

# TANTRIC INFLUENCE IN JAINA RITUALS

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The Jaina methods of worship usually had their roots within the Hindu system. These include the rites of worship of the Hindu goddesses in their own tantric methods and advocate similar devotion offered to the Buddhist Goddesses like, Aparajita, Kurukulla etc. A study of their tantric modes of worship reveals that they were not far away from the Pancamakara system, even though they primarily believed in Ahimsa.

## **IMPACT OF TANTRISM ON JAINA PUJA**

Puja, often called ij-ya or yajna, the one form 'sacrifice practised by the Jainas, is the only major element of the layman's religion which is not discussed in the canonical works and is the only one which may be said to belong exclusively to the lay life.

Certain Digambaras – Jinasena<sup>(1)</sup>, Camundaraya<sup>(2)</sup>, and Asadhara<sup>(3)</sup> as well as Medhavin and Vamadeva give a rather unrealistic division of puja into five types ; which are influenced by the tantric method of worship.

The first is the daily worship (Nitya-Maha), the ordinary puja performed in one's home or in the temple. This term is also used to cover the construction of temples. The tantric process of worship is also used both at home and temples like the Jaina worship.

The second in Jainism is the Puja made by the diademed kings (Caturmukha or Sarvatobhadra or Mahamaha). Similar to the tantric process, this type of Sarvatobhadramandala puja is also used in Jain worship.

The third in Jainism is the puja made by Cakravartins to fulfil all desires (Kalpadruma). In the tantric worship Cakrapuja is also used which is said to fulfil all desires of the sadhakas.

The fourth in Jainism is the Puja lasting for eight days (astahniki) offered by the rulers of the devas in Nandisvaradvipa or by others during the Nandisvara-parvan.

In the Vamacara Puja of Tantrism, this type of Astahniki or Astadina Puja is also practised through tantric methods.

The fifth is the Puja offered by the devas at the five Kalyanas and in unconstructed temples (aindra-dhvaja).

In the tantric worship, Puja is also performed at many kinds of Kalyanas in unconstructed temples.

The daily puja, like avasyakas, may, as in Vasunandin's work, be classified in rather artificial lines according to the categories of nama, sthapana, dravya, ksetra, kala and bhava.

- (i) Reciting the names of the Jinas (nama-puja)<sup>4</sup> ;
- (ii) Representing the Jina in an image (Sthapana puja)<sup>5</sup>

This may be either

- (a) Sad bhava – the attribution of the Jinas qualities to an object having form ; or
  - (b) asad – bhava – the imaging mentally of a divine presence in the aksata or other objects offered in the puja ;
- (iii) Offering of worship substances such as Perfumes (dravya puja)<sup>6</sup> :-
    - (a) Sacitta – to the Jina or to the gurus ;
    - (b) acitta – to the holy writ.
  - (iv) Worshipping places associated with the Jinas, their Kalyana Sthanas (Ksetra-puja)<sup>7</sup>
  - (v) Making puja on the anniversaries of the Kalyanas or on such occasions as the Nandisvara parvan (kala puja)<sup>8</sup>
  - (vi) Worshipping mantally or by muttering formulae (Japa) or by dhyana (bhava-puja)<sup>9</sup>

Various lists of the offerings which should constitute the puja are given by different writers indicating their symbolism ; but before comparing them it is necessary to note the stages of the act of worship at least as understood by the Digambaras<sup>10</sup> :-

- (i) bathing the image (Snapana, abhiseka)
- (ii) Making the offerings (bali, arca, puja)
- (iii) Chanting the praise of the Jina (Stava, Stuti)
- (iv) Muttering the sacred formulae (Japa).

All these four elements of worship of the Digambaras are the same as the tantric bali, japa, stava and Abhisekas etc.

On the other hand the Svetambaras have a rather similar basic three fold division of the puja which figures in all the descriptions of the Caitya – Vandana<sup>(11)</sup>.

These three folds of the puja are known as :-

- (i) Angapuja – Symbolized in Puspa – flowers, clothes, ornaments and ungeunts.
- (ii) Agra Puja symbolised in ahara – Water, fruit, rice and lamps.
- (iii) Bhava puja symbolised in stuti – hymns of praise.

At the same time there exist the distinctions of Snapana (bathing) and sthapana (making offerings) and of dravya puja and bhavapuja. These three types of worships are also used in Tantric worships. So the Jaina is definitely influenced by tantric worship.

#### **IMPACT OF TANTRISM ON SEVEN VYASANAS OF JAINISM :-**

There are seven kinds of Vyasanas in Jainism, which are influenced by tantric pancamakara systems.

These are listed as :-

1. dicing and gambling (dyuta)
2. boozing and drinking alcohol (madya, sura)
3. Meat eating (Mamsa)
4. Whoring (Vesya)
5. hunting (Kheta, Paparddhi, Mrgaya)
6. Stealing (Caurya, Stena)
7. adultery (Para – dara)

In Tantrasastra these five Makaras are described as :-

1. Madya, 2. Mamsa, 3. Mudra, 4. Matsya and 5. Maithuna.

As a category the Vyasanas are treated only in the Digambara Sravakacaras, being expressly mentioned by Vasunandin<sup>(12)</sup>, Asadhara<sup>(13)</sup> and Padmanandin (and by Medhavin, Sakalakirti and Sivokti).

Without employing this designation, Amitagati<sup>(14)</sup> covers the same subject in detail.

Thus the oldest discussion of the topic is therefore not prior to the eleventh century, though reference is made to the Vyasanas in kathas, both Svetambara and Digambara, before that date. There is considerable irregularity of treatment in the literature because stealing is already condemned by the third anuvrata and adultery by the fourth, while eating meat, drinking alcohol, and hunting can all be regarded as violations of ahimsa.

Further, the Digambara category of the mula–gunas covers abstention from eating and drinking alcohol and according to some writers from gambling<sup>(15)</sup>.

After all these discussions on the seven Vyasanas of Jainism, one can be sure that in the Jaina worship the Pancamakara systems (five 'Ms') the tantric impact has been laid undoubtedly.

The Navatattva Sutra<sup>(16)</sup> or nine principles of things of Jainism is closely associated with the tantric term Navatattva. Generally the term Nava is used in various tantra sastras in different names and methods like Navarasa, Navarnna, Nava Kanya, navapatra and Navatattva etc.

## **IMPACT OF TANTRISM ON JAINA VRATA**

Various preliminary classifications, all summarized in the Navapada – prakarana, are also current. Thus mention is made of the number twenty four, ten and eight divisions of kama all ascribed Devagupta<sup>17</sup> in the Dharmartha Kamadhyayana of the Dasavaikalika sutra and Brahma (abstinence from sexual intercourse) which is of eighteen kinds, nine relating to celestial females (Vaikriya) and the other nine to terrestrial females (audarika). Maithuna (copulation) is two fold, relating to the Vaikriya and audarika classes and the latter is again divided into the animal and human categories. Under this last category are included the Sva-dara (one's own wife or concubine), para–dara (any woman staying under the authority of another man), and Vesya (a prostitute who is considered to have no owner).

Brahma Vrata differs from all the other vows in its double formulation : positive in the sense of contentment with one's own wife (Sva–dara–santosa) and negative as 'avoidance of the wives of others' (a–para–dara–gamana). In the former case the translation wife rather than 'wives' or 'women' has been chosen deliberately for reasons that will be apparent later, though in fact the issue of manogamy or polygamy continues to be debated in the texts despite a social context in which polygamy is the natural prerogative of the well-to-do. Some authorities hold that among the five aticaras listed below only the last three can be said to transgress this vow in its negative formulation.

The traditional designation of these aticaras are :-

- (i) Intercourse with a woman temporarily taken to wife (itvara–parigrhita–gamana)
- (ii) Intercourse with an unmarried woman (a parigrhitagamana)
- (iii) love play (ananga–krida)
- (iv) Match making (para–vivaha karana)
- (v) Excessive predilection for the pleasures of the senses (kama–bhoga–tivrabhilasa)

All these five Jaina aticaras are equivalent to the tantric kulacara and the sadhana process. It is true that, each and every aspect of tantra is the same with the Jaina Yoga aspects.

For the third and fourth aticaras the designations may be said to be invariable and the interpretation substantially the same. Under varying labels two quite separate views on the meaning of the fifth are apparent. Most of the earlier Svetambaras – and it would seem from the wording of the Upasaka – dasah itself that their interpretation is nearer to the intension of the canon-hold that it refers to the pleasures that can be obtained from the eye and ear and the senses of taste, smell and touch.

Naturally the first and second aticaras cannot apply to women. To rob a co-wife of a night with the husband that should properly be hers, to make advances at her husband when he has taken a vow of brahmacharya, or though this would more properly, be considered a bhanga – to take a lover are named as offences that may be substituted for them. Brahmacharya is one of the undivided aspects of Tantra yoga or Tantric Sadhana. The distinction of Svadara – Santosa and para – dara Virati is of course only valid for men<sup>18</sup>. Except for Asadhara<sup>19</sup> no Digambara writer makes references to aticaras committed by women.

Siddhasena Ganin<sup>20</sup> in a definition that imposes a harsh precision on ideas on which animistic concepts are fused, classifies Maithuna as animate (Sa–cetana) and inanimate (acetana) :

Sa–cetana :

- (i) of a man, with a female (Celestial, human or animal)
- (ii) of a man with another man or with an androgyne.

This inculcates masturbation as well as homosexuality.

- (iii) Masturbation by a woman or use of a plant root as an artificial phallus.

Acetana :

- (i) of a man, with the statue of a woman (Celestial, human, or animal) fashioned in plaster wood, stone or leather, or in the form of a painting ;

- (ii) with other inanimate objects such as the current of a stream or clay ;
- (iii) of a woman, with an inanimate phallus of wood or with other artificial devices.

From all these discussions of Jainavratas it is known that Maithuna had been practised in Jaina Sampradaya which is influenced by tantric yoga methods or various aspects of tantric yoga prakriya.

### **REFERENCES :**

1. MPXXXviii, 26-32 vide Jainyoga P-217 by R. Williams, Oxford University 1963.
2. CS. P, 21. Ibid.
3. SDHA ii, 24-28, Ibid.
4. Sr (V) 382 vide Jain Yoga P. 217.
5. Sr (V) 383 – 4.
6. Sr (V) 448–51–Vide–Jain Yoga, P. 218.
7. Sr (V) 452
8. Sr (V) 453–5
9. Sr (V) 556–8
10. SDHA V. 31 vide Jaina Yoga P. 218.
11. CVBh. 10 vide–Jain Yoga P. 218.
12. Sr (V) – 60 – 124.
13. SDhA iii. 16-23 Vide– Jaina Yoga P. 247
14. Sr (A) xii. 54-100 and V. 1-26.
15. Hiralal Jain would like to regard the mention by Jinasena of dyuta in his list of the mula–gunas as an upalaksana for the Vyasanas, but this view seems hardly tenable. Vide Jaina Yoga – P. 247.
16. The original is as follows Jiba Ajiba puna paba Asaba Sambaroya Nijjrana baddohi mukhoya the Sanskrit equivalent are Jiva Ajiba, purnya, Papa, Ashraba, sambara, Nirjara Bandha Moksha Tattvam – vide The Kalpa Sutra and Navatattva PP. 115.
17. NPP. 48-50.
18. Ys iii 94 (P. 558)
19. SDhA iv. 58 vide Jaina Yoga pp. 86.
20. T (S) vii. ii. (P. 78) Ibid.

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