CHAPTER 6

CONCLUSION
The wonder that was India has been explained by A L Basham in an excellent way and this was an eye-opener both to the East and the West. Following this investigations, researches and studies were under taken to bring to light the great as well as little Indian traditions. The process is still continuing. It is indeed a great truth that India was far ahead of all Western countries with regard to vast and varied knowledge in various fields even before the dawn of Christian Era. Though India had a great set back in its brilliant works to achieve the maximum knowledge power due to many reasons it is indeed a pleasure to note that now we are again gradually moving to the same position in the world.

The Sanskrit world has stated that music and literature form the two breasts of Sarasvatī, the Godess of knowledge. It may be noted that in the maxim the first mention is about music. It is music or a rythm that is prevelant in one and all movements in the whole Universe. Without music the state of the universe cannot be imagined even. Understanding this great truth our ancient seers and sages gave shape to Sāmavēda, the Veda of music. From this period onwards we can see that the Indian music was gradually growing in many directions.

Bharata, the sage, in his Nāṭyaśāstra, has put a firm basis to Indian drama, Music, Art forms, Actions, Literary criticism so on and so forth. The Indian theatre was of great attraction to the westeners. We had surpassed all the world countries even in the minute details of fine arts.
The present scholar's humble attempt in the previous chapters is to bring forth the contribution of Bharata's theories on music. Of course a backdrop, study of Bharata and his works etc form an unavoidable part in such a study.

Indian music has its own special features and that is why Indian musicians could shine even recently among the top class musicians in the world. The present writer does not hesitate to place or record that these investigation is not perfect and the last word in this direction. But it is simply hoped that those who are well-versed in music will pay great and more attention to Bharata and his views on music, musical instruments etc. Extensive study of the great Indian work on arts is a sine-que-non and it is humbly hoped that the study in the previous chapters will be an eye-opener. The new generation should come forward to study the great Indian heritage and establish before the world that our nation is a great grand mother of the whole universe nurturing all sorts of arts for the well being of humanity.

What will be this world if there was no music? We cannot imagine even such a situation. There is music in each and every features in the whole nature. Our ancient poets have beautifully highlighted this. Music paves the way for inner, intellectual and physical growth. Music therapy is an emerging area in the field of health science now a days.

Keeping all these in mind, the present writer has just tried to highlight Bharata's musical theories with the hope that more studies will
be under taken in the area by researchers both in the field of Sanskrit and Indian music. This humble attempt to explore the contribution of sage Bharata to Indian music, the foundation laid down there, its influence till this time, the glory and wisdom embedded in sanskrit, the cultural language of India etc. let create in the minds of the new generation a divine music for sustaining our mother nature, humanity, human values, peace, fraternity, oneness etc. and destroy all evil thoughts.

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