In the following concluding lines some primary observations are stated again.

We have deliberated in the first chapter of the work in respect of the prose found in the earlier period i.e., in the Inscriptions etc. which can also be termed as Gadyakāvya. From Subandhu's time prose moves towards its climax and we find at that period the prose-romances (Kathākāvyas) composed by the 'Trio' of Sanskrit poets viz. Subandhu, Bāṇabhatta and Daṇḍin. Vāśvadatta is the earliest of the prose romances composed by Subandhu, Bāṇa and Daṇḍin and hence Subandhu may be called the pioneer in the field of Sanskrit novels.

Obviously VD contains the characteristics of a 'Gadyakāvya' and we find in the work all the types of prose viz. Muktakam, Cūrṇakam, Vṛttagandhi and Utkalikāprāya. Sometimes we come across very simple sentences but most of the sentences of VD are composed with
compounded words. Gadyakāvya in Sanskrit is divided into two types viz. Kathā and Akhyāyikā. Kathā is based only on poet's imagination while the Akhyāyikās are based on historical fact enriched by the poet's imagination. In Kathā, we find the love-story of hero and heroine, the abduction of heroine by hero, their separation and re-union. The metres Aryā, Vaktra and Aparavaktra are found in the Kathā kāvya. All the above characteristics are present in VD. Both the hero and the heroine, Kandapaketu and Vāsavadattā fall in love in dream and with much difficulty they are separated through the curse of the sage and Vāsavadattā gets transform into a stone-image. Ultimately, they are re-united.

The story of VD is very simple. The poet ornamented it with various figures of speech. The work is replete with various Rasas. The Guṇas corresponding to Rasas are also noticed. The source of the story is not found anywhere. In consonance with the requirements of a kathā, the theme is the product of poets' own imagination.
Subandhu employs all the types of dictions in his work i.e., Vaidarbhi, Gauda, Pañcarṣṭ, and Lātī. Hence, his (Subandhu's) style may be termed as 'Vicitra' type.

We notice some poetic defects (Kāvyadosas) also in Subandhu's work, such as Śrutikāṭutva and As'ililatva. He, however, enjoys much popularity among the learned critics. He earns reputation specially for his use of S'leṣa (Pun) in every syllable. He stands next to Bāna in prose composition.

Subandhu is found to be also influenced by the writers of some inscriptions. We also notice some similarities between Subandhu's composition and some works of Kālidāsa, Bhāravi, Bhatti Māgha and other. References to VD are also met with in many works as pointed out.

It is observed that the VD shows the characteristics of folk-lore literature. The folk-lore generally consists of some love-stories where we find the union of the prince and princess in dream, their separation through the curse of the sages, transformation into stone-image of anyone of the hero and heroine and ultimately their re-union. There are
also to be found some supernatural elements such as voice from heaven, talking of birds i.e., Vyamgunā and Vyamgumi or parrot and starling as they come to know the real address of the other and after the first union, they are separated through the curse of the sage and the heroine gets transformed into a stone-image. When the prince decides to commit suicide, suddenly a heavenly voice announces that surely he will be united with his loving spouse immediately and ultimately they are re-united. Some popular beliefs and customs are also found among which Svayamvarapratha, Sahamarana pratha etc. are to be mentioned. Subandhu depicts the characters of the work which are appropriate for a prose romance. He delineates his characters through the descriptions.

Some philosophical and religious elements are also noticed in the work. We find both the Āstikya and Nātikya dars'anas in the VD. References to Nyaya, Mīmāṃsā, Baudha, Jaina and cārvaka schools of philosophy are available in the work. Some mythological references are also found in VD, which proves that our poet has vast knowledge of the s'astras.
The political and social condition of that period also reflected to some extent. There prevails justice, happiness and virtue among the subjects of the kingdom. Vice has no place and the doers of the sins are strictly punished by the king.