



# International Journal of Sanskrit Research

ॐ

ISSN: 2394-7519

IJSR 2025; 11(5): 289-294

© 2025 IJSR

[www.anantaajournal.com](http://www.anantaajournal.com)

Received: 02-07-2025

Accepted: 06-08-2025

**Prof. Anil Pratap Giri**

Department of Sanskrit,  
University of Allahabad  
(A Central University),  
Prayagraj, Uttar Pradesh, India

## Influence of navya-nyāya language on sanskrit poetics with special reference to rasagaṅgādhara

**Anil Pratap Giri**

DOI: <http://doi.org/10.22271/23947519.2025.v11.i5e.2831>

### Abstract

Indian philosophy has exercised a profound influence on the conceptual foundation and development of Sanskrit poetics. Rather than treating philosophy and poetics as two distinct disciplines, the Indian tradition has continually sought their integration. This integration is especially visible in the way poetic theories are shaped by metaphysical, epistemological, ethical, and linguistic insights derived from various darśanas. Sanskrit literary theory is thus not a separate aesthetic science but a philosophical expression of Indian thought in artistic form. The metaphysical views of various philosophical schools provided the ontological framework for understanding poetry. The dualistic metaphysics of Sāṅkhya, with its concepts of puruṣa and prakṛti, offered a vision of detached enjoyment, where the puruṣa remains a witness to the play of prakṛti; a metaphor that finds resonance in the detached yet immersive experience of rasa. The non-dualistic Vedānta, particularly Advaita, shaped the understanding of universalization (sādhārāṇīkaraṇa) in aesthetics, where the self becomes one with the universal emotion conveyed in poetry. Kashmir Śaivism introduced the concept of camatkāra, the wondrous flash of aesthetic delight, as a manifestation of the divine bliss of consciousness. The poetic experience thus becomes a microcosmic reflection of the metaphysical joy of liberation.

Epistemological categories in Indian philosophy deeply shaped the understanding of poetic cognition. The pramāṇa theory of Nyāya, involving pramātā (knower), prameya (knowable), and pramāṇa (means of knowledge), structured the way poetic experience was framed. The aesthetic response to poetry was understood not merely as emotional but as cognitive, involving a valid means of knowing beauty. The Mīmāṃsā school, with its rigorous theory of śabda-pramāṇya (verbal testimony) and semantic conditions like akāṅkṣā (expectancy), yogyatā (compatibility), and sannidhi (proximity), became crucial in explaining how poetic sentences communicate meaning. These concepts were absorbed into poetic theory to explain the function of dhvani (suggestion), vakrokti (oblique expression), and vyañjanā (resonance). The Navya-Nyāya school, in particular, offered a refined language for analysing complex poetic cognition, as seen in texts like Rasagaṅgādhara where terms like avacchedaka (delimitor), viśeṣyatā (specification), and samavāya (inherence) are employed to define poetics with precision. Navya-Nyāya language has been systematically employed by Paṇḍitarāja Jagannātha in his magnum opus *Rasagaṅgādhara*, a landmark text in the tradition of Sanskrit poetics. This work not only reflects his mastery of deductive logic and analytical rigor but also marks a methodological turning point in the theoretical formulation of *kāvya* (poetry). Jagannātha was the first in the field of poetics to consciously adopt the artificial and highly technical idiom of Navya-Nyāya-a language specifically devised to eliminate ambiguity in philosophical discourse-and to apply it to the domain of aesthetics. During his time, the Indian intellectual milieu was deeply influenced by the Navya-Nyāya tradition, and no scholarly treatise was deemed authoritative unless articulated in its precise linguistic structure. Jagannātha's objective, it appears, was to elevate *kāvyaśāstra* to the status of other śāstras by adorning it with this philosophically esteemed mode of expression, a task he accomplished with remarkable success.

This paper aims to explore the systematic methodology of Navya-Nyāya language as applied to the definition of *kāvya* in *Rasagaṅgādhara*. The analysis focuses on how Paṇḍitarāja deconstructs and reconstructs the concept of *kāvya* through epistemological categories such as *dharma* and *dharmin* (property and substrate), *jāti* and *upādhi* (universal and extraneous factors), as well as various types of *avacchedakas* (delimiters) like relation, property, and location. Moreover, the relation between *viśeṣaṇa* (qualifier) and *viśeṣya* (qualified) is scrutinized to expose the structural underpinnings of poetic cognition. The use of schematic diagrams in this study further clarifies these intricate relationships, making the logical architecture of Jagannātha's analysis visually accessible. At the heart of this inquiry lies the attempt to delineate the essential nature (*svarūpa*) of *kāvya* by employing the tools of Navya-Nyāya language. The investigation reveals how technical notions such as *Guṇādimat-Kāvya*, *Viśeṣyatāvachchedakam*, *Prakāratā*, and *Ramaṇīyatā* converge to define the poetic utterance not merely as a verbal artifact but as a cognitive-experiential event that is philosophically justifiable. In doing so, the study reaffirms the critical role of philosophical methodology in shaping classical Indian literary theory.

**Keywords:** Kāvya, Viśeṣaṇa, Śabda-bodhaḥ, Guṇādimat-Kāvya, Viśeṣyatāvachchedakam, Prakāratā, Ramaṇīyatā

**Corresponding Author:**

**Prof. Anil Pratap Giri**

Department of Sanskrit,  
University of Allahabad  
(A Central University),  
Prayagraj, Uttar Pradesh, India

## Introduction

The ethical concerns of Indian philosophy, especially the concept of *puruṣārthas* (*dharma*, *artha*, *kāma*, *mokṣa*), also influenced poetic theories. While *Mīmāṃsā* focused on the performative aspect of *dharma*, it also justified the use of poetry as a means to inculcate righteous conduct. On the other hand, *Vedānta* viewed poetry as a means of inner elevation, where *kavya* could lead the reader to *mokṣa* through aesthetic insight. The *Bhakti* schools, such as those represented in *Bhāgavata Vedānta*, emphasized *prema-rasa* and the ecstatic union of the soul with the divine. Here poetry is not merely for instruction or entertainment but becomes a vehicle of devotional experience and spiritual realization. Even the atheistic *Charvaka* system, though sceptical of transcendental claims, contributed to the secular and hedonistic dimensions of Sanskrit poetry that celebrated the present moment and worldly pleasures. Each *darśana* contributed specific concepts that enriched the vocabulary and framework of poetics. *Sāṅkhya*'s doctrine of *guṇas* was mirrored in character analysis and emotional states in drama. *Yoga* provided the notion of concentrated attention and the experiential immersion akin to poetic absorption. *Nyāya* introduced the principles of logical inference and reasoning, which helped in interpreting and judging poetic excellence. *Vaiśeṣika*'s *padārtha* theory gave a metaphysical structure to categorizing objects within poetic worlds. *Mīmāṃsā* contributed to the semantic structure and the sacredness of word, making poetry a valid path to knowledge. *Vedānta* brought in the transcendental vision, turning poetry into a mystical path. *Kashmir Śaivism* offered a theory where poetic expression was itself divine self-expression. *Bauddha* thought influenced tragic poetics through the idea of momentariness and the evanescence of beauty, while *Jaina* logic enriched poetic pluralism through its doctrine of *anekāntavāda*. *Vyākaraṇa Darśana*, through *Bhartrhari*'s *spṛṣṭa* theory, placed language at the heart of poetic intuition. These philosophical undercurrents are clearly reflected in the canonical texts of Sanskrit poetics. *Bharata*'s *Nāṭyaśāstra*, grounded in *Sāṅkhya* and *Vaiśeṣika* metaphysics, offers a psychological theory of *rasa* based on emotional transformation. *Abhinavagupta*'s *Abhinavabhāratī*, steeped in *Kashmir Śaivism*, reinterprets *rasa* as an inner aesthetic consciousness that reveals the blissful nature of the self. *Bhoja*'s *Sarasvatikanṭhābharana* integrates the six orthodox systems into a comprehensive theory of literary beauty. *Kuntaka*'s *Vakroktijīva* relies on the semantic subtlety derived from *Mīmāṃsā*. *Mahimabhaṭṭa*'s *Vyaktiviveka*, based on *Nyāya*, critiques the *dhvani* theory and offers an alternative based on direct denotation. *Mamṭa*'s *Kāvya prakāśa* synthesizes multiple schools and presents a holistic theory that accommodates aesthetics, ethics, and epistemology. Thus, Sanskrit poetics is not a self-contained aesthetic discipline but a philosophical enterprise that draws upon and contributes to the broader Indian intellectual tradition. Poetry becomes a site where metaphysics meets metaphor, cognition meets emotion, and liberation meets literary delight. The very purpose of poetry, according to many classical theorists, is not only to please or instruct, but also to elevate the consciousness of the reader. It is in this sense that Indian poetics becomes an extension of Indian philosophy—a path toward both aesthetic and existential insight.

**Navya-Nyāya language and sanskrit poetics:** Navya-Nyāya language, as applied by *Paṇḍitarāja Jagannātha* in *Rasaṅgādhara*, did not arise in isolation but is deeply

rooted in the evolution of Indian intellectual and ritual culture. The origin of Navya-Nyāya, also referred to as Neo-Logic, can be traced back to the Vedas, which are considered the ultimate source of all Indian philosophical systems. Vedic literature laid the foundation for a ritual-based culture, in which actions (*karman*) were not random but purposeful and systematically structured. This ritual culture evolved into a system involving a bundle of actions, each oriented toward achieving some value—whether spiritual or material. The ritual framework cultivated during the Vedic period was intrinsically tied to the values of society, shaping early notions of causality, intention, and outcome. Over time, this culture emphasized the purposeful nature of life, wherein actions were directed either toward fulfilment and liberation (*niḥśreyasa* or *mokṣa*) or toward achievement and desire (*dharma*, *artha*, *kāma*), the latter being classified as *avidyā* (worldly, non-liberating knowledge). Thus, two branches of purpose emerged:

1. Transcendental actions, leading toward ultimate release (*mokṣa*).
2. Empirical or worldly actions, contributing to secular success but not final liberation.

It is within this framework of teleologically oriented action and cognition that the need for a more refined language of knowledge emerged. As ritual acts became increasingly complex, so did the need to reason about them accurately, giving rise to the *Nyāya Śāstra*, the science of logic and reasoning. As discourse expanded beyond simple debate to address subtleties in causality, inference, and language, classical *Nyāya* evolved into Navya-Nyāya, with *Gangeśa Upādhyāya*'s *Tattvacintāmaṇi* as its cornerstone. Navya-Nyāya thus represents not merely a logical reform but a cognitive revolution—a language designed to eliminate ambiguity in the analysis of relation, property, substratum, and epistemic function. Its roots in Vedic ritual culture and its development in the context of purposeful life give it a unique ontological and epistemological depth, which *Paṇḍitarāja Jagannātha* masterfully adopts in *Rasaṅgādhara* to elevate Sanskrit poetics. By employing this language, *Jagannātha* does not merely define *kāvya* in aesthetic terms but demonstrates that *kāvya* is a philosophically grounded object of valid knowledge (*pramā*), shaped by its inherent properties (*guṇas*), cognitive function (*śabda-bodhaḥ*), and its ability to produce *rasa* and *camatkāra*. Through this framework, the poetic utterance is not only expressive but epistemically precise—a knowledge-event encoded in a systematic logic emerging from India's oldest spiritual and cultural traditions.

The development of Navya-Nyāya language must be situated within the broader evolution of Indian logical traditions. The foundations of classical *Nyāya* were laid by *Gautama*, whose *Nyāyasūtras* formulated the basic structure of Indian logic and epistemology. This early system was further elaborated in *Vātsyāyana*'s *Nyāyasūtra Bhāṣya*, which offered interpretive commentary and clarified *Gautama*'s terse aphorisms. *Uddyotakara*, in his *Nyāyavārttika*, continued this tradition by responding to Buddhist critiques and refining the theory of inference (*anumāna*) and perception (*pratyakṣa*). The lineage continued with *Vācaspati Miśra*'s *Tātparyatīkā*, which expanded on prior debates and consolidated *Nyāya* theory in light of rival systems. *Udayanācārya*, a pivotal figure, synthesized all preceding developments and defended *Nyāya* realism with philosophical precision in his *Nyāyakusumāñjali* and *Pariśuddhi*. His contributions prepared the ground for the emergence of Navya-Nyāya.

Parallel to the development of Nyāya, Buddhist thinkers such as Nāgārjuna, Dignāga, and Dharmakīrti were shaping their own schools of logic. Nāgārjuna's *Mūlamadhyamakakārikā* and *Vigrahavyāvartanī* critiqued the foundational assumptions of realist logic. Dignāga's *Pramāṇasamuccaya* laid down the epistemological categories of Buddhist logic, focusing on *pratyakṣa* and *anumāna* with a subjectivist epistemology. Dharmakīrti's *Pramāṇavārttika* refined these ideas and became the most influential text in Buddhist epistemology, countered by later Nyāya scholars. In response, the Navya-Nyāya tradition was born. Starting with Gaṅgeśa Upādhyāya's *Tattvacintāmaṇi*, this new phase of Nyāya emphasized linguistic precision, ontological clarity, and logical rigor. Gaṅgeśa introduced technical innovations such as *avacchedakatā*, *viśeṣyatā*, and multi-level cognitive modeling that were unprecedented in earlier texts. His successors, including Vardhamāna, Pakṣadhara Miśra, Raghunātha Śiromaṇi, and others, contributed significantly to the formalization of this language.

The culmination of this tradition is reflected in later works such as Ratnakīrti's *Udayananiṣṭhā-nirākaraṇam*, which critiques Udayana's realist ontology using Navya-Nyāya precision. This intricate interplay between Nyāya and its Buddhist counterparts represents the dialogic tension that shaped the most refined intellectual instruments named Navya-Nyāya Language. It is this highly evolved form of language-philosophically mature, terminologically rigorous, and epistemologically layered—that Paṇḍitarāja Jagannātha imported into the domain of poetics. By using the tools of Navya-Nyāya, he gave *kāvyaśāstra* a precise logical skeleton that not only defines but also justifies poetry as a valid and significant mode of knowledge.

Incorporating the insights of this historical development, *Rasagaṅgādhara* emerges not as an isolated work of aesthetics but as a product of centuries of philosophical refinement. Its treatment of poetic cognition, *rasa*, *bhāvanā*, *camatkāra*, and *kāvyatva* cannot be understood apart from the intellectual history of Nyāya and its transformation into Navya-Nyāya.

Navya-Nyāya, the refined and systematized form of Indian logic and epistemology, finds a pioneering application in the realm of Sanskrit poetics through the work of Paṇḍitarāja Jagannātha, particularly in his monumental treatise *Rasagaṅgādhara*. This work marks a significant turning point in the intellectual history of *kāvyaśāstra*, where for the first time, an artificial yet rigorously defined technical language—originally developed for philosophical discourse—was employed to analyze the aesthetic and cognitive structure of poetry. In *Rasagaṅgādhara*, Paṇḍitarāja exhibits an extraordinary degree of methodological sophistication, employing deductive reasoning and structured analysis to define and evaluate key poetic categories. His treatment of *kāvya* is not based on intuition or subjective taste but on a logical foundation that mirrors the precision found in scientific inquiry. The work stands as a testament to his critical acumen and analytical insight, presenting *kāvya* not merely as an expressive art but as an object of valid cognition (*pramā*), grounded in epistemic rigor. The Navya-Nyāya tradition, which Paṇḍitarāja draws upon, represents the later phase of the Nyāya school of thought, distinguished by its emphasis on the methodology of cognition and the syntactic-ontological structure of knowledge. This phase moved beyond classical Nyāya's concern with basic inference and perception to develop a highly technical apparatus involving *avacchedakatā* (delimitation), *viśeṣyatā* (specification), and

complex inter-relations between subject, predicate, qualifier, and qualificand. Paṇḍitarāja's adoption of this language into poetics signaled a major intellectual advancement, allowing *kāvyaśāstra* to enter the mainstream of Indian philosophical discourse.

By embedding poetic analysis within the cognitive and ontological framework of Navya-Nyāya, *Rasagaṅgādhara* established a new paradigm wherein aesthetic experience (*rasa*), imaginative cognition (*bhāvanā*), and poetic delight (*camatkāra*) could be treated with the same philosophical seriousness as inference (*anumāna*) or perception (*pratyakṣa*). This methodological transfer represents a deepening of *kāvyaśāstra*, aligning it not just with literary theory, but with the broader epistemological goals of Indian thought. The rationale behind Paṇḍitarāja Jagannātha's adoption of Navya-Nyāya language in his definition of *kāvya* lies not merely in a quest for novelty, but in the methodological precision and cognitive clarity offered by this philosophical idiom. The distinctiveness of the Navya-Nyāya school does not primarily rest on introducing new subject matter; rather, it is in the evolution of a refined linguistic system that can accurately articulate subtle epistemological distinctions. This highly structured language, developed to express intricate layers of cognition, became indispensable in intellectual discourse. By the 16th century, the language of Navya-Nyāya had come to dominate serious scholastic inquiry across various domains—logic (*nyāya*), grammar (*vyākaraṇa*), philosophy (*darśana*), jurisprudence (*dharmashāstra*), and eventually, poetics (*kāvyaśāstra*). Its appeal lay in its ability to eliminate ambiguity and offer precise definitions based on ontological and epistemological frameworks. Every term in Navya-Nyāya is contextually delimited (*avacchinna*) and relationally embedded, thus making it an ideal medium for disciplines where clarity of reference and structure of cognition are paramount.

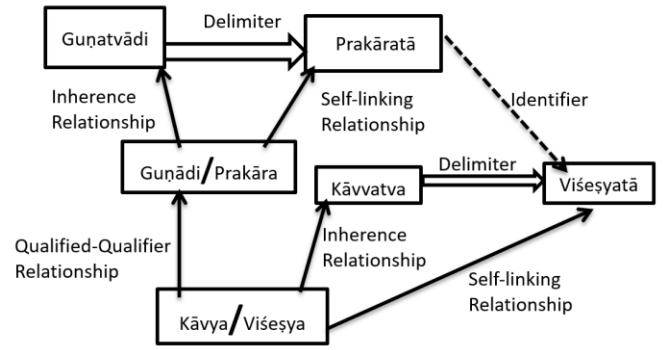
Paṇḍitarāja Jagannātha's groundbreaking contribution was the application of this language—previously reserved for metaphysical and logical debates—to the aesthetic domain of *kāvya*. He recognized that earlier definitions of poetry suffered from semantic vagueness and interpretive plurality. To resolve this, he employed Navya-Nyāya's methodological rigor to formulate a logically coherent and epistemologically consistent definition of *kāvya*, one that could stand up to scrutiny within the broader Indian knowledge system. In doing so, Jagannātha effectively transformed poetic theory into a branch of philosophical inquiry, raising the status of *kāvyaśāstra* to that of other serious śāstras. The definition of *Kāvya* has been engaging the attention of all the poetics school of thoughts since the beginning of the systematic study of *Kāvyaśāstra*. All the Ālaṅkārikas from Bhāmaha to Paṇḍitarāja are unanimous in thinking that both the Śabda and Artha constitute the body of *Kāvya*. In this way we can group the definitions of *kāvya* into two categories as those giving more prominence to element of Śabda as the body of the *Kāvya* and those giving equal prominence to both the Śabda and Artha. Paṇḍitarāja stated that Śabda alone should be considered as the body of *kāvya*. He wanted to establish is that *Kāvya* means Śabda conveying Artha but not Śabda and Artha together. He defines *Kāvya* as the word which convey beautiful ideas (R.G.p.4) <sup>[1]</sup>. He gives two more definitions which only the amplifications of the first one. He adopts the Navya Nyāya language to give a definition of *kāvya* in technical sense, carefully awarding the three common defects of definition. Those defects are called in the Nyāya school of thought as over application defect <sup>[2]</sup>. Narrow application



defect and Non application defect. Nyāya school of thought in ancient era has been considered three elements to be the main concern of philosophical treatise: Uddeśa (enumeration of the philosophical concepts), Lakṣaṇa (definition) and Parīkṣā (examination of those concepts). The purpose of definition (Lakṣaṇa) has been stated in the Nyāya school of thought by Vātsyāyana which is to differentiate an entity from that which does not possess the nature of essence (Tattva) of that entity, absolutely followed by Paṇḍitarāja Jagannātha. After critical analysis of Kāvya's definition which should be free from all those three types of defects Paṇḍitarāja has given three modified definitions of Kāvya in the Navya Nyāya language which gives an unambiguous knowledge of Kāvya in the light of Śabda-bodhaḥ (verbal understanding of sentence). Navya Nyāya school of Indian philosophy has developed sophisticated scheme that allowed it to raise, analyze and solve problems in logic and epistemology, Navya Nyāya represents one of the finest products of Human intellect that has been sustaining India's intellectual tradition for last two centuries. Indian theory of Poetics is globally recognized in the form art and aesthetical experience. Indian theory of Poetics is based on Rasa, Guṇa, Rīti, Alaṅkāra, and Dhvani, for several centuries theories based on the primacy of Rasa, Rīti and Alaṅkāra held way in Indian aesthetics. Then Ānandavardhana proposed the *Dhvani* theory of literary aesthetics in the 9th century. Briefly, the *Dhvani* theory states that the highest level of literary enjoyment can be caused in an educated and cultured person (*sahridaya* -- the ideal reader) by a combination of sound, cadence, situation, language, syntax, figure of speech, direct and suggested meanings. Causing such enjoyment is in fact the primary aim of poetry; when it is caused, then the poem has *Dhvani*. Ever since it was first expounded, the *Dhvani* theory has been universally and enthusiastically accepted as *the* literary theory in India. It became pre-eminent over the previous theories, relegating qualities other than *Dhvani* to relative unimportance. Without explicitly going against the established *Dhvani* theory, Jagannātha asserts his own views very precisely and convincingly in the *Rasagaṅgādhara* with refereeing contextual relevance of definition of Kāvya. By defining Guṇa -*Alaṅkāra*-*Rasa*, *Bhāva* etc. we get Knowledge of properties of Kāvya and say Guṇādimat Kāvya but without knowledge of Kāvya which is property-holder we can't get absolute knowledge of properties. “*guṇālaṅkāradibhīrūpanīye tasmīn viśeṣyatāvachchedakam taditarabhedabuddau sādhanam ca tallaxaṇam tāvaṇnirūpyate*” [3]. Kāvya is justified by defining Guṇa -*Alaṅkāra*-*Rasa*, *Bhāva* etc in which Kāvya exists as a natural property which is *viśeṣyatāvachchedakam*, Kāvya is an uncommon cause for making differentiation between Kāvya and Non-Kāvya. Hence definition of Kāvya is must. “First we examine a definition of poetry which one serves to distinguish it from other things and second one delimits the “qualities (or properties) of the qualificand” (*viśeṣyatā or qualificandness*) which resides in *kāvya* (the *viśeṣya* or qualificand) to be described (*nirūpanīye*) along with attributes, such as *guṇa*, *alaṅkāra*...etc (the *viśeṣaṇas* or qualifiers). It means Kāvya is different and Property of Kāvya is different. Describing property of Kāvya is unable to explain Kāvya. Hence definition of Kāvya is must for distinguishing non-Kāvya as well as property of Kāvya because for ultimate knowledge of poetics is must to know each element of Kāvya at minute level otherwise intellectuals would failure to get an absolute knowledge of Poetics. For getting ambiguity free knowledge Paṇḍitarāja has adopted Navya -Nyāya-Language as a tool in

the context of Kāvya's definition which can be represented in the form of diagram for concrete understanding as below

### Guṇādimat Kāvya

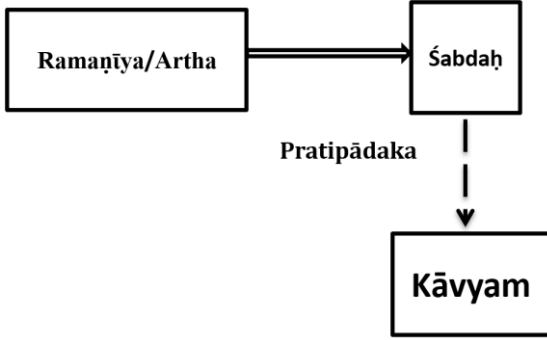


### Guṇatvādyavchinnaprakāratānirūpitakāvyaṭvaāvchinnaviśeṣyatākajñām [4]

This diagram represents that Kāvya is the qualificand or *viśeṣya* in the context of *guṇa*, *alaṅkāra*...etc which are the qualifiers or *Prakārās*. In this connection Kāvya can be treated as *viśeṣya* and *guṇa*, *alaṅkāra*...etc can be treated as *Prakārās*. *Viśeṣyatā* which is the accusative property of Kāvya exists in the Kāvya by self-linking relationship and *Prakāratā* which is the accusative property of *Prakāra* exists in the *guṇādi* by self-linking relationship. Relationship between Kāvya and Guṇādi is qualificand and qualifier. Now it has been clear that Kāvya is different to Guṇa-alaṅkāra etc but both are related to each other. Guṇatvādi is an inherent property of Guṇādi which exists in the Guṇādi by inherence relationship. *Prakāratā* which is an accusative property of Guṇādi is delimited by Guṇatvādi for making equivalence of Guṇatvādi and *Prakāratā*. Kāvyaṭva is an inherent property of Kāvya which exists in the Kāvya by inherence relationship which is delimiter of *Viśeṣyatā* for making equivalence between Kāvyaṭva and *Viśeṣyatā*. Delimited *Viśeṣyatā* is identified by delimited *Prakāratā* for showing differentiation between Guṇādi and Kāvya as well as showing *avinābhāva* relationship. The properties of the qualificand are ‘the *viśeṣyatā*’ and these properties are inherent in *viśeṣya*. The delimiter of *viśeṣyatā* is *kāvyaṭva*. That is, *kāvyaṭva* delimits *viśeṣyatā*, which is an ‘occasional’ quality of *kāvya*. I say occasional because it is not inherent to *kāvya*, but it can reside anywhere else. The only inherent property of *kāvya* is *kāvyaṭva*. (Black can live everywhere, but in order to talk about the black cow blackness has to be delimited by cowness. In other word we can explained that Kāvya is “qualified by qualifiers”. The ‘inherent property’ of what is ‘qualified by qualifiers’ is *viśeṣyatā*. And this *viśeṣyatā* is the occasional property of *kāvya*. And thus in order for it to qualify *kāvya* it needs to be delimited by the inherent property of *kāvya*, which is *kāvyaṭva*. Now, the other part of the verse, the part dealing with the *viśeṣaṇas*: The qualificand (*viśeṣya*), which is *kāvya*, is distinguished/characterized by qualifiers (*viśeṣaṇas*), such as *alaṅkāra*, *guṇas* etc. So the *viśeṣaṇas* are the “qualifiers of the qualified” (*viśeṣyaviśeṣaṇabhāvarūpa sambandha*). The *guṇa*’s, *alaṅkāras*...etc are the qualifiers of *kāvya*. What Paṇḍitarāja is saying (as we understand it): Kāvya is “*viśeṣya* by *viśeṣaṇa*” (*guṇālaṅkāradibhīrūpanīye*). The relation between *kāvya* and *viśeṣya* is *nirūpya-nirūpaka bhāva samvandha* in terms of Guṇādimat Kāvya. Kāvya is a general name and *Viśeṣya* is a special name of Kāvya which occurs in special condition.

We describe *viśeṣya* in relation to *kāvya*? If *kāvya* is '*viśeṣya* by *viśeṣaṇa*', then when we speak of *viśeṣyatā*, we are basically speaking of the *inherent property* on f "*viśeṣya* by *viśeṣaṇa*" and not *viśeṣya*. *Kāvya* is an uncommon cause for making differentiation between *Kāvya* and Non-*Kāvya* (Grammar, Philosophy, etc.). Hence *Kāvya* must be defined. Here *Kāvya* is an uncommon cause due to the subject of inferential cognition. Differential knowledge in *Kāvya* can't be revealed through perceptual cognition due to the invisible nature of *Kāvya*. As we can say-

### Ramaṇīyārtha Pratipākaḥ Śabdaḥ Kāvyaṁ



### Ramaṇīyārtha-Viśayaka-Prapattijanaka-Śabdajñāna Viśayaka-Śabdaḥ-Vākyarūpaḥ- Kāvyaṁ<sup>[5]</sup>

*Kāvya* is the word which conveys a beautiful idea. It is the definition of *Kāvya* given by Paṇḍitarāja Jagannātha which is free from all three types of defects which are known over-application defect, narrow-application defect and non-application defect. In this definition *Kāvya* is the qualificand or *viśeṣya* and Ramaṇīyārtha Pratipākaḥ, Śabdaḥ both are *viśeṣaṇas* or qualifiers in terms of *Kāvya*. Ramaṇīyārtha word is having qualifier and qualified relationship, Ramaṇīya is the qualifier of Artha which are generated by Śabda. Ramaṇīyārtha is the subject which is generated by Śabdajñāna as subject of Śabda or sentence can be treated as definition of *Kāvya*. In this regard Ramaṇīyārtha is the qualifier of Śabda can be understood as Ramaṇīyārtha-Viśayaka-Prapattijanaka-Śabdajñāna- Viśayaka-Śabdaḥ-Vākyarūpaḥ- Kāvyaṁ. If the qualifier Ramaṇīya is removed then definition of *Kāvya* will be "Artha Pratipākaḥ Śabdaḥ Kāvyaṁ" and the expressions like ghaṭamānaya would become *Kāvya*, which is not intended. If the qualifier Artha is removed, then the definition of *Kāvya* will be "Ramaṇīya Pratipākaḥ Śabdaḥ Kāvyaṁ" and then there would be over-application defect in the case of grammatical exoression ("Ramaṇīya Pratipākaḥ Śabdaḥ Kāvyaṁ"), Further if the word Śabdaḥ is dropped then there would be again over-application defect in the case of ceṣṭā, etc. Pratipākaḥ deals vācaka, lakṣaka and vyañjaka if pratipākaḥ is removed from the respective definition then definition would be defected by narrow application defect in the case of vācaka, lakṣaka and vyañjaka. Hence definition of *Kāvya* is free from all types of defects is enhanced again in the Navya-Nyāya language.

Camatkārajanakabhāvanāviśayārthapratipādakaśabdattvam<sup>[6]</sup>. It means *Kāvya* is that Śabda which conveys a sense which is the object of pleasant constant thinking. This definition tries to avoid the defect of over-application defect by using the term of bhāvanā in the place of jñāna which includes both constant and non-constant thinking in the explanation of original definition. The pleasantness is the objectness of the knowledge that produces the supernatural transcendental pleasure. Non-constant thinking is not desirable in the term of

*Kāvya* because it generates Aramaṇīyatā (unpleasant knowledge). To avoid general pleasantness in the *Kāvya* he explains Ramaṇīyatā ca lokottarāhlādajanakajñānagocaratā<sup>[7]</sup>. Supernaturalness is the universal referent which is known by individual's own experience, can't be shared verbally with others, which can be named wonderfulness (Camatkāratva) also. This kind of wonderful pleasure is Bhāvanā which can be treated as cause of Ramaṇīyatā (Supernatural/ uncommon pleasure). It is another name for Dhārāvāhikajñāna. When a succession of cognitions, is produced by a Vākyā also, along with the Vākyārtha, will continue to be the object of cognition. Such subsequent Vākyās also would come under the purview of *Kāvya*.

Yatpratipādītārthaviśayakabhāvanātvam

Camatkārajanakatāvachchedakam tattvam<sup>[5]</sup>. A Śabda or sentence expresses a meaning in a particular order and then arises the Bhāvanā taking that Vākyārtha as its Viśaya (object). This Bhāvanā produces Camatkāra. Hence the Bhāvanā being the Camatkārajanaka in which Camatkārajanakatā exists as occasional property of Bhāvanā by self-linking relationship and Bhāvanā exists in the Bhāvanā as inherent property of Bhāvanā by inherence relationship. Bhāvanā is the delimitor of Camatkārajanakatā for making equivalence of both properties in terms of Bhāvanā. Now the group of sentences reflecting in the Dhārāvāhikajñāna cannot be said to have had that particular order producing Camatkāra and so the over-application defect is avoided (because only the sentence first heard in a particular order, produces Camatkāra but not all the sentences reflecting in the Dhārāvāhikajñāna. This enhanced definition of *Kāvya* contains Yacchabda and Tacchabda, which being the words of uncertain meaning, hinder the Anugama. Therefore, He mentions third enhanced definition of *Kāvya* which is comparatively simple according to the tradition of Tārikas. Final enhanced definition of *Kāvya* is Svaviśiṣṭajanakatāvachchedakārthapratipādakatāsansargeṇa Camatkāratvavatttam Kāvyaṁ<sup>[9]</sup>. It means that extraordinariness of pleasure which is connected with the words, expressions by the expressiveness, which give rise to the sense, the delimiter of the generativeness, that generates its own (sva), is poetry. In this definition, the Samsarga "Svaviśiṣṭajanakatāvachchedakārthapratipādakatā may be long one but, it need not be brought into Śabdabodha. And by this Kāvyaṁ is simply defined as Camatkāratvavattva and thus the Lakṣyatāvachchedaka is very much simplified. Here Sva stands for Camatkāratva. Svaviśiṣṭa is Camatkāra because Camatkāra is associated with Camatkāratva by Inherence relationship. Bhāvanā being the cause of Camatkāra, Svaviśiṣṭajanakatā rests with Bhāvanā. This Janakatā of Bhāvanā is delimited by the artha because Artha is delimiter of Janakatā by Viśayatā relationship. Such Artha is conveyed by Śabda and so it is Pratipādaka. Thus the relation between Śabda which is associated with Camatkāra by the above relation is *Kāvya*.

### Conclusions

Thus, Paṇḍitarāja has applied Navya-Nyāya Language in definition of *Kāvya* because he feels that a definition cannot be perfect unless it is free from the three types of defect. Navya-Nyāya Language is capable of removing all the defects from the definition because its structure of sentence is formal and mechanical that gives ambiguity free knowledge. The intricate interplay between Indian philosophy and Sanskrit poetics is a defining feature of classical Indian literary thought. Rather than maintaining distinct boundaries, these

disciplines merge organically, with metaphysical, epistemological, and linguistic frameworks shaping aesthetic theories. In this integrated vision, poetry becomes not merely a vehicle for pleasure or instruction, but a philosophical expression—an epistemic and ontological artefact that manifests cognition, beauty, and liberation. Philosophical systems such as Sāṅkhya, Vedānta, Mīmāṃsā, Nyāya, Vaiśeṣika, and Kashmir Śaivism offered foundational categories that deeply influenced poetic theory. Sāṅkhya's metaphysical distinction between puruṣa and prakṛti resonates with the experience of rasa as detached immersion. Advaita Vedānta's concept of non-dual consciousness underpins the process of sādharmaṇīkaraṇa, where the reader's identity merges with the aesthetic emotion. Kashmir Śaivism further refined this view with the notion of camatkāra, the flash of aesthetic wonder, grounded in the bliss of consciousness. Thus, poetic delight is ultimately a microcosmic realization of metaphysical joy. Equally important is the influence of epistemological doctrines. Nyāya's pramāṇa theory, centered around valid cognition, shaped the understanding of poetic knowledge. The role of the knower (pramātā), the knowable (prameya), and the means of knowledge (pramāṇa) was transferred to the poetic domain, where the aesthetic response was no longer seen as merely emotional but as a valid cognitive experience. Mīmāṃsā contributed crucial semantic conditions—akāṅkṣā (expectancy), yogyatā (semantic compatibility), and sannidhi (proximity)—which became foundational for understanding poetic communication, especially in the theories of dhvani, vakrokti, and vyañjanā. The Navya-Nyāya school brought an unparalleled precision to this discourse. By refining the language of cognition, it enabled a detailed, structured analysis of complex poetic concepts. In Rasagaṅgādhara, Paṇḍitarāja Jagannātha employs this highly technical idiom—developed to eliminate philosophical ambiguity—to deconstruct and reconstruct kāvyā with epistemic clarity. His methodology employs terms like avacchedaka, viśeṣyatā, samavāya, and pratipādatā to define kāvyā not merely as a linguistic or aesthetic entity but as a legitimate object of knowledge. Jagannātha's project is not to merely redefine poetry but to raise the discipline of poetics (kāvyāśāstra) to the epistemological stature of other śāstras. His integration of Navya-Nyāya's analytic rigor into poetic theory marked a turning point, allowing poetry to be evaluated with the same logical precision as philosophical arguments. This is evident in his definition of kāvyā, where the components of guṇa, alaṅkāra, and rasa are treated as viśeṣaṇas (qualifiers), and kāvyā as the viśeṣya (qualified), structured by delimiters (avacchedakas) and ontological categories like prakāratā and viśeṣyatā. The method he employs is grounded in the broader Indian tradition of defining entities in terms of their essential properties. Drawing from Nyāya's tripartite framework—uddeśa (enumeration), lakṣaṇa (definition), and parīkṣā (examination)—Jagannātha's definitions avoid the three fundamental defects: ativyāpti (over-application), avyāpti (under-application), and asambhava (impossibility). His insistence on śabda (word) as the locus of kāvyā, rather than a combination of śabda and artha, refines the earlier debates by introducing precise epistemic criteria. The adoption of Navya-Nyāya idiom becomes especially effective in the definition of kāvyā as Guṇādimat-Kāvyam, where kāvyā is treated as the viśeṣya possessing guṇas and alaṅkāras as prakāras (qualifiers). This analysis introduces the concept of viśeṣyatā as a delimited property residing in the poetic utterance, distinguished from its qualifiers through avacchedaka

relationships. Through diagrammatic representation, this structure becomes more comprehensible, showing how each element—guṇa, alaṅkāra, kāvyatva—relates within the overall cognitive schema. This schematic rigor extends into the poetic cognition (śabda-bodhaḥ), where kāvyā is defined not only as a word expressing a beautiful idea but also as a sentence (vākya) that produces camatkāra through bhāvanā, a stream of cognition. The refined Navya-Nyāya language allows him to express this process through formulations like camatkārajanakabhāvanāviśayārthapratipādatāśabdātva, ensuring the definition remains free from over- or under-extension.

In the final refinement, kāvyā is defined in terms of saṃsarga (association) between the expressiveness of the śabda and the inherent camatkāra associated with the conveyed meaning. This definition collapses multiple ontological and epistemological distinctions into a single, cohesive framework, where svaviśiṣṭajanakatāvachchedakārthapratipādatāśamsargeṇa camatkāratvavattvam becomes the ultimate characterization of poetic utterance. The sophistication of this method lies in its ability to articulate the subtle cognitive transitions that occur in aesthetic experience. By connecting the structural logic of language to the phenomenology of beauty, Jagannātha offers a definition of poetry that is not merely verbal but experiential and metaphysically grounded. His contribution thus lies not in opposing earlier theories like dhvani, but in offering an epistemologically valid supplement that explains poetic cognition in precise philosophical terms. This philosophical reorientation of kāvyāśāstra, achieved through Navya-Nyāya, renders poetic discourse a site of serious intellectual investigation. By aligning it with other śāstras—such as nyāya, mīmāṃsā, and vyākaraṇa—Jagannātha brings poetry into the broader fold of Indian knowledge systems, where it serves both as an instrument of knowledge and a means of spiritual and aesthetic realization. In doing so, he not only elevates the status of poetics but also demonstrates the flexibility and depth of the Indian philosophical tradition, which can encompass both logic and lyric within its comprehensive vision of truth.

## References

1. Ramanīyārtha Pratipākaḥ Śabdaḥ Kāvyam-Rasagaṅgādhara, First Chapter, p. 10.
2. Tidoṣarahitodharo Lakṣaṇam- definition of definition.
3. *Guṇālaṅkāradibhīrīrūpaṇīye* tasmīn viśeṣyatāvachchedakam taditarabhedabuddau sādhanam ca tallaxaṇam tāvaṇnirūpyate- Rasagaṅgādhara, First Chapter, p. 9.
4. Guṇātvādvayavchinnaprakāratānirūpitakāvyatvaāvchinnav iśyatākajñām-Madhusūdhanī-Vivriti, p. 8.
5. Ramanīyārtha-Viśayaka-Prapattijanaka-Śabdajñāna-Viśayaka-Śabdaḥ-Vākyarūpaḥ Kāvyam-Madhusūdhanī-Vivriti, p. 9.
6. Camatkārajanakabhāvanāviśayārthapratipādatāśabdātva m- Rasagaṅgādhara, First Chapter, p. 13.
7. Ramanīyatā ca lokottarāhlādajanakajñānagocarātā-Rasagaṅgādhara, First Chapter, p. 11.
8. Yatpratipāditārthaviśayakabhāvanātvam Camatkārajanakatāvachchedakam tattvam-Rasagaṅgādhara, First Chapter, p. 13.
9. Svaviśiṣṭajanakatāvachchedakārthapratipādatāśamsargeṇa a Camatkāratvavattvam Kāvyatvam. - Rasagaṅgādhara, first chapter, p. 13.