CHAPTER NINE

CONCLUSION

Being a Mahākāvyya, Naiṣadhitīyacarita is a piece of literary art with a high standard of scholarship. The poet’s effort to create a work not so easily intelligible is evident in many verses. But even then his masterly poetic presentation captivates the reader. Many number of branches of Sanskrit learning have been utilized by him, that too with appropriate usages conveying intended meaning. Grammar too is not an exception in displaying his poetic excellence.

Being a treatise on the basic structure of Sanskrit language the Āṣṭādhyāyī of Pāṇini treats the words in different dimensions. Following the Pāṇinian path, the combination of sounds, to form Sandhi, word-formation by enjoining different roots and suffixes, compounding of words, and relationship of words in a sentence are the topics discussed in the thesis. The composition of Naiṣadhitīyacarita is in such a way that it provides enough to quench the thirst of a grammarian. An earnest attempt has been made to illustrate as much applications as possible.
When one goes through *Naiśadhīyacarita*, one feels that language is an object of astonishment. This *kāvya* is superior to all other works by the thoroughness with which it expresses the ideas covering the entire material of grammar. Versatility is the hallmark of Śrīharṣa. His boldness to experiment new approaches is evident every now and then. One of them is his fascination in interweaving the grammatical aphorisms as such and that too devoid of any hindrance to the enjoyment of the poem. Only a thorough grammarian can present such a suggestive meaning by incorporating the aphorisms as such. The fact is that it doesn’t cause any intricacy and at the same time enhances the beauty of the poem. This is one of the uniqueness one finds in Śrīharṣa.

The illustration of Taddhita word-formation discloses the poet’s power of minute observation, care and completeness. He includes as many number of Taddhita suffixes as possible in the poem. He succeeded very much in applying these words to suit the situation. The *kṛt* suffixes used for forming words also deserve mention. A good number of such formations can be collected from the poem. He holds a rare capacity in balancing the grammatical rules and poetic beauty. The practical side of grammar is very much evident here.
Compounds enable compactness. This unique power of language is exploited very much by Śrīharṣa. He is amazingly adept in creating compressed expressions to create the intended impact in a befitting manner.

The arrangement of words in groups so as to convey some sense, using case-inflexions is another topic which displays Śrīharṣa's vastness of grammatical knowledge. The applications of Kāraka-Vibhaktis are manoeuvred by Śrīharṣa quite genuinely. Euphonic combinations also deserve mention. The poet's fascination of the 'putting together' of words reveals, how marvelously the language operates in conveying different ideas with same words when dissolved differently.

Extraordinarily wide is his knowledge. He even extended the field of his investigation to create rare usages, that too in full agreement with the rules of grammar. His incessant labour to put forth almost all aspects of grammar enthralls the reader. His grammatical affinity lifts up his poetic merits and is highly praiseworthy. Though every science is treated with equal enthusiasm in his work, the science of grammar deserves special mention. Though grammar plays a vital role in his work it never mars the beauty of the poem, nay, it enhances its excellence.
Naiṣadhiyacarita discloses how a poet's eminent intellectual qualities suit the literary fabric. So it is very apt to refer as a Śāstra-Kāvya. Though Naiṣadhiyacarita is a theme of love, highly intellectual matters are taken into consideration. Thus bringing together all components of a Mahākāvya in a novel way, Śrīharṣa outshone all his predecessors by the excellence of his work.