



Pratidhwani the Echo

A Peer-Reviewed International Journal of Humanities & Social Science

ISSN: 2278-5264 (Online) 2321-9319 (Print)

UGC Enlisted Serial No. 48666

Impact Factor: 6.28 (Index Copernicus International)

Volume-VII, Issue-I, July 2018, Page No. 218-223

Published by Dept. of Bengali, Karimganj College, Karimganj, Assam, India

Website: <http://www.thecho.in>

Jagannātha's concept of charmingness in the field of Sanskrit Poetics

Dr. Ranabir Mondal

Part-Time Lecturer in Sanskrit, Galsi Mahavidyalaya, Galsi, East Burdwan

Abstract

The attempt to infuse the concept of Camatkāra or Charmingness into poetry and to formulate its comprehensive definition on the basis of charmingness is noticed more clearly in Panditarāja Jajgannātha's Rasagangādhara. Jagannātha defines poetry as an expression that presents a charming idea and gives beautiful analysis of the idea of charmingness. In his eagerness to formulate an accurate definition of Kāvya in the style of a Naiyāyika, Jagannātha, first of all defines poetry as a linguistic composition which brings such an idea into expression, as produce disinterested bliss, when contemplated. The present essay embodies the concept of charmingness into poetry in the field of Sanskrit poetics as presented by Panditarāja Jagannātha in his Rasagangādhara.

Key words: Camatkāra, Charmingness, Naiyāyika, Rasagangādhara, Kāvya.

Introduction: Most of the successors to Anandavardhana in the field of Sanskrit poetics accept without raising any question to the Doctrine of Dhvani adumbrated by him and enunciate almost the same principles for adjudicating the beauty and excellence of literary creation. Only a few among the successors could demonstrate their fondness for novelty and fresh sparks of thought and of these talents Panditarāja Jagannātha, the author of Rasagangādhara is surely one. This great work on literary criticism occupies a unique position in the field of Sanskrit poetics for a number of reasons, which include the peculiar technique of formulation and presentation. By application of technique familiar to Navya Nyāya, Jagannātha has been extremely precise in formulation of theories and enunciation of definition.

The last titan in the field of Indian Poetics is Panditaraja Jagannatha and his Rasagangadhar is the last remarkable work on Poetics. Though, mainly a follower of the Dhvani school of Indian poetics, Jagannātha shows sufficient courage to expound new doctrine as also to leave the beaten track carved by the ancients. Panditarāja with perfect mastery over classical sanskrit language deals with various topics of sanskrit poetics and shows his acuteness of judgement and argument in criticising the view points of his learned predecessors. He defines poetry as an expression that presents a charming idea and gives a beautiful analysis of charmingness or Ramaṇīyata¹. Charmingness, he says, belongs to an idea which forms the content of usch a knowledge that generates supramundane pleasure.

Thus Jagannātha gives an analysis of charmingness and thereby connects the concept of *camatkāra* with that of *Rasa* in the domain of literary activity.

Methodology: Some depictions of the journey of the poetic concept of charmingness presented by Jagannātha have been analysed. Some general ideas related to the subject recorded in Sanskrit texts are examined to come to the conclusion. For supporting the views Sanskrit works in original are used for this analytical study.

I

Depictions: In the whole realm of Indian literary criticism Jagannātha occupies a pre eminent place, because it is he, who for the first time applies the technique of Indian logic to expound the principles of literary evaluation. Jagannātha's marshalling of data and astounding polemics make him the front ranking among the theoreticians belonging to the new post dhvani period. The importance attached to beauty in a specimen of poetic art prompts Jagannātha to enunciate the definition of poetry in a novel manner after demolishing the definitions of his learned predecessors. A comparative estimate of the definitions as proposed by Mammata and that are as suggested by his learned predecessors reveal thoroughly this profound genius of this best critic among literary stalwarts, who is clever enough in formulating a simple but at the same time a comprehensive definition comprehending in its orbit, the familiar concept of the old theoreticians.

In his *Rasagangādhara* Jagannātha formulates the definition of poetry on the basis of charmingness of *Camatkāra*. Jagannātha defines poetry as an expression competent to bring a charming content into light and in his eagerness to unravel the mystery of poetic expression proceeds to give an analysis of charmingness. “*Ramaṇīyārtha pratipādakaḥ s'abdaḥ Kāvyaṃ*” (RG.1) This charm of the content necessarily implies charm of the expression, since an expression remains inseparably associated with its content which in its turn is equally associated through an inseparable relation to the word-element. The word and the meaning reside in the mind of the comprehended as inseparably associated with each other. This inseparable relation is explained by the Grammarians in the science of language. The Science of language considers the existence of an eternal word which is revealed by the momentary sound pronounced by our speech organs. The meaning does not reside in the external world but is primarily intellectual in character. Since both the word and the meaning are intellectual in construction and conceptual in character, so there is an inseparable relation between the word and the meaning. For this consideration Jagannātha makes mention of the expressive element alone in the definition of poetry. so, the mention of expression refers to the point that it is the element of expression which is of paramount importance in poetry.²

II

Charmingness or beauty, Jagannātha says, consists in the state of constituting the content of such a knowledge that produces disinterested bliss. The state clearly, a charming thing

constitutes the content of a contemplation, productive of disinterested bliss. The disinterested joy is caused by constant contemplation of the mind on the content introduced and it is the capacity to generate impersonal joy that distinguishing the poetic expression from the ordinary linguistic one. Thus Jagannātha connects marvelously the concept of beauty with the concept of the state of beatitude that goes by the name of Rasa and this peculiar analysis of charmingness is capable of being regarded as one of the greatest contributions of Jagannātha to the field of Indian aesthetics. Jagannātha is perhaps unique in coming out with an expressed statement that beauty or charm is not intrinsic to the beautiful: it rather belongs to the mind which contemplates, and it is because of this that the beautiful necessarily leads to supramundane delight.

In explaining the definition of poetry, Jagannātha discusses in detail the concept of 'Ramaṇīyatā' or charmingness, and in this discussion he links charmingness with supramundane elight, stating clearly the position of the charming content or the striking element in poetry necessarily leads to disinterested bliss or supramundane delight, as a result of which, when it is experienced, the connoisseur becomes able to free himself from limitation imposed by his truncated ego.³ The process of poetic experience according to Jagannātha is a process of movement of the man from bondage of truncated ego to the illuminated arena of the universal or impersonal ego. And this universal or unlimited ego is nothing other than the absolute or the Brahman in the terminology of Vedānta system of philosophy and the all-pervasive consciousness in the terminology of the S'aiva system.⁴ It is this identification of the small man with the universal self that leads to disinterested bliss or the Rasasvāda, as Indian literary theory puts it.

This explanation of the concept of charmingness and effecting its linkage with the whole process of attainment of aesthetic realization is one of the most significant contributions made by Jagannātha to the field of Indian aesthetics. Literary critics who flourished before Jagannātha had demonstrated their hesitation to enter into the vexed question of determining the principle of adjudication of beauty. While some indicated their acceptance of the theory that, beauty is a quality totally external and belonging primarily to the beautiful, others gave expression to their agreement with the view that, beauty could be purely subjective having its origin in the experience of the appreciative enjoyer. In this controversy between the subjective versus the objective, while most of the literary critics have indicated their hesitancy and taken a double stand, Jagannātha takes a passive view and declares that charmingness is primarily dependent on enjoyment of supramundane delight and that an element, that does not have any linkage with unmixed blessing resulting from identification of the small self with the grand universal is incapable of being regarded as beautiful.

III

With astounding polemics Jagannātha thus refuses the view points of his learned predecessors Mammata and Vis'vanātha and enunciates a new definition connecting the concept of beauty with the concept of beatitude. The poetry, as envisaged in Jagannātha's

scheme is comprised of language that brings a charming idea into expression. And this charming idea is in a position to cause disinterested bliss, that constitutes the be all and end all of poetic art. In the matter of generation of disinterested bliss, the expression and the content, the literary excellence and poetic fig me, the meter and the diction - all have their roles to play, since all these elements combine to cause a state of beatitude in which the self is blissfully savored by the self itself. Jagannātha's short definitions thus comprehends within its orbit the concepts admitted in the speculations of early theoreticians and a cold blooded type of logician Jagannātha alone is in a position to incorporate all the elements in the small campus of a short definition Jagannātha's small definition thus is surcharged with profound truth, and it is a definite improvement on the definitions enunciated by early theoreticians

The concept of Rasa has been incorporated in his conception of poetry. The realization of Rasa is nothing but the realization of the ego, or the bliss portion of one's own self which universal in nature. At the time of realization of Rasa, the Vibhāvas etc reflected in the composition appear in their generalized form, make the reader forget for the time being his sense of narrow individuality and enjoys aesthetic pleasure.

The concept of Dhvani has been recognized and incorporated in the definition of poetry adumbrated by Jagannātha. The suggested content, whatever be its nature, either Vastu or Alamkāra or Rasa, always leads to literary relish. The division of poetry on the basis of charmingness of the implicit indicates the influence exerted by the Dhvani theory on Jagannātha who has comprehended the idea of Dhvani in his scheme of poetry. Jagannātha has dealt with different aspects of Rasa dhvani, which is most charming. the concept of Guṇa and alamkāra also incorporated in Jagannātha's concept of Ramanīyatā. Gunas and alamkāras keep the mind of the appreciator concentrated on the Vibhāvas etc presented in the piece of composition, make them appear in their generalized form and lead him to enjoy the aesthetic pleasure. The role of Guṇas and Alamkāras in making an idea charming is thus recognised by Jagannātha. Thus, the concept of Ramanīyatā, reveals that it is a unique concept and in its comprehensiveness, it includes all elements of poetry, viz, rasa, dhvani, guṇa, alamkāra etc. Which lead to the same destination of enjoying literary delight and it is impersonal, disinterested and supramundane in nature, and Rasa being described as most charming (paramaramanīyatā), it offers the most palatable dish in the banquet of charmingness.

Jagannātha, therefore, defines poetry as an expression competent to bring a charming idea into light and gives an analysis of the concept of charmingness in the manner noted herein before, he puts forward a profound doctrine which recognizes the expanding character of poetry and realizes Rasa as the state of unique confrontation between the generalized subject and universalized object. The short definition of poetry as proposed by Jagannātha, therefore, is surcharged with profound truth that is of great magnitude. To formulate an accurate definition of Kāvya in the style of Naiyāyika, Jagannātha puts

forward three definitions of poetry in such a manner that the fallacies of too wide and too narrow definitions are avoided scrupulously.

First of all the defines poetry as a string of expressions competent to bring into light a content that constitutes the object of a contemplation leading disinterested pleasure. Jagannātha equates poetry with expression itself, but to point out the difference of poetic expression from the ordinary expression, he describes it as presenting a content leading to disinterested bliss. Jagannātha emphasizes the role of contemplation which he refers to as Bhāvana in the process of attainment of surpriseful delight and maintains that the import of a real poetry when contemplated, leads to surpriseful delight.⁵

This definition is not perfect, because it leaves room for application of the designation poetry to ordinary expressions also. So it is exposed to the fallacy of too-wide definition. The definition of poetry is likely to bested the status of poetry on the ordinary expression as well, the idea delivered by which conjointly constitutes the content of a simple contemplation along with the idea delivered by the poetic expression. These considerations prompt Jagannātha to give a second definition of Kāvya in which the expression presenting the charming idea is specifically indicated. Poetry, thus, is defined as that linguistic composition, the idea presented by which, when contemplated leads to surpriseful delight. The second definition is more specific and pointed and it is the improvement on the first definition. But this definition does not satisfy Jagannātha, because there is a scope of involvement of quantitative complexity. For this reason, Jagannātha proceeds to give a shortest definition of poetry from the standpoint of logic. Jagannātha says that the poetry is comprised of a word which is endowed with the attribute of unworldliness or disinterestedness. This shortest definition of poetry, therefore, is that poeries which is represented by the attribute residing in all things characterized by the universal element of sorrowfulness that synthesizes all surpriseful delights. This third definition differs from the first two, because in the latter, the relation existing between the linguistic composition and the surpriseful delight is clearly expressed in words, while in the former, this relation is established through natural power belonging to words. By identifying poetry with surpriseful delight itself in the last definition of poetry, Jagannātha recognises virtually the importance of the marvelous which is so essential to the attachment of poetic experience. So Jagannātha thinks that, the poetry endowed with the attribute of surpriseful delight is the most accurate, short and simple and its scope is extremely wide. Jagannātha is perhaps unique in coming out with an expressed statement that beauty or charm is not intrinsic to the beautiful it rather belongs to the mind which contemplates and so the beautiful necessarily leads to supramundane delight and this supramundane delight or camatkara is intimately related to Rasa which is nothing but the liquidation of the mental state.

So it can be concluded that Jagannātha's concept of charmingness or Ramaṇīyatā reveals that it is a vast concept of Sanskrit poetics by which the connoisseur will be able to enjoy the literary delight or poetic charm. Delight or aesthetic pleasure is the ultimate destination

of a poet and a reader too. So the learned scholars and connoisseurs are tried to establish the superiority of camatkara in any literary work.

Footnotes:

- 1) Ramanīyārtha pratipādakaḥ s'abdaḥ kāvyam.
- 2) Api ca kāvyapadapravṛttinimittam s'abdārthayorvyāsaktam, pratyekaparyāptam vā? Nādyah, Eko na dvāviti vyāvahārasyeva 's'lokavākyam na kāvyamiti' vyāvahārasyāpatteḥ. Na dvitīyah. Ekasmin padye kāvyadvayavyāvahārāpatteḥ. Tasmād Vedas'āstrapurāṇa lakṣaṇasyeva kāvyalakṣaṇasyāpi s'abdaniṣṭhataivocitā. (R.G 1. P- 4-5)
- 3) Ramanīyatā ca lokottarāhlāda janaka jñānagocaratā. Lokottaratvam ca āhlādagatas'camtkāratvāparaparyāyo'nubhavasākṣikojātivis'eṣaḥ. (R.G. 1/ P- 3)
- 4) Vastutastu vakṣyamāṇas'rutisvārasyeṇa ratyādyavacchinnā bhagnāvaraṇā cideva rasaḥ. Sarvathaiva cāsya vis'iṣṭātmano vis'eṣanam vis'eṣyam vā cidams'amādāya nityatvam svaprakās'atvam ca siddham. Ratyādyams'amādāya svanīyatvamarabhāsyatvam ca. Carvaṇā cāsya cidgatāvaraṇabhaṅga eva prāguktā, tadākārāntaḥkaraṇavṛttirvā. Iyam ca parabrahmāsvādātsamādhervilakṣaṇā, vibhāvādiviṣayasamvalitacidānandalamvanatvāt. (R.G I/ P - 26-27)
- 5) Yatpratipāditārthaviṣayakabhāvanātvam camatkārajanakatāvachedakam.

Bibliography:

1. Durgaprasad and Parava Panduranga Kasinath eds. Jagannatha's Rasagangadhara, Nirnay Sagar Press, Bombay, 1894.
2. Bhaduri Sandhya Rasagangadhara, Sanskrit Pustak Bhandar, Kolkata.
3. Sengupta Subodh Chandra and Bhattacharyya Kalipada eds. Dhvanyaloka O Locana- A. Mukherjee & Co., Kolkata, 1986.
4. Mukherjee Ramaranjan, Literary Criticism in Ancient India, Sanskrit Pustak Bhandar, Kolkata, 1990.
5. Sharma Mukundamadhava , Dhvani Theory in Sanskrit Poetics, Chowkhamba Prakasani, Varanasi, 1968.
6. DE S.K., Some Problems of Sanskrit Poetics, Firma K.L.M., Kolkata, 1959.
7. DE S.K., History of Sanskrit Poetics, Firma K.L.M., Kolkata, 1960.
8. Rambhatta Jhakikar, Vamanacarya, Kavyaprakasa, BORI, Poona, 1965.
9. Mukherjee Ramaranjan, Rasasamiksa, Sanskrit Pustak Bhandar, Kolkata, 1990.
10. Bhattacharyya Bisnupada, Sahityamimamsa, Sanskrit Pustak Bhandar, Kolkata.