



DEPICTION OF YAKSHA AND YAKSHI'S IN JAINISM

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ABSTRACT

Jainism, one of the most established living religions of India, has an aged vestige in Karnataka. Almost certainly, this religion took its introduction to the world in North India. In any case, inside two or three centuries of its introduction to the world, this religion is said to have gone into Karnataka. Jaina custom credits III C.B.C. as the date of section of this religion to south India, and specifically to Karnataka. After this period Jainism developed from solidarity to quality and proclaimed a heavenly time, never to be seen in any piece of India, to end up a religion next just to Brahmanism in notoriety and number. In spite of the fact that Jainism was spread over various parts of south India inside the initial couple of hundreds of years of the Christian time, its core and in addition the fortress was southern Karnataka. Truth be told, it is the general assessment that the historical backdrop of Jainism in south India is prevalently the historical backdrop of that religion in Karnataka. Such was the unmistakable quality that this religion appreciated all through the principal thousand years A.D.



KEY WORD: Liberal regal , continuous development , spread and prominence of Jainism.

INTRODUCTION

Liberal regal support reached out by the Kadambas, the Gangas, the Chalukyas of Badami, the Rashtrakutas, the Nolambas, the Kalyana Chalukyas, the Hoysalas, the Vijayanagar rulers and their successors, brought about the continuous development of this religion in southern Karnataka. The development, spread and prominence of Jainism in Karnataka is best delineated by the lovely landmarks that the Jains built in various parts of the State. In the general example of structural and artistic expressions, they, in any case, embraced or pursued, the contemporary Brahmanical compositional style winning in Karnataka. In other words amid the early period their engineering was like the Dravidian sanctuary frames as drilled by the Gangas, Chalukyas, Pallavas and so forth. Amid the Hoysala time frame, they advantageously pursued the conventional Hoysala and Dravida styles. Again amid the Vijayanagar and later periods they manufactured basadis in the equivalent well known Dravidian style.

Jaina workmanship does not contrast from Hindu and Buddhist workmanship in issues of frame. A similar stylish standards, speculations of extent, and formal ideas are essential to the craft of each of the three religions. By and large the historical backdrop of Jaina workmanship can be isolated into three stages .

The Early stage from second century B.C.E to third Century C.E, the second stage extending generally from about the fourth until the eighth century and the last stage from around 1000 until the point when 1300 might be viewed as the brilliant time of Indian sanctuary Architecture.

JAINA SUBSIDIARY DEITIES

After the Sixth century numerous different gods started to be spoken to. The Jinas were currently gone to by gatekeeper divinities. The most critical new advancement was the acknowledgment of female divinities, both as sidekicks to the Jinas and as free gods of prosperity. This was an imperative admission to the developing and powerful lay network, for which the idea of prosperity turned into a fundamental element of the religious life .

While the Jinas hold their supremacy in Jain dedication, there are numerous other subservient figures, including gatekeeper spirits, heavenly creatures, and divinities, known as Sasanadevata, or tutelary gods, systematized in a few classes, for example, Yakshas and Yakshis, vyantaradevata (peripatetic divine beings), vidyadevi, and so on. The term Yaksha was once utilized synonymously with deva or devata to mean a divine being nevertheless later obtained the undertone of a diving being.

In Jainism the first importance seems to have been kept up, for most Yakshas and Yakshis are viewed as perfect creatures. They for the most part serve the Jinas as watchman blessed messengers and are much of the time present in pictures. Amazing portrayals from Karnataka of Dharanendra and Padmavati, the Yaksha and Yakshi of Parsvanatha show their status in that area. In spite of the fact that in Jaina writing Yaksha religion appear to be exceptionally antiquated, Yaksha pictures don't show up in craftsmanship a lot sooner than fifth century. The prior sacred texts like the Sthanangasutra, Uttaradhyayan-sutra, Bhagawati-sutra, Tattvartha-sutra, Antagadadasao-sutra, and Pauma - chariya have visit references to Yakshas and Yakshinis. In the Pratisthakalpa, at last the foundation of the character and the capacity of Sasanadevatas is accomplished, when it says: Ya pati sasanam jainam sadyah pratyuhanasinisa.....bhuyat sasanadevata-

Numerous Jains offer their regard to these Yakshas and Yakshinis for having them given insurance to Tirthankars and to the presence of Jainism. These are the reasons, they are found around the pictures of Jinas and also their individual pictures in numerous Jain sanctuaries. Yaksha normally found on the correct side of the Jina symbol while Yakshini on the left side. In Jain sanctuaries, they are never arranged in better physical areas in connection than pictures of the Jinas. These are altruistic Yakshas and Yakshinis. There are likewise malicious Yakshas and Yakshinis who made sufferings Tirthankars and inconveniences to Jains and presence of Jainism. For instance, Yaksha Sulpani grieved Lord Mahavir in his intercession and dispensed much anguish and there are comparable stories in which malignant Yakshas disturbed others too. The Jains don't offer their regards or love Yakshas and Yakshinis for the material increases, support and opportunity from dread, ailment and malady. They offer their regard to them for their administration to Tirthankars and Jainism.

Iconography

The iconographic subtle elements for every one of the outstanding sasanadevatas numbering twenty-four male structures, joined to the twenty-four Jinas (Tirthankaras) and the twenty-four female structures, considering by and large as consorts of either male sasanadevatas, might be expressed that a significant number of the sasanadevatas, male or female, are known by the name of Brahmanical and Buddhist divinities, however frequently the points of interest of the iconography contrast from these in those religions, By the time, further, these sasanadevatas were iconographically perceived in writings and came to be spoken to in symbols, the bifurcation between the two organizations, Svetambara and Digambara had occurred, with the outcome that the iconographic subtle elements for those that have a place with one group were not the same as those that were acknowledged in the other. In settling the iconography of these Sasanadevatas, the pratistha writings that had showed up meanwhile were of significant help to the craftsmen fit as a fiddle to the ideas. These Pratistha or Installation messages

additionally got separated into Svetambara and Digambara, affiliating themselves to the either of these writings. While in this way the Digambara writings incorporate pratisthasangraha, pratisthasarasangraha, pratisthasaroddhara, Mandira-pratistha-vidhana, and a couple of others, the

Svetambaras rely upon the assemblages like pravacanasaroddhara, pratisthatilaka, Nirvanakalika, Acaradinakara, and others. Both likewise consider a few caritra-granthas and Pujavidhis .

In any case, both Digambara and Svetambara writings recommend a similar general highlights of sasanadevata, with regards to the adjustment in the character of a Yaksha when ingested from the Hindu or Brahmanic overlay to the Jaina, an appropriate precedent is that of Tumbara, who in Hindu writing is a perfect performer, a Gandharva, enriched with a melodic instrument, as a Yaksha connected to Jina Sumathinatha conveys dangerous weapons .

Another fascinating point in so far as iconographic subtle elements of Yaksha-yaksinis are concerned is that now and again messages in a similar faction, e.g., Digambara, for example, pratisthasaroddhara and pratisthasarasamgraha, give distinctive number of the hands for the equivalent Yaksha, for example, Matanga or Varanandi. The principal content gives him four arms conveying a staff, a lance, Swastika and a banner (Ketu), while the second enriches him just with two hands. By about the eighth - ninth century under the aberrant impact of esoterism that was prospering in Buddhism and somewhere else, Jainism felt slanted in figuring separate substances of Sasanadevatas, shaking off their connection to Jina figures through smaller than usual portrayals along the edges or on the platforms discovered equivalent support with the craftsmen all through, both in the North and in the South.

The divine beings and Goddesses acquired from the Brahmana pantheon might be put into three gatherings. The main gathering comprises of the Yaksha-Yakshi sets made up of minor divinities who are not known to have been connected with one another before their selection in Jainism. The second gathering includes the sets who are connected with one another, for example, Isvara and Gauri, the Yaksha and Yakshi of Sreyamsanatha, who are none else yet Siva and his sakti. The third gathering incorporates Yaksha-Yakshi sets, for example, Gomukha and Cakresvari, respectively the Yaksha and Yakshi of Rsabhanatha who speak to two diverse understood organizations. Gomukha and Cakresvari are Siva and Vaishnavi, the two main gods of Saiva and Vaishnava organizations . There are legends partner them with their challenged instructors. An intricate depiction of shading, shape, characteristics, vehicles, and so on recognize the Yakshas and the Yakshis.

The most punctual Yaksha Yakshi combine cut in Jaina form was Sarvanubhuti and Ambika. Next comes the figure of Dharanendra and Padmavati, the Yaksha Yakshi combine of Parsvanath The Jaina pantheon gradually created around the twenty four Thirthankaras who comprise the main objects of love .

CONCLUSION

While the Jinas are the most elevated worshiped individuals from the Jain pantheon, there are numerous different gods and auxiliary divinities depicted in Jain craftsmanship. These incorporate divine beings and goddesses, watchman spirits and heavenly creatures it's identity, accepted, came to be venerated because of trades of thoughts with Hinduism and Buddhism. All India's initial religions shared a typical family in the nature factions of the antiquated Vedic period.

Albeit a large number of the optional individuals from the Jain pantheon are imparted to the Hindus and Buddhists, Jain imaginative portrayals by and large underscore just their considerate structures, because of the guideline of peacefulness. For Jaina workmanship and iconography serenity (santarasa) is the predominant assumption, with regards to the Jaina emphasis on peacefulness (ahimsa) which can likewise be found in the Yaksha and Yakshis.

The spread of Jainism in South has contributed in incredible measure extraordinary landmarks that talk articulately of the stylish taste of the benefactors and the draftsmen who developed the gods in the entirety of their brilliance of celestial frame. In the domain of craftsmanship, the Yakshas and Yakshis have

involved an essential status through ages, profoundly affected by the Jaina religious originations and their pictures have been found all through India.

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