THE RITI THEORY
CHAPTER 8
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While the three theories *Rasa, Dhvani* and *Alamkara* can directly be applied to the literary composition of any age and time, the theory of *Riti* (the principle of diction) as propounded by the eastern scholars cannot be applied in the context of the literary products of the west.

Since the three kinds of *Riti* propounded by *Vamana* i.e. the *Gaudi*, the *Vaidarbhi* and the *Panchali* are exclusively with reference to the sanskritics tradition of the east. It is not at all possible to find the parallel tradition in the principle of diction interpreted by the western critics. But however, English as a language was determined by innumerable invasions of dictions from almost all the living and dead language of the west. English has often been characterised as a masculine language, which borrowed its masculinity and its essence from anglo-saxon idiom and the Greek and Latin vocabulary. The anglo saxon and the Latin components of the language are so inseparably coalesed that it becomes an impossible task to divide the styles of diction in English in accordance with any particular domination of dictional tradition. But however the *Riti* propounders of the east like *Vamana*, distinguished *Riti* or dictional convention as a specific and the only possible literary convention. The regional variations of traditions like *Gaudi, Vaidarbhi* and *Panchali* as illustrative principles of *Riti* are not supposed to be the dividing factors of the essence of literature as a formula of appeal to the best senses of readers experience through the choice selection of the writers sensibility.

The ancient Greeks propounded the great theory of Sublime; and the same can be attributed as a theoretical parallel to *Vamana*’s *Riti* concept of exposition. The very word sublime, as the critical and aesthetic theory own its magnificence to an anamimoous treatise in Greek called *Peri Hypsous*. While the word *Hypsos* in Latin means elevated or lofty, in the literary convention. It is taken as the height or allivation of the compositional technique. *Peri Hypsos* was ascribed to *Longinus* of the 3rd cen. A.D. for long but the present scholars believe that it was an work of earlier date. The following exposition as given by *J.A. Cuddon* in his ‘*A dictionary of literary terms*’ is worth quoting:

"The idea of sublimity stems from the rhetoricoaus distinctions of various styles of speech; namely, high, middle and low. From the 17th cen. on words it held a particular fascination for people. As an intellectual concept and as an attainable quality in art and literature, it was essentially attractive to writers during the 18th cen. and during the romantic period (q.v.). Sublimity came to connote a surpassing excellence,"
where great thoughts, noble feeling, lofty figures (i.e. figurative language), diction and arrangement (the five sources of sublimity established by the author of Peri Hypsous) all concided."

The Riti concept of Vamana goes very near to the concept of Hypsos (Height elivation) as propounded by the author of Peri Hypsous. In his Kavya alamkara sutra Vamana laid down in clear terms, 'Riti atma kavyasya.

Riti is the soul of poetry. According to him the word (sabda) and its sense (artha) constitute the body of which the soul is Rity. In this context the words of S.K. De, "the (Vamana) defines the Riti as visitapada Rachaha, or particular arrangements of words, (sic)"2

The concept of particular arrangement of words is essentially important for Hardy. The first important aspect of Vamana that becomes relevant of Hardy, emerges out of the complex Gunas (Inherent Properties) of the linguistic arrangements Riti as the most important exposition consist essentially of the objective beauty of representation. "The intended idea arises from a proper unification, of certain clearly defined excellences or from an adjustment of sound and sense"3 to bring the expression of S.K. De again. It means to imply that the outward expression of sound and sense of the words used should be selectable to the inward experience and its expression. Vamana particularly distinguishes ten Sabdagunas and equal number of Arthagunas. In fact each Gunas can separately be attributed to Sabda & Artha. Guna as such can be considered as the cumulative essence of both Sabda and Artha. The final efficacy of a composition in variably depends upon the proper manner in which the Gunas components becomes important in the sound & sense equalison.

Refering to Hardy's style David Cecil says as follows,

"His style is microcosm of his talent, exhibiting all his faults & virtues in their most characteristic form"4.

As a matter of fact what all David Cecil calls faults becomes virtually the most effective compositional formulas of expression in Thomas Hardy. The manner in which he selects and ellivates the languages of the rustics comforms the fact. Hardy himself acknowledges that he had went deep into the writings of Addison, Burke, Gibbon, Lamb and Defoe inorder to improve his style. The so called 'faults' that Cecil refers are substantially efficasions. As the significants moodes of expression of Hardy, and his moodes of expression are substantially grounded in the English classics. Refering to Hardy's crabbedness in the use of words Cecil writes as follows,

"He has a perverse pleasure pleasure in crabbedness for its own sake - loves to employ words that most people would avoid, "domicile" for house for example, or "congelation" for freezing or "habiliments" for clothes. He ever makes an adjective of the last and talks some where where a man's
"habitual" taste, meaning his taste in dress. All this is on purpose, and to criticise it simply as incompetence shows a failure to realise the bent of Hardy's fancy. Still he is incompetent in the ordinary mechanics of his trade.  

Hardy's preference for elaborate Latin and Latinized expression is essential part of his techniques. He becomes completely successful in incarnating his consumption in the medium of words in the most distinguished manner in which he integrates the so-called 'faulty' expression also with the substance manner of presentation in highly important. Having chosen novel as the form of his art, he always pine for vivid effects. It is very difficult to assert weather such vivid effects can best be brought by incident or tone. The ordinary incidents involved in peculiar tones and the ordinary tones incurred into peculiar incidents brings forth almost a par excellence poetic effect in Hardy. There fore he always strains and absorbs his artistic energy in absolutely compromising the incidents with tonal librative effects. The visual image alter qualifies with the sound image, with the prime purpose of bringing forth the essential Guanas of the inherent properties of the verbal potentialities. As newson rightly pointed out, "Literature is the personal use of exercise of language." It is important to note that Mamatta and others insisted that "poetic meaning was communicated by the entire context and not by the expression through language alone."  

The verbal performances of Hardy should be taken as the mere vibecals of what he aims at creating the required artistic effects in the incidents. The following passage from the Tess of The D'urbervilles confirms the truth --

"Justice was done, and the President of the Immortals, in Eschylean phrase, had ended his sport with Tess. And the D'urbervilles knights and dames slept on in their toombs unknowing. The two speechless gazess bent themselves down to the earth, as if in prayes, and remained thus a long time, absolutely motionless, the flag continued to wave silently. As soon as they had strength they arose, joined hands again, and went on."  

The above passage abounds in the anglo saxon mono syllable. The first sentence was packed with irrepressable emotion to be filled by a sort of toneless abrupt condense which becomes highly tragical. The 'Knight and the dames slept in their toombs, unknowingly', and the two speechless gazers bent themselves down to the earth as if in prayer substantiate the effect. "The flag continued to wave silently" epitomises the pathetic sense of the situation. There is a perfect blend of intelectual and aesthetic propositions through words.  

Hardy is a tragic writer. For this purpose he had modulated his language in such a manner that his language in such a manner that his individuality becomes absolutely identical with the great tragic writers of the ancient Greece. As has
already been suggested the Riti conventions as described by the eastern critical writings are not applicable to Hardy or any other western writers in their totality. But when we look at the necessity of the Sublimity or heighten effect in a work of art, the manner in which Hardy holds his diction becomes highly significant. His excessive enthralism towards Latinism and Latin syntactical forms of rhetorics conforms the fact of the concentrated manner in which he initiates the human predicaments and resolves the manner of fate which distinguishes him as a great stylistics. The qualities of sweetness (Madhurya), energy (Ojas) and limpity (Prasada) are complexly oven in a phenomenal manner. In this transaction his diction can be regarded as a result of passion for harsh high sounding words on one hand and simple sonorous words on the other. The harsh expositions after a due compactization terminate into soft melodies properties where with the entire effect becomes a sort of cathartic relieve or the enjoyment of blissful Rasa or Rasaswadana. The master pieces of his first period are under the Green Wood Tree and Far from the Madding Crowd are conceived in calm and quite temper. They abound in the sweet impropisition of the anglo-saxon components of the English language. This is so inspite of the fact that the philosophy implied in them is the same melancholy philosophy which he held all his life, and which were dreamy and romantic.

Mostly the words are lyrical and containing a rare urgency to provide a comfortable dream vision of life but then because of his nature lift towards tragedy the meloncholic mono tones are widely available. In this second phase he have the Return of the Native, The Mayor of Casterbridge and The wood Lenders.

The dark end of his meloncholic mode are readily available here by the time he reached the last stage of Tess and Jude. His idiom takes a serious personal tone. In all these, there phases the dictional variations are very significant. The anglo-saxon monosyllabic profoundity of the first phase gradually dwindles into the long drawn meloncholic metaphors of the second phase to be compounded by a sort of personal urgency to allagnate his agony in the third phase. In all these three phases it is his diction that becomes complexly vibrant to his fictional purpose. As a matter of fact the Gunas of the sound and meaning properties of his verbal techniques becomes highly pathetically pervasive in his development as a fictional artist. In this context the words of S. K. De are very important. According to him:

"This particularity (Vaisistya) of arrangements, again, rests upon certain, definite combinations of the different Gunas or fixed excellences of composition. For instances, of the three kinds of Riti proposed by Vamana, the Vaidarbhi unites all the ten Gunas, the Gaudi abounds in Ojas and Kanti, the Pancali is endowed with Madhurya and Saukumarya. This is how Vamana would distinguish the different Ritis from one another. On these three Ritis poetry takes its stand, just as painting has its substratum on in the lines drawn on the canvas. The
Vaidarbhi is of course recommended, for it contains all the excellences; and as the genius of each diction is peculiar to itself, Vamana rejects the view that the other two inferior dictions ought to be practised as steps leading up to the Vaidarbhi."

The essential manner in which Hardy started with the weighty Latinism and adopted for himself the purity of Anglo-Saxon diction conforms the fact that he had gradually elevated himself to the state of verbal excellence capable to that of Vaidarbhi. The harsh ruggedness of Gaudi, with which he (Hardy) starts his narrative exposition gradually terminates into the subjective affair of a higher sort in his later phases.

The following two passages can serve as the best examples. In the first paragraphs of "The Woodlanders":

"The physiognomy of a deserted highway expresses solitude to a degree that is not reached by mere dales or downs, and bespeaks a tomb-like stillness more emphatic than that of glades and pools. The contrast of what is with what might be, probably accounts for this. To step, for instance, at the place under notice, from the edge of the plantation into the adjoining through lane, and pause amid its emptiness for a moment, was to exchange by the art of a single stride the simple absence of human companionship for an incubus of the forlorn".10

The another paragraph from The Mayor of Casterbridge is full of harsh monotone of Gaudi:

"The brown surface of the field went right up towards the sky all round, where it was lost by degree in the mist that shut out the actual verge and accentuated the solitude. The only marks on the uniformity of the scene were a rick of last year's produce standing in the midst of the arable, the rooks that rose at his approach, and the path athwart the fallow by which he had come, trodden now by he hardly knew whom, through once by mony of his own dead family. How ugly it is here I, he murmured. The fresh narrow-lines seemed to stretch like the channellings in a piece of new corduroy, lending a meanly utilitarian air to the expanse, taking away its gradations, and depriving it of all history beyond that of the few recent months, though to every clod and stone there really attached associations..."
enough and to spare echoes of songs from ancient harvest days, of spoken words, and of sturdy deeds.

In this context the words of Winchester serve a great deal in clarifying the verbal properties of Hardy. The manner in which he arrived at the most effective diction and principle of \textit{Riti} can be perceived and clarified from the following words of Winchester:

"While individuality is not to be classified it may be said that there are, in general, two opposite tendencies, in personal expression, on the one hand to clearness and precision, on the other to largeness and profusion. The difference between the two may be seen by comparing such poetry as that of Mathew Arnold with that of Tennyson or such prose as that of Newman with that of Jeremy Taylor. Minds of one class insist on sharply divided ideas, on clearness of image, on temperance, and precision of epithet. Their style we characterise as chaste or classic. The other class have a great volume of thought, but less well-defined, more fervour and less temperance of feeling, more abundant and vivid imagery and wealth of colour, but less sharpness of definition. Their thoughts seem to move through a haze emotion and often through a lush growth of imagery. They tend to be ornate and profuse in manner, eager in temper, they often produce large and deeper effects, but they lack restraint and swavity. It is a contrast not peculiar to literature but running throughout all forms of art... The one makes upon us the impression of greater delicacy, temperance, charm, the other, the impression of mass, complexity, power. We are not called upon to pronounce either manner absolutely better than the other."

Duffin has pointed out three styles of Hardy. 13 The first concurrence with the harmonious cadence, with its passionate rhythm rise & fall. The second is the one that he generally used for the purpose of his narrative and that is undistinguished almost boldness', to borrow the expression of Duffin. The third variety is slightly lower than the first one and Hardy uses it for describing the details of Wessex life. It is always racy of the soil, humorous, perfect without self-consciousness, and dialect flows into and out of it with out disturbance' again to borrow the expression of Duffin. While the first one is abundantly lyrical almost stretching into mysterious sorrow in
its cadeness. A passage towards end of chapter v of *Tess of The D’urbervilles* can be taken as an example:

"Thus the thing began. Had she perceived this meeting’s impot she might have asked why she was doomed to be seen and coveted that day by the wrong man, and not by some other man, the right and desired one in all respea as nearly as humanity can supply the right desired: yet to him who amongst her acquaintances might have approximated to this kind, she was but a transient impression, half-forgotten.

In the ill-judged execution of the will-judged plan of things the call seldom produces the corer, the man to love rarely coincides with the hour for loving. Natures does not often say "See!" to her poor creature at a time when seeing can lead to happy doing; or reply "Here!" to a body’s cry of "Where?" till the hide-and-seek has become an irksome, outworn game. We may wonder whether at the acme and summit of the human progress these anachronisms will become corrected by a finer intuition, a closer interaction of the social machinery than that which now jolts us round and along; but such completeness is not to be prophesied or even conceived as possible. Enough that in the present case, as in millions, it was not the two halves of a perfect whole that confronted each other at the perfect moment; a missing counterpart wandered independently about the earth waiting in crass obtuseness till the late time came. Out of which maldroit delay sprang anxieties, disappointments, hocks, catastrophes, and passing strange destinies."

The second style is merely useful for the progress of narrations. It is always characterised with the most objective descriptions of the sort which emerge out of *Sahajokti* or ordinary matter of fact exposition. The following passage fulfils the same:

The wondrous power of flattery is passados at women is a perception so universal as to be remarked upon by many people almost as automatically as they repeat a proverb, or say that they are Christians and the like, without thinking much of the enormous corollaries which spring from the proposition.
Still less is it acted upon for the good of the complemental being alluded to. With the majority such an opinion is shelved with all those trite aphorisms which require some catastrophe to bring their tremendous meanings thoroughly home. When expressed with some amount of reflectiveness it sees coordinate with a belief that tis flattery must be reasonable to be effective ... and so on.  

The third is also local and reffers the dilect flavour of the pastoral inheritance. The following example serve the purpose --

"We ought not to put her in a waggon; we'll get a hearse."

"There will hardly be time, ma'am, will there?"
"Perhaps not", she said, musingly, "When did you say we must be at the door -- three o'clock?"

"Three o'clock this afternoon, ma'am, so to speak it."
"Very well -- you go with it. A pretty waggon is better than ugly hearse, after all. Joseph, havethe new spring waggon with the blue body and the red wheels, and wash it very clean. And, Joseph----"

"Yes ma'am."

"Carry with you some evergreens and flowers to put upon her coffin -- indeed, gather a great many, and completely bury her in them. Get some boughs of laurustinus, and variegated box, and yew, and boy's-love; ay, and some bunches of chrysanthemum. And let old Pleasand draw her, because she knew him so well."

The three prominant styles of Hardy, as exemplified by Duffin are analoges, if not the exact parallels of what Vamana distinguishes as the three prominat particular arrangement of words-like Gaudi, Panchali & Vaidarbi. As has already been suggested the anology or parallelism should be streach too far for the simple reason that the distinguishing features of Sanskrit-English do not directly conform to any parallel propositions. They are distinctly different languages with their own conspicuous and non-conspicuous features of operations.

Vamana distinguishes the force of the three styles in accordance with the Gunas or inner forces of operations in accordance with the peculiar dilactic regional Variations. This in it self is sufficient to despel any comparison of Sanskrit moods.
of writing with those of the English. But however the Gunas are the inner forces of operation of the words, is common in almost all the languages. Characterising the Verbal force with the inherent Gunas of the words is especial achievement of the Riti theory of the Sanskrit poetics. Vamana particularly refers to ten popular Gunas both in the Sabda and Artha properties of languages.

According to Vamana the inherent Gunas of the words go to create the particular figure or images of experience or experience.

In the first passage we have quoted above the components of Ojas and Samadhi, or the components of words Structure and symmetry due to orderly ascent and descent are prominently noticeable in the word structure. The passage is particularly abounding in abundant Sabda guhas (word potentialities). Coming to Artha gunas or meaning the conception and grasping of the original meaning of the words is important. What ultimately emerges out of them is a great Madhurya. Where the words are distinct with their meaning and sound images. All this leads to a great strikingness of utterance which provide a special charm and what Hardy Wants to suggest. According to Vamana, perfection comes to us an expression when there is a perfect adjustment of Sound and sense. The expression like 'exuision', 'well Judged plan' transcend impression' maintained a unique distinguished as verbal expression where the sound and sense are perfectly blended.

Hardy's second style is a mere proposition of information, of all what the eastern scholars call Varta. The manner in which the information was given in an arresting way is sufficient to explain the significant of the narrative. But however Hardy resorts to some critical and reflective expression in order to heighten the impression of the information. The information itself has to reach the readers mind. The expression like 'anormous lorolleries' tried aphorison' and and 'tremendous meeting' serve their purpose in arresting the ear of the reader first and then in the mind.

The third example of Hardy is particularly interesting with its racy humour and free and frank eloquence of the conversations. The conversations of the rustic are particularly charged with a typical into native splender. In fact the into native faculties of the verbal expression on to create the sense of charm in the audibility of the conversation. The expression like 'you will get a hearse' & 'Spring waggon', 'red wheels', 'boughs of laurustinus', add a particular charm to the conversational profoundity of Hardy.

The Gaudi, Panchali and Vaidharbhi subdivision should not be taken as Uktiviseshas or vocable paralles of Sahajokti, Vakrokti and Athsahayokti. However the Gunas represented in the Riti propositions invariably contain in themselves the Ukti or valuable peculiarity concerning the Uktivisesha or verbal distinctness of Hardy. It can be stated that most of the charms of his writings are the higthing effect of his novels comes from the intellgent manner of coaleasing the Latinism with the anglo-saxon profoundity of English Language.
REFERENCES.

4. Hardy the novelist, David Cecil, P. 136.
8. Tess of the D'urbervilles, Thomas Hardy, P. 446.
10. Hardy the Novelist, David Cecil, P. 49.
14. Tess of The D'urbervilles, Thomas Hardy, P. 159 - 160.
15. Thomas Hardy, Duffin, P. 160.