors who enriched Kannada literature by their contributions. One interesting factor that attracts our attention is the absence of Sanskrit works and the presence of Kannada works during this period. As has already been discussed, patronage to literacy and cultural activities was a common feature of that age. Kings, ministers, officers, rich merchants strived with each other in extending patronage to men of culture. This healthy tendency was responsible for the development of literature in general and Kannada.

Maghanadi is the earliest Kannada poet of the period. He felt that works are Sarvakacharasara, Sastrasarasamuchchaya, Padarthasara and Siddhanta ara⁵. In his Sravakachara he gives a date which corresponds to 1253 A.D. Fortunately, the name of Maghanadi also occurs in the inscriptions is from Bennegudda near of the period. The major important of the inscriptions is Bennegudda near Halebid which is dated 1265 A.D⁶. it states that Narasima III gave the rural Kallenagere and its fourteen hamlets to Maghanadi as a gift. Another inscription from Sravanabelagola calls him the teacher and rajaguru of Hoysala Empire without mentioning the name of Narasimha⁷:

Srimanmahamandalacharyarum Acharavaryarum

Hoysalaraya rajagurugalumappa Sri maghanandi

Siddhanata-Chakravarti

Thus his contemporaneity with Narasima III is established beyond any doubt. Maghanandi belonged to Mulasngha and Balatkara-gana. It deals with character, conduct and duty of a Jaina Sravaka. King of Hoysala Narasima III was also given title "Siddhanta Chakravarti". Sravakacharasara is simple in style and has been considered as almost a guide book for the Sravakas.

⁵. Padmanabha Sharma. M.L., Padarthasara 2, Mysore, 1972, P.XIV.

⁶. E.C., XV. Bl. 342.

⁷. MAR., 1911, P.48; EC., II, SB.334.

The second study is Sastrasarasamuchaya. In this the author tries to give in a summary form all the texts connected with Jainism. It is called Chaturanuyoga. It also contains very fine Kannada prose and gives us a most impression that Maghanandi was a great logician.

The third study Padarthasara is a large work. The word Padartha has a technical meaning in Jain philosophy. Its include that Jiva, Ajiva, Asrava, Papa, Punya, Bandha, Samvara, Nirjara and Moksha. Maghanandi reveals in great details these nine padarthas in this study. It also reflects his great scholarship in Jain philosophy and Prakrit, Sanskrit and old Kannada languages. Hoysala Narasima III also used Kanda and Tripadi metres with great ease:

Saktiyolirda gunamgalu

Vyaktiyolagu peruv bandhuvallavu kela

Saktiyolam vyaktiyolam

Vyaktamgalu Ninnolende nim Parasva Jina

Siddharntasara is the fourth study of Maghanadi. Unfortunately, this study has not been discovered. Though, a more number of writers mention this study which gives us the impression that this must also have been an important study of Maghadandi.

Hoysala Narasima III was a minster as known from inscription⁸. It is stated in this study that Keteya nayaka himself inspired that author to write the study Neminanthapurana.

.....sabajanam sukruthabajananemma manakke

Perukkaya nanda munithu perasene Keteyanayakane

Prabandamum mandada punyabanda manapekshisi

Perude tirthanakara prabhavamum.

The above poem details about the Keteyaaka family. He was revealed that the he was a Jaina of Bhardvaja-gotra and Meghachandra was his Guru. He was known as a grammarian, logician and a philosopher of Jaina. He has the entitled that the “Sahajakavi-manoyeha manikya deepa” and “Visvavidyavirinchi”.

According to Neminathapurana⁹ is a relates to Champu work in sixteen chapters and it also discusses about the history of the twenty second Tirthankara, Neminatha. He was another interesting point out the stories of mythology and also narrates several modernization social and religious practices.

The another most important literary person of this time is Kesiraja, the writer of Sabdamanidarpana¹⁰. Kesiraja was a famous writer and he also court poet of Narasimha III. His father was Mallikarjuna, the popular

⁸. EC., II, Md.I.

⁹. Neminathapurana of Mahabala, Ed. B.S. Sannaiah.

¹⁰. Sabdamanidarpana., Ed., D.L. Narasimhachar, Mysore, 1971.

work of Suktisudharnava under court poet of Hoysala Somesvara. Rev. Kittel and R.Narasimhachar¹¹ felt that he was a Jaina because his relative Janna. According to Burnell¹², Sabdamanidarpana is the great and real merit of bases the rules on independent investigation and the usage of authors of repute. It is also referred that the Tamil and Telugu treatises, which are much working with abortive educational arguments.

Balachandra Pandita, the writer of Pancha Paramestigalabolli. The terms of Pancha Paramestigalabolli is a Jaina Mahamantra, Arhanta, Siddha, Acharya, Upadhyaya and Sadhu. It is another writer of the time of Narasimha III. He was a Jain Saint of Mulasangha, Desiyagana and Pustaka gachcha. Kumudendu prospered in 1275 A.D. he is observed to as Hoysala rajaguru from an inscription at Sravanabelogola¹³. He was most important work of Kumudendu Ramayana¹⁴.

Literature after the Hoysalas

Literary developments during the Hoysala period had a marked influence on Kannada literature in the centuries to follow. These developments popularised folk metres which shifted the emphasis towards desi (native or folk) forms of literature. With the waning of Jain literary output, competition between the Veerashaiva and Vaishnava writers came to the fore. The Veerashaiva writer Chamarasa (author of Prabhulingalile, 1425) and his Vaishnava competitor Kumaravyasa (Karnata Bharata Kathamanjari, 1450) popularised the shatpadi metric tradition initiated by Hoysala poet Raghavanka, in the court of Vijayanagara King Deva Raya II. Lakshmis, the 16th–17th century writer of epic poems, continued the tradition in the Jaimini Bharata, a work that has remained popular even in the modern period. The tripadi metre, one of the oldest in the Kannada language (Kappe Arabhatta inscription of 700), which was used by Akka Mahadevi (Yoganna trividhi, 1160), was popularised in the 16th century by the mendicant poet Sarvajna. Even Jain writers, who had dominated courtly literature throughout the classical period with their Sanskritic champu style, began to use native metres. Among them, Ratnakaravarni is famous for successfully integrating an element of worldly pleasure into asceticism and for treating the topic of eroticism with discretion in a religious epic written in the native sangatya metre (a metre initiated by Hoysala poet Sisumayana), his magnum opus, the Bharatadesa Vaibhava.

Though the Vaishnava courtly writings in Kannada began with the Hoysala poet Rudrabhatta and the devotional song genre was initiated by Narahariritha, the Vaishnava movement began to exert a strong influence on Kannada literature only from the 15th century on. The Vaishnava writers consisted of two groups who seemed to have no interaction with each other: The Brahmin commentators who typically wrote under the patronage of royalty, and the Bhakti (devotion) writers (also known as haridasas) who played no role in courtly matters. The Bhakti writers took the message of God to the people in the form of melodious songs composed using folk genres such as the kirthane (a musical composition with refrain, based on tune and rhythm), the suladi (a composition based on rhythm) and the ugabhoga (a composition based on melody). Kumara Vyasa and Timmanna Kavi were well known among the Brahmin commentators, while Purandara Dasa and Kanaka Dasa

¹¹. Kannada Sahitya Charite, Vol.4, p.1535, Ed.H.M. Nayaka, Institute of Kannada Studies.

¹². Narasimhachar, Karnataka Sabdhanasana, Bangalore, 1923, p.19.

¹³. EC., II, SB.334.

¹⁴. Kumudendu Ramayana, Ed. Kundanagar, K.M. and A.P. Chaugale.

were the most notable of the Bhakti writers. The philosophy of Madhvacharya, which originated in the Kannada-speaking region in the 13th century, spread beyond its borders over the next two centuries. The itinerant haridasas, best described as mystic saint-poets, spread the philosophy of Madhvacharya in simple Kannada, winning mass appeal by preaching devotion to God and extolling the virtues of jnana (enlightenment), bhakti (devotion) and vairagya (detachment).

Vachana poetry, developed in reaction to the rigid caste-based Hindu society, attained its peak in popularity among the under-privileged during the 12th century. Though these poems did not employ any regular metre or rhyme scheme, they are known to have originated from the earlier tripadi metrical form. The Veerashaivas, who wrote this poetry, had risen to influential positions by the Vijayanagara period i.e., 14th century. Court ministers and nobility belonging to the faith, such as Lakkanna Dandesa and Jakkannarya, not only wrote literature but also patronised talented writers and poets. Veerashaiva anthologists of the 15th and 16th centuries began to collect Shaiva writings and vachana poems, originally written on palm leaf manuscripts. Because of the cryptic nature of the poems, the anthologists added commentaries to them, thereby providing their hidden meaning and esoteric significance. An interesting aspect of this anthological work was the translation of the Shaiva canon into Sanskrit, bringing it into the sphere of the Sanskritic (marga or mainstream as opposed to desi or folk) cultural order.

Conclusion

It can be concluded that the King of Hoysala Narasima III has been identified as per the Bennegudda record. It is one of the very important Jain Ramayana in Kannada literature. The King of made a large number of changes from original story of Ramayana to suit his essentials. This paper also reveals that the different literature in this period. This deals with the Jain temple construction and started of Jain basadis. The several methods of Jaina worship etc., are also discussed in this study. It is considered to be a very useful work from this point of view by the Jainas. However, the above study revealed that Narasima III and his ministers gave patronage to men of literature advantage.

References

- EC., II, SB.334.
- EC., II, Md.I.
- E.C., XV. Bl. 342.
- R.3666, Government Oriental Mss. Library, Madras.
- Kannada Sahitya Charite, Vol.4, p.1535, Ed.H.M. Nayaka, Institute of Kannada Studies.
- Kumudendu Ramayana, Ed. Kundanagar, K.M. and A.P. Chaugale.
- MAR., 1911, P.48; EC., II, SB.334.
- Narasimhachar, Karnataka Sabdhanasasana, Bangalore, 1923, p.19.
- Neminathapurana of Mahabala, Ed. B.S. Sannaiah.
- Padmanabha Sharma. M.L., Padarthasara 2, Mysore, 1972, P.XIV.

- Radha Patel. M., (2001). Life and Times of Hoysala narasimha III. Prasaranga, First Edition, University of Mysore, p. 114-118.
- Raghavan. V., A.B.O.R.I., Vol. XIV, PP.256-60.
- Sabdamanidarpana., Ed., D.L. Narasimhachar, Mysore, 1971.
- Venkatesvara Oriental Series, No. 60 (1957).

