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## RITI IS LITARERY MANNER

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The concept of Riti might have been prevailed even before the times of Bhamaha and Dandin, who mentioned it though by different terms. Like national characteristics, there are also provincial characteristics in manners. Bharatha studied these in the concept of Pravrti. This concept of Pravrti in manners is Riti in speech in literature- “Riti is literary manner.” Banabhatta in his Harshacharita remarks that certain regions of the country produce literature marked by certain features.

*“Sleshaprasadamudechyeshu prathechyevarthamatrakam.*

*Utpreksha Dakshinathyesu Gaudeshuaksharadambarah.”*

Here we have two important words Dakshinatya and Gouda. Bana was not a Dakshinatya. It is interesting to note that Dandin tells that Gaudiya Marga is Paurastya.

As mentioned before Vamana is the first and foremost to develop the conception of Riti and to give it a proper orientation. He is also the earliest known writer, who gives us general definitions of the terms Guna and Riti. He defines riti thus: - “Visishtapadarachana Riti.” The word Visishista is further explained as Visesho Gunatma, therefore according to Vamana Riti is the composition or structure of words consisting of Gunas.

Bhamaha does not seem to have attached much important to the elements Guna and Riti. To him the Alankaras under the general name Vakrokthi constitute the essence of poetry. He refers to the use of some earlier Alankarikas, unknown to us, who held some distinction of manner and treatment between the Goudiya and Vaidharbha kavyas. He however does not give much important to the distinction of the two. According to him, they are neither inferior nor superior to each other. The most important factor to judge poetic beauty is Vakrokthi, the fundamental principle of all Alankaras in his theory of poetry. In addition, if that is existing in the Goudiya poetry it must be accepted in performance to the Vaidharbha. In his opinion that type of Vaidharbha which although – Prasanna, Riju and Komala is neither which in ideas nor possessed of Vakrokthi does not deserve any high amount of estimation simply an account of its being

agreeable to the ear. On the other hand, even the gaudiya can be accepted if it is endowed with Alankara and is free vulgarity and in consistency.

Dandin belongs to Riti School though he never uses the word Riti. In fact, he is the first known exponent of the school, but he gave more importance to guna than riti. As the founder of Guna School, he had to deal with Riti. Since Riti and Guna are connected to each other. In the first chapter of his work, Dandin defines and classifies poetry. Then he discusses the special characteristic of the two extreme moods of composition of Marga viz. Vaidharbha and Gauda. It is in Dandin to these margas that Dandin explains the ten Gunas. Dr.A.K. Warder remarks that Dandin is the champion of the Vaidharbha Style, which he himself cultivated in prose in his novels.

Vamana took up the study of riti defined it as a special arrangement of words and declared for the first time that it is the soul of poetry. “Ritiratma Kavyasya. Visishtapadarachana Ritih. Visesho gunatma.” Vamana then classifies Gunas into those of Sabdas and those of Arthas. The mere excellences of Bandha are sabda gunas. The arthagunas are comprehensive and reach up to Rasa. Vamana himself emphasizes the Arthagunas. Vamana added the third guna Panchali; which is related to Panchala country. The Gaudi in Vamana is not the bad style in Dandin. Panchali is the Vaidharbha de void of Ojas and Kanthi of these three, however vaidharbha is to be achieved by the poets.

Rudrada adds a fourth riti, Ladiya, another geographical name. Rudrata divides them in two sets dissociated from poets of any parts of the country to which their names refer Rudrata relates them to the theme. Thus, like most of others Alankarikas Rudrata also held that Vaidharbhahi stood for a certain sweetness while the gaudi was characterized by force and vigor, gradually the geographical significance of the Ritis was lost and all Ritis were participated by all poets of all places.

Anandavardhana stands at this point holding them that Vishayauchitya regulates the nature of Riti in the several parts of the poem. The Rasas are the Arthas pertaining mere to have their own quality of sweetness, vigor etc. According to Anandavardhana expression appropriates to Rasa is vriti the expression of Artha is the vriti of Kausiki etc., the expression of Sabda is the Vriti of Upanagarika etc. These sabda vritis, upanagarika etc. are the Ritis.

Simhabhupala defines Riti as Padavinyasabhangi and has three Ritis Komala, Kadina and Misra, which can be equated to Vaidharbhi, gaudi and Panchali. Rajasekhara's main chapter the third one Riti called Ritinirnaya is lost. Still, we gather some of his views from here and there. In the description of Kavyapurusha Rajasekhara speaks of three Ritis the same as proposed by Vamana. He considers Vaidharbhi as the best form of poetic style.

Rajasekhara's third chapter of Kavyamimamsa is lost it is called Ritinirnaya. Still we gather some of his views from here and there. In the description of Kavyapurusha Rajasekhara speaks of three ritis. He consider Vaidarbhi is the best. In Karpooramanjari, Rajasekhara speaks of three ritis:- Vachomi, Magadhi and Panchali. This Vachomi is prakrt form of Vaidharbhi.

Bhoja author of two great works, Saraswathikandhabharana and Sringaraprakasa is an exponent of Riti School. He says about Avanti, Magadhi and Latiya ritis.

Kuntaka is the great exponent of Riti School.he realized that Riti comprehends all aspects of expression. According to him riti that is based on the character of the poet.

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