

## JogulaSongs among Jains

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When we look at any literature in the world, we find that its original inspiration is folk literature. A diverse country like India is made up of many religions. Each religion based here imposes its own set of principles on its followers. It also has a profound impact on literature and culture. Such Jainism, though born in India, found its greatest richness in Karnataka. It was very popular through literature, culture, language and philosophies. Jainism, a religion of non-violence, became famous as a religion loved by all the masses. In this religion, literature was not meant for the common people, but only for the scholars. Jain literature was composed in the Champu style MargaKavya. This made Jainism popular and difficult to propagate. In this context, Jainism loosened the strict bonds of many principles and literature for its survival and popularity. Later Jain poets tended towards popular literature. Such folk songs are found to be composed among Jain folk poets and poets. A folk bani can be found in the songs of the polite Jain jogulas.

These Jogula songs are found in Jainism where there is no tradition of oral literature. Jogula songs used by Jains appear to be very important songs when viewed objectively. Most of the Jogula songs are tripadic. But here there is no sign of these Jain Jogula songs. Two-line, four-line songs are found. These are mostly about Tirthankaras. In this Jogula songs, the pre-birth announcements of the baby who will become Tirthankara, christening, janmabhishek and the promotion of religion - introduction etc. are made known.

TottiladolagondutoledaMuttannuKanaballe  
nemba

KoosuIddaManegeBeesanigeEtake

KoosuKandayyaOlahorageHadidareBeesani  
keGaliSulidava||

This song sung by the folks sings about the care, nourishment, wish, play, fun and games of the children, and mothers and fathers who are mesmerized by the taste of motherhood have sung and praised the

experience of being with their children in the form of a folk song. Like a mother rocking a cradle to soothe a baby. The way in which the child's mind is drawn towards itself through song, it strengthens the bond between the mother and the child who wishes for the mother's wish.

MurukuTottiligondunarakaChapeyaHakisi  
AarachuPavanaMaligisi |  
AvarakkaKalaketaHadiHigya |  
LaleeyaHadidaraLaleesiKelyana  
TayiHambalMaretanaKandayya  
TolaBedyanaTaledimba ||<sup>1</sup>

The charm that attracts the mind of such people is found in these songs due to the nice talk, the rhythm, the desi words of such folk songs. Here, instead of longing for milk, lullabies support children who are hungry and sleepy. Thus the songs of Jogula have kept their own importance and the poets of the polite tradition have used this medium for their poetic communication. Rather than calling these Jain Jogula songs folk literature, it would not be wrong to say that they are models of polite folk composed using a folk song genre. These songs can be seen in the Jain philosophical principles from the beginning of the cradle to the end and the characteristics of the women who sing the Jogula.

AshtakambadaMantaplankarisi  
Patti PitambaragalannuShruangarisi  
BatteMuttinaJalligaluTandirisi  
TottilaKattidaragaSambhramadi Jo, Jo ||<sup>2</sup>

In another song, there is an emotional song. Starting from the bed, scented the cradle with sandalwood and musk, sang various songs and weighed the baby in the cradle.

These Jogula songs of written tradition written by Jain poets in Jainism narrate the stories of Tirthankaras, yakshas-yakshis and great men. According to the Jain concept, when the Tirthankara becomes GarbhaKalyan, Indra realizes that the Tirthankara will be born in Bhuloka and makes careful preparations for it. Six months before the birth of the Tirthankar,

golden rain is showered in the state where the Tirthankar is born. Goddesses such as Sri Hee shower golden rain. They perform abortion of Tirthankar's mother. For her, building a group of jinalayas where jinamajjana is made in milk, jinendra puja is built, jina installation, desiring to do the four donations. Jina's Tirthashaya, Jina Janani's great desire for a son is worth listening to. Tirthankar's mother has sixteen auspicious dreams. The 'Jina Jiva' who becomes a Tirthankara comes and joins in the mother's womb. People like Indra himself come and anoint the Tirthankar's parents and perform the festival. Thus, after the Navamasas of Janmabhisheka Kalyana, and then on an auspicious day, before the birth of the Tirthankara comes out of the mother's womb, the Indradis arrive. As ordered by Sadhamendra, Indra makes Tirthankar's mother fall into a dreamy sleep and beside put Maya Shishu and brings Tirthankar to Devaloka. Indra takes this child and goes to Mount Meru with the gods. In the panduka stone there, the child is seated facing east and anointed with milk. Similarly, we see that even the Jain devotees who wrote Jain songs have described Tirthankara in these Jogula songs in a simple, Lyrically, melodious without any rhyme scheme, Jogula songs in praise of twenty-four Tirthankaras are found. Prominent among them is the Jogula song on Parswanatha Tirthankar.

Jo JoJoJo Suparishwanath  
Jo JoJoJo Trialokyaprakhyata  
Jo JoJoJo Indravandita  
Jo JoJoJo Moksha Lakshanath ||<sup>3</sup>

The song is a song in praise of Parswanath. Here Parswanath is the lord of the three worlds, the one who obtained Mokshalakshmi, blessed by Indra, in this song.

Innarudingaligudayiparendu  
MunnaDevendranaridaKanamma  
RannadaManeyanuKareduBarendu  
ChennaKuberanigeBesasidarammajojjo ||  
SarvarthaSiddhiyindaSwami Ta Banda  
Brahmala DeviGarbhavasa Ta Ninda  
NavamasaTumbituTayigananda  
JanmaKalyanakkeShataindra Ta Banda Jo

Jo ||<sup>4</sup>

Concepts that take place before the birth of Tirthankar are described in this song. It is mentioned in the Jain poetry and mythology that when Tirthankara's birth takes place, Indra comes and takes the child, anoints it

with milk and leaves it next to the mother. These Jain songs are simple and popular songs composed in common language without any rhyming commitments.

GramadaNariyaruEllaruBandu  
TumbidaKodadalliNiraneTandu  
Banda MuttaiideyaruBahumanaNindu  
EleAdikePaniwaraKottaruTandu Jo Jo ||<sup>5</sup>

In our rural areas, when a child is born, it is customary for many parents to come and bathe the child, give the child a gift and give them leaf panivar. The song portrays an image with such a rural feel. These songs stand as a symbol of the existence of such practices among the Jains as well.

In the songs of Jain Jogula, Jain doctrines and the aspect of overcoming before becoming a Tirthankara can be seen in these songs.

PanchKalyanaParanjyoti  
PanchamagatinathPavanamurthy  
PanchaBanajitaJinaChakravarty  
PanchamaJnanakke Nine Adipane ||<sup>6</sup>

This song expresses the feeling of having passed through the Panchkalyanas and gatis of the Tirthankaras and attained PanchJnana. Thus, the biographies of the Tirthankaras are tied up through the Panchakalyanas.

It is a Jain concept that to become a Tirthankara, one must pass through five gatis. Thus, among Jains, Jogula songs reflect the birth, youth, achievement, asceticism of the Tirthankaras and sing them in rhythm. Such precious songs reveal the cultural world of a religion. The culture, customs and traditions of the place are woven into the songs.

## REFERENCE

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