

ISSN: 0976-8165

The Criterion

An International Journal in English

Since 2010

Vol. 5, Issue-I

February 2014

The Criterion



5th Year of Open Access

Editor-In-Chief: Dr. Vishwanath Bite

www.the-criterion.com

Bi-monthly Refereed & Indexed Open Access eJournal

Creative Use of Language in Keats's Odes: A Study in the light of *Rīti Siddhānta* (Theory of Style)

Reena Verma

Research Scholar,

Guided & supervised by Prof. Shrawan K. Sharma, Department of English,
Gurukula Kangri Vishwavidyalaya,
Haridwar, U.K.

Literature is one of the fine arts and it aims at giving rise to aesthetic experience or pleasure. The things described in literature do not delight us directly but it is the creative use of language only which either delights or disturbs us. That's why the creative use of language is one of the much discussed issues in Indian poetics. The language of Keats' poetry is highly innovative and creative. He in his poetry represents the most delightful and unique expression of human soul. It is in his poetry that he preserves and perfects his thought and feelings. For this particular purpose he uses his language creatively impregnated with fine phrasal organization which enables him to transform his basic concept into an effective and meaningful message.

The present paper is a modest attempt to study and demonstrate the creative use of language from the point of view of *rīti siddhānta* of Ācārya Vāmana. The paper also aims at making an assessment of Keats's Odes in the light of *rīti siddhānta* in order to analyze how meaning is conveyed effectively to the reader through the employment of *vaidarbhī*, *pāñcālī* and *gauḍī rītis*.

The early Vedic Indians, like the people of man, preferred poetry to prose as the medium of expressing their thoughts. Various literary devices as figures of speech, vocabulary, phraseology, diction, sentiments of various kinds etc. constitute the very life-blood of poetry. This can be said in a general way without entering into the niceties of academic discussions about the soul (*ātma*) of *kāvya*. The Indian aestheticians have examined the creative use of language from various standpoints as *rasa* (aesthetic pleasure), *alaṅkāra* (poetic figure), *rīti* (style), *dhvani* (suggestion), *vakrokti* (oblique expression) and *aucitya* (propriety) and erected their theoretical edifice on the firm foundation of poetic activity. Though all these various schools or doctrines of Indian poetics, viz. *rasāsprasthāna*, *alaṅkārasprasthāna*, *guṇāsprasthāna*, *rītiprasthāna*, *dhvaniprasthāna*, and *vakrotiprasthāna* deal with the various aspects of *kāvya* yet the central concentration of all these schools is the same i.e. how *rasānanda* (aesthetic pleasure) is received by the *sahṛdaya* (reader or aesthete) through the creative use of language used by the poet. In fact the whole spectrum of the creative use of language as given in Indian poetics is *sahṛdaya*. Among these schools the advocates of the *rītiprasthāna* (the *rīti siddhānta*) explore the conception of the soul of *kāvya* for the first time in Indian poetics. Ācārya Vamana (8th century), the propounder of *rīti* school, declares "*rītirātma kāvyasya*" (jhfrikRek dkO;L;) (Vāmana I: 2. 6) i.e. "the *rīti* is the soul of poetry". Though '*rīti*' is not a new concept with Vamana, but the idea of its constituting the soul of *kāvya* is his contribution to poetical speculations. Emphasizing *rīti* as the soul of *kāvya*, he defines what *rīti* is and explains the nature

of *rīti* in the *sūtra* and the *vṛtti*: “*viśiṣṭā pada-racanā rītiḥ.*” (fof'k"Vk injpuk jhfr%AA) (Vāmana. I: 2. 7), “*viśeṣavatī padānām racanā rītiḥ*” (fo'ks"korh inkuka jpuk jhfr% A) (Vāmana. I: 2. 7. *vṛtti*) which means “the particular arrangement of words (i.e. inflected nouns, pronouns and adjectives together with conjugated verbs) is called *rīti*.” it can be described that the specialty of organization of words and phrases, or the specialty in framing of phrases is *rīti*. Thus, the *rīti siddhānta* (theory of style) of Ācārya Vāmana is based on the creative use of language in consonance with the use of *samāsas* or compounds. In a word, the *rīti* leads to the creative use of language in poetry by emphasizing on the phrasal and verbal organization. This organization is divided into three ways by Ācārya Vāmana which he conceives to be the basis of three *rītis* and this is evident from the following *sūtra*: “*sā tridhā vaidarbhī, gauḍīya pāñcālī cetī*”. (lk f=/kk&oSnHkhZ xkSM+h;k ikapkyh psfr A) (Vāmana. I: 2. 9) which are- *vaidarbhī*, *pāñcālī* and *gauḍī*.

The first *rīti vaidarbhī*, is a *rīti* based on the use of the *asamāsa* i.e. the phrasal organization, devoid of compounds. It has *mādhurya* (melody) which generates special delight by liquefying the reader’s psyche. It also includes the use of phonemes and syllables suitable to produce rhythmic effect, especially the repetition of the same vocal class- nasal, semi vowels and short syllables with a total absence of hard consonants. It is experienced more and more in compositions delineating the *sambhoga śṅgāra* (erotic sentiment due to union), the *vipralambha śṅgāra* (erotic sentiment due to separation), the *karuṇa* (sentiment of pathos), and the *sānta rasa* (sentiment of quietitude). The second *rīti* is called the *pāñcālī*, a *rīti* based on use of the *madhyama- samāsa* i.e. the phrasal organization, made up of small compounds .It pervades the entire mind of the reader immediately even as fire catches the dry fuel. It consists of *prasāda guṇa* (the excellence of perspicuity) particularly. This excellence is produced by the phrases which are easily understandable. It well accords with different *rasas* which are helped in their arousal due to it. The last type of *rīti* is *gauḍī*, a *rīti* based on the use of the *dirgha-samāsa* means the phrasal organization made up of long compounds. It has *ojas* (elegance) which excites and inflames the psyche, expanding it. It attains prominence in the delineation of *vīra* (heroic sentiment), *bībhatsa* (sentiment of disgust) and *raudra* (sentiment of anger). It is generated by the repetition of plosive bilabial /p/, /b/, affricate palato-alveolar /dʒ/ /tʃ/, plosive alveolar/t/, /d/, fricative dental /θ/ /ð/, fricative alveolar/s/ /ʃ/.

In nutshell *rīti* is all about the arrangement of words as phrasal organization and it is the combination of phrasal organization, *rasa*, *guṇa* and *alamkāras* which imparts intended meaning to the *sahṛdaya* (reader). Thus, *rīti* is an unavoidable link to the cohesive network of *rasa*, *guṇa*, *alamkāras* and phrasal organization.

So far, till now an effort has been made to introduce the conception of the *rīti siddhānta* (theory of style). Having categorically ascertained the nature and the types of *rīti* as propounded by Ācārya Vāmana, it would now be appropriate to take the issue with the subject of the current enterprise. To test how valid the *rīti siddhānta* of Indian poetics would be for an alien literature, would entail the application of it to the works in a non- Sanskrit language. The English Romantic poetry, especially, John Keats’s poetry could here be studied and assessed in the light of

Vāmana's *rīti siddhānta*. Among the Romantic poets, Keats's poetry presents a unique blend of poetic and visual arts and he uses words to paint his poetic pictures. He is basically a pictorial artist in words and all the essential qualities of a painter are present in him. The only difference between a painter and Keats is that a painter uses brush and paints to paint a picture, Keats uses pen and words. He possesses a vivid imagination which helps him to visualize even abstractions and imaginary objects to employ various colours in his word – paintings. For this very purpose of word-paintings, he fondly employs a series of compounds in his poems to enhance the beauty of the poetic expression. The important aspect of his poetic genius is his love of fine and imagination phrases. These phrases, either borrowed or coined by him, are like germs studded in the ornaments of his poems and glitter distinctly. In a letter to his friend Bailey, he wrote, "I look upon fine phrases like a lover" (Bate 51). His love for fine phrases led him to choose them from various sources and to enrich the texture of his language and enhance the beauty of his expression. It is this phrasal organization that enables him to transform his basic concept into an effective and meaningful message. His profuse use of *samāsas* in consonance with suitable *rasas* and *guṇas* enables him to reveal whatever is beautiful in nature and human life. Due to this extreme love of Keats for phrase, in order to realize the hidden account of Keats's poetry, I decided to analyze his odes in the light of Vamana's *Rīti siddhanta*.

Keats's odes are the executive lyrical expression of the essence of his poetic genius. They have the wings of music and melody on which his thought soars high in the world of imagination and is brought back to the consideration. He has succeeded in presenting various shapes of beauty in his odes which are the spontaneous overflow of his powerful feelings. His odes like all great poetry, in fact, reveal to the reader no striking novelty of thought. They are just revelation of different moods of the poet through the depiction of various themes as the transitory nature of human pleasures, the excess of sorrows in human life, the permanence of nature and art. The emotions that pulse through them are as old as man's aspirations and man's aching heart. But nowhere in our literature, save in some of Shakespeare's Sonnets, do these emotions affect us with the same haunting pathos, for nowhere else do they find such intensely imaginative expression. The basic concern in all his odes can be well explained in the words of Wright Thomas and Stuart Gerry Brown,

All written in May 1819, "Ode to a Nightingale", "Ode on a Grecian Urn" and "Ode on Melancholy" grew out of a persistent kind of experience which dominated Keats's feelings, attitudes, and thoughts during that time. Each of them is a unique experience, but each of them is also, as it were, a facet of a larger experience. This larger experience is an intense awareness of both, the joy and the pain, the happiness and the sorrow of human life. This awareness is feeling and becomes also thought, a kind of brooding as the poet sees them in others and feels them in himself. This awareness is not only feeling; it becomes also thought, a kind of brooding contemplation of the lot of human beings, who must satisfy their desire for happiness in a world where joy and pain are inevitably and

inextricably tied together. This union of joy and pain is the fundamental fact of human experience that Keats has observed and accepted as true.

(Wright Thomas and Stuart Gerry Brown 658)

All the themes, dealt with in his odes, are soft and pathetic and don't have any tinge of energy or enthusiasm so the examples of the *vaidarbhī* and *pāñcālī rītis* are quite conspicuous in his odes. At times, the excess of sorrow and sufferings results in disgust, fury, or anger and this mood of the poet is also well exhibited in his odes here and there which provides a proper ground for the presence of the *gauḍī rīti* also.

Let's begin with the evaluation of "Ode to a Nightingale", which is about a dream, about an escape from this world of fever and fret and about capacity of imagination to transcend life's painful realities. The major concern in it is Keats's perception of the conflicted nature of human life, i.e. the interconnection or mixture of pain and joy, intensity of numbness or lack of feeling, life and death, mortal and immortal, the actual and the ideal, and separation and connection. On the surface it seems to be about the sense of pleasure provided by the bird to the poet, about the contrast between the bliss of the bird- song and the reality of human life, about the poet's desire to escape into the world of beauty forever and the subsequent realization of the impossibility of the attainment of such a desire. But it is not only what it seems to be on the surface level. In fact, it is a magnificent expression of the poet's philosophy of life – 'to stretch out after the Beauty that is eternal and abiding'. The parallel ideas of mortality and immortality, contrast between transience and permanence, sadness and permanent bliss - all are suggestive of the sentiment of pathos. In the terminology of Indian aesthetics, the poet has used *karuṇa*, *śānta*, *bībhatsa*, *adbhuta rasas* and because of this variety of *rasas* the poem has space for *vaidarbhī*, *pāñcālī* and *gauḍī* because *rasas* are the essential constituents for differentiating the *rītis*.

The very opening stanza describes the lazy mood of the poet with help of the suitable phrases having long vowel sounds:

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull- opiate to the drains,
One minute past, and Lethe wards had sunk. (ll.1-4)

The diction used in these lines contributes to the total effect of languor that is produced by the song of the bird. The poet lapses away into a kind of swoon on hearing the ecstatic song of the nightingale and seeks oblivion and this theme is aptly suggested by the poet with the help of suitable words and phrases. In the first two lines the poet uses the literary device *utprekshā* to compare his dullness created by the pain with the feeling of a drunken man or with one who gets drug to forget his pain and lives at that moment in happiness. The hypnotic quality of the poem is the result of close combination of sound and meaning. The use of diphthongs and heavy vowel sounds in the words- "heart", "aches", "drowsy", "pains", "though", "emptied", "opiate", "drains", and "numbness" is also appropriate and supportive to the theme of drugged numbness and shows the slow motion and laziness. The reader also feels himself drowsy because of the phrases used by the poet as- "a drowsy numbness", "as

though of hemlock I had drunk”, “emptied some dull opiate to the drains”, and “Lethe wards had sunk”. However, for the particular purpose of showing laziness and complete inactivity in the phrase, “Or emptied some dull opiate to the drains”, the poet relies upon a pattern of five "short" vowels followed by "long" vowel (opiate) and "short" vowel pairings (to the) until it ends with a "long" vowel (drains). All the phrases used by the poet here are easily comprehensible and helpful in presenting the mood of the poet, so the lines possess the excellences of verbal and ideal *prasāda* and *saukumārya*. The phrasal organization is also helpful in generating the *śānta rasa* and thus, the reader gets an instance of *pāñcālī rīti* in these lines. The *śānta rasa*, of these initial lines is aptly supported by *adbhuta rasa* (ll.6-10) that a bird could transcend the world of woes and that its song could have the power to lift the hearer up and fill his heart with a joy of an *ālaukika* or super mundane nature. Then the poet shifts the mood of the poem to *karuṇa rasa* by depicting his own desire of death (ll. 51-58) and the reader gets the example of *vaidarbhī*. He himself gives up to the ecstasy of the nightingale’s song and likes to sacrifice his life to this great and consummate moment. He feels, “Now more than ever seems it rich to die” (l. 55) and through his desire of death, he makes the reader to be familiar with his sorrows and sufferings.

After generating the feelings of wonder, surprise and pathos in the reader through separate stanzas of the poem, the poet has tried to combine all these various feelings again in the last stanza of the poem also having the touch of disgust:

Forlorn! The very word is like a bell
To toll me back from thee to my sole self!
Adieu! The fancy cannot cheat so well
As she is fam’d to do, deceiving elf.
Adieu! Adieu! Thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now ‘its buried deep
In the next valley-glades:
Was it a vision, or a waking dream?
Fled is that music: - Do I wake or sleep? (ll.71-80)

The initial two lines (71-72) of the stanza clearly enable the reader to understand the pathetic feelings of the poet at coming out of the magic-spell of the bird’s song and be into the stern realities of the world. The very single word, “Forlorn!” with exclamatory mark explains the pathetic sense and makes the poet as well as reader to realize that he is alone amid the harsh realities of life which is full of worries, tensions and sufferings. The simplicity of these two lines without the cobweb of phrases and literary devices generating the feeling of pathos in the reader fulfills the demands of *vaidarbhī rīti*. After realizing that till now he was in the spell of his imagination which tried to deceive him by her false spell of joy and pleasure, the poet dislikes his imagination calling her, “deceiving elf”. In fact, the poet here introduces two (new) ideas—one is that even the song of the nightingale cannot be heard constantly and that it must fade away before long. Secondly, the poetic imagination itself has only brief flights and that, at the end of a

poetic flight to beautiful regions, one must return to the painful realities of life. It is because of the realization of these two ideas that the reader gets a note of frustration in the words of poet here and at the moment of frustration he dislikes his own imagination and the song of the bird as well. The realization of these two paradoxes and its effect is well explained by Cleanth Brooks, “The world of the imagination offers a release from the painful actuality, yet at the same time it renders the world of actuality more painful by contrast.” (31). So, the poet draws away to his imagination saying that it can impart only momentary pleasure and then he again has to face the harsh realities of life. These words of poet’s realization make the reader to be one with his troubles as well as of his own. The repetition of the word “Adieu!” expresses the strong disliking of the poet for the song of the bird as well as for his poetic imagination. This feeling is also expressed by the phrases used by the poet as “Adieu! Adieu! Thy plaintive anthem fades/ Past the near meadow...” the song which was hitherto regarded as joyous now seems him to be as “melancholy strain” because it makes the poet to be more pathetic and makes him to think that the pleasures provided by the song are far-far away from the approach of human beings. The poet has personified the fancy and used the pronoun ‘she’ for ‘fancy’ in these lines and the personification is quite apt and appropriate to exhibit the deceiving and treacherous nature of the imagination like that of a lady. The repetition of plosive bilabial /p/, labio dental fricative /f/ and plosive alveolar /t/ & /d/ sounds, the use of long compounds to express the intended meaning and the arousal of the sentiment of disgust in the lines 73-78 witness the presence of *gauḍī rīti* here. The last two lines, “Was it a vision, or a waking dream?/ Fled is that music: - Do I wake or sleep?” express the wonder and surprise of the poet because he is doubtful about the experience experienced by him. He is in a state of uncertainty to the existence of the song or of the nightingale. The rhetorical questions being asked by the poet are complete phrases and clearly reflect the doubt of the poet so; the poet has ended the poem with *pāñcālī rīti* to express his doubt about the experience he has experienced after listening the nightingale’s song.

After this well famed ode the next one to be evaluated is “Ode to Psyche”. This ode is written by Keats to celebrate the ability of art to immortalize truth and beauty. It is a purely fanciful piece of art where the poet introduces a thought into the body of the poem that takes the reader back to the Greek mythology- the Greek legend related to the love of Cupid and Psyche. Psyche, a king’s beautiful daughter with whom Cupid, the god of love, fell in love and who was, after many vicissitudes, united with him. Keats has employed this legend metaphorically, to express his ideas about the maturing of man’s soul through suffering and trials and its final perfection through its association with Love. Graham Goulden Hough has rightly remarked about the theme and content of the poem, “The Ode to Psyche...seems the most purely fanciful. It would be easy to take it as a piece of lovely decorative mythology; but it is probably something more” (172). Regarding the study of ode, one thing is note-worthy that the ode manifests the *adbhuta rasa* to a great extent but at times, the reader also gets the impression that the poet he shifts his way from *adbhuta* towards *śānta*, *karuṇa* and a little bit of *śṛṅgāra* also. As

the poet has used the *rasas* essential for *pāñcālī* and *vaidarbhī rītis*, the examples of both *rītis* are found in this poem.

The poet's regret at the lost status of Psyche in society is appropriately revealed by the employment of *karuṇa rasa* and thus exemplifies *vaidarbhī*:

Yet even in these days so far retired
From happy pieties, thy lucent fans
Fluttering among the faint Olympians,
I see, and sing, by my own eyes inspired.
So let me be thy choir, and make a moan
Upon the midnight hours! (ll. 40-45)

The description displaying the poet's pity for Psyche is dominated by *karuṇa rasa* and presents an evidence of *vaidarbhī*, to impose the demanded effect on the reader so that he could realize what Psyche has lost and consequently could sympathize with her for her negligence in the society. The starting of the lines with, "yet even" clearly indicates the delay for something and further the words, "so far retired" in the same line indicate the extremity of that delay. The words, "fluttering" and "moan" in these lines are helpful in intensifying the *karuṇa rasa*. The word, "fluttering" serves dual purpose for the poet by conveying the meaning, "restlessness" and the continuity of the same restlessness and the word "moan" in its original sense clearly depicts the loss of something or someone and thus both of these words accentuate the pathetic feelings of the reader for Psyche. The poet has imparted the quality of music and melody with the repetition of nasal sounds /m/, /n/, and /ŋ/ and the rhyming words like- "fans- Olympians", "retired-inspired". The lines though have some small compounds yet these do not interrupt the aesthetic pleasure of the reader and the reader easily grasps the meaning, so this description possesses *mādhurya guṇa*, the essential aspect of *vaidarbhī rīti*.

As the poem deals with the legend of a mythological deity it contains a number of effective compound epithets which not only convey the meaning aptly and vividly, but also enhance the sensuous appeal of the poem. The use of comprehensible compounds and epithets in the description of Goddess Psyche as well as in the description of the temple imagined by the poet for the goddess, aptly witnesses the presence of *pāñcālī*:

Yes, I will be thy priest, and build a fane
In some untrodden region of my mind,
Where branched thoughts, new-grown with pleasant pain,
Instead of pines shall murmur in the wind:
Far, far around shall those dark-clusters'd trees
Fledge the wild-ridged mountains steep by steep;
And there by zephyrs, streams, and birds, and bees,

The moss-lain Dryads shall be lull'd to sleep; (ll.50-57)

Here, the poet uses an elaborate metaphor- the mind of the poet is compared to the forest, full of varied beauty of Nature and myth; his thoughts are compared to the pine trees, in the midst of which he will build a temple dedicated to the worship of Psyche; the buds, blossoms, flowers and stars are apparently his verses, The heaven created for Psyche is a beautiful and tranquil one, and the landscape is also distinct, for the poet is describing the landscape of the mind, not a physical one and the sense of beauty is reinforced with the help of suitable adjectival and hyphenated phrases and epithets like- “untrodden region of my mind”, “branched thoughts”, “pleasant pain”, “those dark-clusters'd trees”, “the wild-ridged mountains steep by steep”, “The moss-lain Dryads” etc..

The next ode to be dealt with is “Ode on Indolence” which is a poem in praise of indolence. The story of the ode is extraordinarily simple- a young man spends a drowsy summer morning lazing about, until he is startled by a vision of Love, Ambition, and Poesy proceeding to him. He feels stirrings of desire to follow the figures, but decides at the end that the temptations of his indolent morning outweigh the temptations of love, ambition and poetry. The principal theme, that the pleasant numbness of the speaker's indolence is a preferable state to the more excitable states of love, ambition and poetry, is expressed with the help of fine phrases and images. According to the need of the mood and theme, the poet has used *śānta*, *adbhuta*, *raudra* (anger) and *bībhatsa* (disgust) *rasas* in the poem so the ode exemplifies *pāñcālī* and *gauḍī rīti*.

The description of the relaxed and indolent mood in the poem exemplifies the use of *pāñcālī* aptly:

Ripe was the drowsy hour;

The blissful cloud of summer-indolence

Benumb'd my eyes; my pulse grew less and less; (ll.15-17)

The lines depict the extreme climax of the laziness and pleasant numbness with the help of comprehensible compounds, “the drowsy hour” and “The blissful cloud of summer-indolence”. The diction in the form of adjective “ripe” and verb “benumb'd” is also quite supportive to the mood of the description.

To describe the anger and irritation at the repeated appearance of the figures, the poet has employed *raudra* and *bībhatsa rasas* quite appropriately. These *rasas* are suitable to *gauḍī rīti*. Depicting his strong dislike and disgust for the figures the poet ends the poem with a note of rejection:

So, ye three Ghosts, adieu!

A pet- lamb in a sentimental farce!

Fade softly from my eyes, and be once more

In masque- like figures on the dreamy urn:

Farewell! I yet have visions for the night,

And for the day faint visions there is store;

Vanish ye Phantoms! From my idle spright,

Into the cloud, and never more return! (ll. 51, 54-60)

In these lines the repeated use of Apostrophe with the words and phrases like-“adieu!”, “A pet- lamb in a sentimental farce!”, “Farewell!”, “Vanish ye Phantoms!” and “and never more return!” enables the reader to understand the angry, disgust and threatening mood of the poet. The repetition of harsh sounds like alveolar fricative /z/, plosive alveolar /t/ & /d/, plosive bilabial /p/ & /b/ also supports the mood of the lines. The words, used to address the figures as “Ghosts!” and “Phantoms!” generate a haunting effect on the reader’s mind and it is this haunting fear which naturally creates a disliking for such images. The *bībhatsa rasa* generating the feelings of disgust combined with harsh sounds and long compounds present here the example of *gauḍī rīti*.

The next well- known ode to be analyzed is “Ode to Autumn”. It is a lyric of Keats’s objective and unbiased sense of creativity, which comprises a holistic view of hailing the personified autumn (*śarad*) with all that “she” has and has not. His simple love of Nature without any tinge of reflectiveness and ethical meaning finds expression in the poem and he has successfully expressed the beauty, the charm, the symphony of Autumn, and the ageless human activities in the lap of Nature with the help of suitable phrases. A mood of complete serenity envelops the whole poem so it has the prominence of *śānta rasa* and the excellence of perspicuity i.e. *prasāda guṇa*. The combination of easily understandable phrases, *śānta rasa* and *prasāda guṇa* is essential feature of *pāñcālī rīti*, so the reader enjoys the examples of *pāñcālī* in the poem.

The main theme of ode is ripeness or maturity which comes through a calm resignation to the human destiny and acceptance of even the ugliest facts and aspects of life. The theme of the poem is well explained by presenting autumn’s role in bringing about physical ripeness with the help of fruitful phrases in the following lines:

Season of mists and mellow fruitfulness!
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees, (ll. 1-5)

The beauty of autumn is emphasized through phrases like; “Season of mists and mellow fruitfulness!”, “Close bosom-friend of the maturing sun”, “the thatch-eaves run”, “the moss’d cottage-trees”. The phrase “moss’d cottage trees” having a native English flavor, makes the description of the autumn quite authentic. The words in the description do not appear to be randomly used, but they seem to have a pattern: the hard and soft sounds come in pairs. In the second line, “close bosom friend of the maturing sun,” the reader notices, “close” and “bosom” go together, with “close” being loud and soft with the hard /c/ and soft /s/, and “bosom” being

loud and soft with the /b/ and /s/. In the third line also, “conspiring with him how to load and bless”, the reader gets a pair of a loud and a soft sound. Autumn is “conspiring” to “load” (loud due to the /p/ and /d/ sounds) and bless (soft due to the double /s/ sound). This gives the whole stanza a generally loud, lively sound with a quiet hiss in the background adding a quiet feeling to it. The word “conspiring” combined with the repetition of soft sibilant /s/ also strengthens the *śānta rasa* as when something is conspired it needs complete silence and secrecy.

All the three passages of the poem are similarly replete with understandable phrases, having the words supporting to *śānta rasa* so the reader evidences the exemplification of *pāñcālī rīti* in the whole poem.

To conclude, the application of *rīti siddhānta* of Indian poetics to Keats’s poetry affirms how creatively he has used all the three *rītis* of Ācārya Vāmana with a view to increasing beauty, enhancing qualities, depicting nature, heightening feelings, delineating the action, activities and circumstances, exposing internal state, delineating character, describing physical beauty, exhibiting objective, depicting scene, characterizing spontaneous movements and put thoughts in tune with feelings. The artistic use of *rītis* in his poetry is found not extravagant and superfluous but quite purposeful in producing a striking and charming effect in it according to the theme and mood of the particular poem. The attempt made in this research paper to juxtapose and contextualize the 8th century *rīti siddhānta* (theory of style) and the 19th century odes written by John Keats paves the way to the fact that in spite of being ages and worlds the acceptability of Vāmana’s *rīti siddhānta* to Keats’s odes is absolutely cognate and classical.

Works Cited:

- Acharya, Narayan Ram. Ed. *Kāvya-lāṅkāra* of Vāmana. Delhi: Motilal Banarasidass, 1983. Print.
- Bate, Walter Jackson. *The Stylistic Development of Keats*. New York. Humanities Press, 1962. Print.
- Brooks, Cleanth. *Modern Poetry and the Tradition*. Chapel Hill: University of North Carolina Press, 1939. Print.
- Hough, Graham Goulden. *The Romantic Poets*. Hutchinson: 1967. Print.
- Keats, The poetry of John Keats: *Lamia, Endymion, Poems 1817, and Poems 1820 Poetry*: 4 Books. An Electronic Classics Series Publication, Copyright © 2010 -2012. Print.
- Sharma, Shrawan K. “Indian Intellectual Tradition: Aesthetics as science and Philosophy of Fine Arts” *Literary Paritantra*, Vol. no.1&2 (spring 2009).
- Thomas, Charles Wright & Stuart Gerry Brown. Ed. *Reading Poems: An Introduction to Critical Study*. Oxford University Press, 1941. Print.