CHAPTER EIGHT

CONCLUSION

In the present dissertation, the six schools of Hindu philosophy as reflected in the Naiṣadha-carita, one of the five great epics, by Śrīharṣa are discussed. The work is prepared in eight chapters of which six chapters are devoted to the six systems of philosophy.

With a view to embellishing the literary theme of the Naiṣadha-carita, Śrīharṣa has exploited different philosophical theories. With the philosophical features of different systems of Indian philosophy, he has successfully designed his poetic art. We come across the indication of different tenets of different philosophical systems.

To start with, the Nyāya-Vaiśeṣika philosophy has been taken up by us. The Nyāya-Vaiśeṣika system has been cited as evidence as a prelude to the Vedānta system. Śrīharṣa appears not to accept the opinion of the logicians’ about the prospect of man. He is not ready to accept the concept that the man ends up in being rendered to a stone-like state on final release from mundane sufferings. In case of inert matter also, he very minutely observes that consciousness must not lose anyway. With the original plot of the poem, lots of other theories of this allied system have also been associated.
In his *Naiśadha-carita*, Śrīharṣa refers to some tenets of the *Sāṅkhya* systems. On way to Damayanti's *svayamvara*, Nala observes that gods are nectar-incarnate; for their physical forms are but ambrosia that they drink. To bring the idea, the poet has referred to the *Satkāryavāda* of the *Sāṅkhaita* to describe the heavenly pleasure in a very brief manner, the poet Śrīharṣa has expressed, in the context of Damayanti’s answer to the maiden messenger of gods, his patriotic feelings for the mother-land India.

In the same way, *Yoga* philosophy also occupies a very important place in the present epic. This system has been taken into account in describing the spiritual discipline of Nala, the hero of the poem. The poet of this present epic, has utilized the doctrinal practices in a very well manner, as the yogic exercises are very much beneficial for the physical peace, physical restraint and contentment. Poet Śrīharṣa, in his epic, refers to some yogic achievements that enhance the greatness of the epic. King Nala, the hero of the poem, is depicted as a *Yogi*. Some verses are found in this epic in which the poet has adverted to some important features of yogic accomplishments with proper terms of the philosophical tenets. Here from, it can be inferred that Śrīharṣa was well-acquainted with the yogic process.

The poet, Śrīharṣa, has depicted king Nala talking with the swan, the messenger of love. The swan has been asked by the king, Nala, to convey the love-message to his lady-love princess Damayanti. The poet
has observed that, listening to the king’s words, the swan has spontaneously do the job following the manner of knowledge of \textit{Mimāṃsā} that requires no help for exhibiting its validity. The theory of self-evidence of knowledge has helped the poet to indicate the self-evident nobility of the swan. Through the goodness of the swan, the romantic character of the poem has been brought into light.

Like other systems of Indian philosophy, the system of \textit{Vedānta} also finds a position in the epic of Śrīharṣa. Several references to the \textit{Vedānta} doctrine of realization of \textit{Brahman}, the Absolute are found. In the \textit{Naiṣadha-carita}, the characteristics of liberation and the wordily state – joy and delusion is referred to. As rightly mentioned by Prof. K.K. Handiqui, there is an allusion to the \textit{Vedāntic} theory of dreams in the first canto of the epic. Likewise, other tenets like subtle body, which is considered to be the shelter of the sense organs, are referred to in the \textit{Naiṣadha-carita} by poet, Śrīharṣa. An elaborate description of the devotion of the \textit{Upaniṣad} to the Absolute is also reflected in the \textit{Naiṣadha-carita}.

From a study of the epic of Śrīharṣa, we may conclude that Śrīharṣa is not only a poet but a true philosopher also. Thus in him one can have a scholar with equal expertise in both Indian literature and philosophy.