PREFACE

Along with the development of the means of communication the people from different corners of the world, came into touch of one other, cutting across the barriers of race, language, country and continent, since this world has become like a global village due to development in the field of information technology, our scope of study also has become vast. Now it is not impossible for a person to be unaware of any aspect of knowledge prevailing in the world if the concerned person is really curious. This phenomenon has given birth to a new mode of study known as comparative study divided into several branches such as comparative religion, comparative politics and comparative literature etc.

In the field to literary study various methods have evolved, generally a common reader, who goes though the literature of more than one language, naturally he/she develops a comparative sense towards literature. When this process is done in a systematic and scientific manner, it is known as comparative literature to the nature. Nowadays the popularity of comparative literature is much in vogue, it is prescribed as a subject at P.G. level in several national and international universities and researches also in this subject are going on.

Actually there is no distinction between comparative literature and comparative criticism. It is as old as criticism itself because comparison and analysis have been and continue to be the basic instruments of literary criticism of the East and the West both since Bharatmuni and Aristotle. In this subject a reader tries to find out the characteristic of one literature into another irrespective of language. Due to the impact of highly developed and sophisticated means of communication, literature is studied with comparative outlook because popular literary works are easily available in translated version. Now any literary standard of any particular classical or common language can be applied to any literature of different language.
Rasa theory has been the prominent subject of discussion among Indian poeticians. The evolution of this theory is the greatest achievement of Indian poetics and this school is just and foremost among the schools discussing the soul of poetry. With the passing of time, this aspect has been expressed by various phrases. Western critics also tried to delve deep into this principle.

Wordsworth (1770-1850 A.D.) is a poet of Romantic age of English literature (1800-1850). Apart from his joint venture of Lyrical Ballads (1798) in collaboration with Coleridge he wrote a long Preface in this book, in which he gives various definitions of poetry. In this he tells about characteristics of poetry of a very high order. With his poetics, we can find a comparative study of his poetry in the context of rasa theory. Besides it an analogous similarity is found between both these two streams. All these matters are the main subject of this research work. Separate chapters have been written in this thesis on the significance of comparative literature, comparative aesthetics and the tradition of Indian aesthetics to discuss the subject in detail so that it may be easily understood.

Thus this research work is based on two poles (i) Rasa theory (ii) Wordsworth’s poetry. During this research work, I had to sweat my guts out because it was a difficult task but with the blessings of Mother Goddess Saraswati and my revered guru, the supervisor of this thesis, Pt. Om Prakshap Malviya, I came over and become successful to finish it.

As for as possible I have followed the norms of MLA Handbook to adopt the procedure of research work, I relied mainly upon the original sources for the purpose of citation but those quotations and citations which are very significant but not available in original form or out of my reach due to lack of reprint or any other cause, I took the help of secondary sources to cite them, considerable under the norms and procedure of M.L.A. Handbook.
The lines quoted from the poems of William Wordsworth have been adapted from The Collected Poetry of William Wordsworth but lines quoted from the poems of other poets of English or any other language have been adapted either from the original sources, or from secondary sources.

In the end, I recall the maxim expressed by great poet of Sanskrit, Kalidas *Dys'k% Qysu fg iquuZorka fo/kÙksA^ which means after the achievement weariness of labour goes out and a new freshness is felt.

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