Contents

Preface : I-IV
Acknowledgements : V-VI
Abbreviations : VII

Chapter-I Introduction : I-24
Emotive Background -1-4
Emotive Apprehension of Nature-5-13; Art-Emotion and Human Nature-13-16; Suitability of Literary Theories-17-19

Chapter-II Aristotle and Bharat on Art Emotion- : 25-44
Tragic Pleasure 25-29;
The Rasa-Theory -29-32;
The Sthayibhavas-32-33; Vibhavas 33-34;
The Anubhavas-34-35; The Vyabhicharibhavas-35-36; Rasas- 37-39; Point of View 39-42.

Chapter-III The Early Emotive Tensions : 45-76
The Initial Scene - 46-48; Mutations-48-50;
Ironic Conflict -50-56;
Early Emotive Patterns-56-72.

Chapter-IV Art-Emotion in the Later Novels : 77-103
Rasa-Experience in Tess – 79-81;
Karunarasa-81-87; Vatsalyarasa-87-88;
Sringararasa 88-92;
Rasa- Experience in Jude the Obscure-93-98;
Rasg in The Well – Beloved-98-100.

Chapter-V: Major Emotive Climaxes : 104-142
Tragic Emotion –108-111;
Chapter-VI  **Rasa-Experience and Philosophy of Life**: 143-164

- Value of Rasa-Experience – 144-146;
- Affinities Between Indian and Western Aesthetics – 146-150;
- Rasanubhuti and Hardy’s Philosophy of Life – 150-152
- Attitude Towards Nature – 152-155;
- Metaphysics of Love – 155-157;

Chapter-VII  **Conclusion**: 165-172

Bibliography: 173-180