

**CHAPTER VIII**

**CONCLUSION**

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### CONCLUSION

In the foregoing pages we have attempted a study of the influence of Nyāya philosophy on the various aspects of Sanskrit Poetics. In the course of our study we have examined various Nyāya concepts in relation with the Poetic concepts. We have had an opportunity of studying the poeticians who have been influenced by the Naiyāyikas and also the conditions and times in which they composed their treatises. The evolution of the poetic concepts under the growing influence of Nyāya logic is also observed and brought to light. We come to realise that the Sanskrit Poetics manifests its deep relation with the principle tenets of Nyāyaśāstra of Gautama and his successors as well as Buddhist logicians. The important theories of Kāvyaśāstra such as Śabdavṛtti, Rasa, Dhvani, Doṣa and Alaṅkāra have been influenced to a great extent by the logical concepts of the schools of Nyāyasystem.

The Nyāya theory of Śabdavṛtti and the means of Śaktigraha has influenced the poeticians like Mahimābhāṭṭa, Mammāṭa, Keśavamīśra and Jagannātha etc. The Nyāya theories of tātparya and anvitābhidhāna have influenced a rhetoricians like Bhoja in treating tātparya (intension of the speaker) as a separate Śabdavṛtti. He holds the

view that words convey the sentence meaning by their cumulative effect (saṃhatyakāritā). In this regard he follows Jayantabhaṭṭa who in his NM advocates attributes of the cumulative effect (saṃhatyakāritā) to the tātparya-śakti of words.

In the same way the concept of the indicative power of the word i.e. Lakṣaṇā also will have to be attributed to the Naiyāyika influence on Poetics. For example, Jagannātha following the Naiyāyika theory of Lakṣaṇā-hetu as explained by Viśvanātha Nyāyapañcānana in his NSM, accepts tātparyānupapatti as lakṣaṇā-hetu. Other poetics are also found to discuss the concept of Lakṣaṇā after Naiyāyikas.

Next the concept of Kāvyadoṣas also seems to be influenced by Nyāya philosophy, particularly by its concept of Nigrahasthānas (the cause of defeat). Nigrahasthānas constitute one of the sixteen padārthas enumerated by Gautama, under the influence of which Ālaṅkārikas like Bharata, Bhāmaha, Daṇḍin, Vāmana, Rudraṭa and many others have developed the poetic concepts of some doṣas such as Bhinnārtha, Nyāyādapeta, Ekārtha and Arthāntara enumerated by Bharata are the cases in point. For example, Ekārtha (tautology) is defined by Bharata as - aviśeṣābhidhānam yat. This fault can be compared with Gautama's Punarukta.

A number of Nyāya concepts have also been applied by the poeticians to formulate their important doctrines. Many of the Ālaṅkārikas reveal the conceptual influence of the Nyāya school. The Ālaṅkāras like Anumāna, Hetu, Udāharana, Abhāva, Kāvyaṅga, Dṛṣṭānta, Śabda, Pratyakṣa etc., are the examples of the conceptual influence. These alaṅkāras are defined and discussed after their concepts as explained by the Naiyāyikas. To give only one example, the definition of Anumāna alaṅkāra as given by various poeticians like Rudraṭa, Mammaṭa, Viśvanātha, Jagannātha etc., adds nothing new to the Naiyāyikas concept of Anumāna. In the same way there are other concepts of alaṅkāras which emerge and developed from the Nyāya influence in different periods of the evolution of the conception of alaṅkāras in rhetoric works.

The theory of Rasa is the most important and fundamental aesthetic concepts of Sanskrit poetics. From its first appearance in the Nyāya of Bharata down to its establishment of as the soul of kāvya in the work of Viśvanātha, there has been a steady working out of the idea of the Rasa as an aesthetic conception. The whole theory of Rasa realisation is based on the famous sūtra of Bharata. It is differently interpreted by different scholars on the bases of different

philosophical points of view. Śaṅkuka, one of the prominent interpreters, has made, under the influence of Nyāya philosophy, a unique attempt to interpret the sūtra of Bharata on the basis of the Naiyāyika theory of Anumāna, one of the four instruments of valid cognition. He considers Rasa to be a matter of inference. The sthāyibhāva of the original character (Rāmādi) is inferred to exist in the actor (though actually it does<sup>not</sup> exist there). Actually, it is a case of willing suspension of disbelief. The spectators willingly suspend the comprehension of the difference between the character and the actor and infer the Rasa to be existing in the actor.

Secondly, the Nyāya system has also influenced Mahimābhāṭṭa who has written his VV with the specific purpose of proving the inclusion of Dhvani in Anumāna. According to him the import of the literary composition is always conveyed by the expressed sense through the process of inference only and that there is no necessity to posit a new power, called Dhvani.

Again, all the rhetoricians have realised the applicability and usefulness of this Nyāya method of defining the objects and its examination. They have tried to employ this method in their works for better understanding of the Śāstric objects. The other reason

to be to make their system logical and scientific so as to make it unassailable by the opponents. Again, the impact of Nyāya methodology was so great and widespread in the sphere of Śāstric activities in those centuries in India, that, if not for anything else at least to claim for their Śāstra a status not inferior to that of others, the rhetoricians were of necessity obliged to adopt Nyāya methods in the enunciation of their theories and treatises.

The Śabdābodha method of the Navya-Naiyāyikas has influenced later rhetoricians like Jagannātha and Viśveśvara etc., who adopt it for the analytical exposition of different poetic figures of speech. Secondly, the Padakṛtya method of Naiyāyikas, the method of examining the validity of each pada in the given definitions, has been employed by some poeticians in formulating their definitions and proving the logical validity of each word of the definition. The attempt of Viśvanātha and Jagannātha to prove the validity of each word in their definition of the kāvya clearly reveal the Nyāya influence. Most of them also used this method in examining and refuting the definitions of kāvya given by other rhetoricians. Words in common parlance are invested with a technical sense by Naiyāyikas and Poeticians use them in technical rather than ordinary sense.

The illustrious poeticians of Sanskrit were influenced not only by the Hindu system of logic propounded by Akṣapāda Gautama and his successors but by the Buddhist system of logic also. From a comparative perspective it can be observed that the influence of Buddhist logic is more predominant than that of the orthodox system of Hindu logic. This is rather strange because almost all the rhetoricians were brahmins and were orthodox in spirit. There is no reasonable ground also to hold that they were catholic in their outlook. One may, therefore, in the absence of sufficient evidence, simply conjecture that logical and epistemological doctrines of Buddhist Naiyāyikas were so powerful and influential that Kāvyaśāstra simply could not neglect them in its stride of development. The poeticians might have thought of adopting their terms and arguments to enrich their poetic doctrines by logical principles. The rhetoricians have unhesitatingly quote kārikās from the classics of the Buddhist logic in support of their contention and borrowed their definitions, terms and concepts.

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