

PREFACE

The present research will give an insight into Indian classical literature. Since long, Indian classical literature has been considered outdated and obsolete by Western thinkers, as well as Indians. Language plays a major role in the development of any literature. Ancient Indian classical literature was written in Sanskrit language. Sanskrit language was beyond the reach of common people of India to understand it. Except a few specialists of the language nobody was interested in Sanskrit language and literature, that is why, it could not spread its edifice on the World canvas. But thank to those experts who with their tireless efforts made it a language of common interest and this was possible only with the help of translated works in Western languages.

Rasa theory enunciated by Bharata in second century B.C. has its relevance in present time also. Rasa theory has been accepted and adopted by Western thinkers as well as Indians. Indian Sanskrit language and literature got its worldwide fame in the eighteenth and the nineteenth century. The rasa theory of rasa or aesthetic sentiment is an objective entity. It has its affinities with T.S. Eliot's theory of objective correlative and practical criticism and with other Western theories. Though it has its deficiencies, but it provides tools to look a literary work with its aesthetic qualities.

In the introduction Indian Sanskrit Poetics and major literary theories of India have been discussed in brief. Indian Sanskrit poetics developed from philosophy and fine arts. The eight major literary theories of India are- *rasa, alamkara, riti, dhvani, vakrokti, guna/dosa, aucitya* and *mahavakya*.

The second chapter emphasizes on the aesthetics or emotional sentiments. The eight *rasas* have been described by Bharata in his *Natyasastra* which are- *sringara rasa* or (erotic), *hasya rasa* or (comic), *karuna rasa* or (pathetic), *raudra rasa* or (furious), *vira rasa* or (heroic), *bhayanaka rasa* or (terrible), *bibhatsa rasa* or (odious) and *adbhuta rasa* or (marvelous). These *rasas* have been described in detail with their constituents.

The chapter third is the analysis of Rabindranath Tagore's selected short stories. The collection is 'The Hidden Treasure and Other Stories' comprises eight stories. The collection has been analyzed in the framework of Bharata's theory of *rasa* or (aesthetic sentiment).

The concluding chapter will give light on all these chapters. Rabindranath Tagore a versatile writer of Bengali renaissance has enriched Indian classical literature with its wisdom and spirituality.

Nobody is perfect in this world. For fulfillment of his/her aims, he/she has to take help from his/her predecessors, teachers and from men of great virtue. The present research project would not have been successful without the noble guidance of my supervisor Dr. Manoj K. Vidyalankar and my co-supervisor Ms. Rinu Yadav. With their sincere efforts this project has completed and came out in colors. I thank both of them from the bottom of my heart.

I also would like to thank to all the faculty members of the Department of English of the Central University of Haryana, Dr. Bir Singh Yadav (Head of the Department), Dr. Sanjeev Kumar, Mr. Sudeep Kumar, Dr. Sanehsta, who co-operated me in every matter with their noble thoughts.

I would like to convey my gratitude to my late father Sh. Umrao Singh and my mother Smt. Sharda Devi my brother Satish Kumar with their blessings this project has come true. At last but not least, I would also like to thank my friend Kamal for his technical support in this dissertation and to all those who made their efforts in making this research work successful.

Place: Mahendergarh
Date:

(Salesh)
M. Phil, English
Roll No. 4242