can be extended to other genres in other literatures as well. Contemporary novelistic criticism has acquired sophisticated critical tools as a result of changes in outlook regarding the nature of language and literature, brought about by movements like hermeneutics and phenomenology, structuralism and post-structuralism, Freudian psychoanalytical criticism, semiotics and semiology, reception theory and deconstructive criticism. Simultaneously some clearing of the neglected woods of Sanskrit poetics has been done by scholars in India and abroad. The validity of these concepts in the analysis and critical appreciation of novels is emphasised, focussing on representative Indian novels in English.

The introductory chapter discusses the problems involved in applying aesthetics in literary criticism. The study tries to reconcile the objective and subjective polarities involved in literary art and experience. It is shown that a comparative study of the Western and Indian traditions is worth attempting. It emphasises a universal human mind irrespective of age and country. Modern thinkers would benefit a great deal if this were to take place. A bridge would be built not only between India and the West but also between ancient India and modern India.

Chapter 2 defines rasa as aesthetic mood and identifies the emotional potential in all art as crucial and indispensable. Literature itself is seen as a depiction of
moods. The rasa is shown to be present in the emotions depicted in the novels and in its realisation by the readers.

Chapter 3 directs attention to the problem of language and meaning and shows the concept of dhvani as expressive of all the nuances of literary art which hinge on its suggestive power. The language and the technical beauties of the Indian novel in English are seen as aspects of dhvani in their significative capacity.

Chapter 4 identifies, the concept of "aesthetic distance" which is necessary in the aesthetic experience or rasa experience. It is shown to be maintained at three levels, that of the writer from his work and the reader from the work, while it is also shown to be inclusive of the essential distance between art and life.

Chapter 5 envisages the ideal reader who incorporates all these features in his reading experience and is able to enjoy the work of art in its full potential.

The concluding chapter while summing up the various issues stresses the need for bi-cultural vision on the part of the critic or reader to match that of the contemporary creative writers. Such an approach can enhance the appreciation of literature.