I have an opportunity to study the 1st chapter of Sahityadarpana in my undergraduate class and post-graduate previous classes. In that chapter Visvanatha has given the definition of Kavya as stated by the artists Mammata Bhattacharya, Vaman, Anandavardhana, Kuntaka etc. and at the end he submitted his own opinion that 'Rasa' is the soul of a Kavya. And similarly I had to study Rasa in Kavyaprakasa during the study of my post-graduate final year class. In Kavyaprakasa I found different interpretation of different critic like as Srishanka, Bhatta Lollata, Bhattacharyya, and Abhinavagupta regarding rasasutra of Bharata. At that time I was very much attracted by Rasa and I determined for the study of Rasa in my future life. In the Bharata's Natyasastra a very remarkable statement has been found where it is said that no meaning can be produced with out Rasa. This produced inspiration for the study of Rasa in my mind. Rasa is the vital element in any literary work whether it is prose or verse.

In my postgraduate (previous class) I studied Meghaduta, a masterpiece of Kalidasa and Uttararasanacarita
of Bhavabhūti which are two famous Kāvya and drama respectively, where Karuṇa sentiment is depicted very artistically by the authors. We find in the sixth chapter of Sāhityadarpana that only Srṅgāra or Vīra sentiment is to be applied as a principal sentiment in a drama, other rasas are subordinate to it. But in the third Act of Uttarārāmacarita, Bhavabhūti it is told that Karuṇa is only one rasa and others are its variations. Therefore I am compelled to feel some contradiction regarding the Karuṇa sentiment which may be principal rasa or may not be principal rasa in a drama. For this reason I want to deal in my dissertation Karuṇa rasa that may also be principal sentiment in Sanskrit drama or not.

(Rabindra Nath Dev Sarma)