

CHAPTER.6. APPRAISAL

6.1 SUMMARY OF THE FINDINGS

Dīkṣitar's compositions are filled with Bhakti. Various aspects of Bhakti like *Kīrtana*, *Smarāṇa* and *Pādasevana* are expressed in various ways. God is approached through various forms of love like *Vātsalya* (parent-kid love) and *Dāsyā* (servitude) in several songs. His Bhakti is a fusion of Bhakti and Yoga. His Bhakti is Yoga-based. The first statement in the hypothesis is proven in the thesis. But the second statement (i.e. *Dīkṣitar* is holistic) which is derived out of some secondary source(Sridhar, 2019) is not proven to be right while going through the primary source. Therefore the word 'holistic approach' has been removed from the title of the thesis.

6.2 CONCLUSION

Dīkṣitar's Bhakti is Kathenotheistic and therefore certainly non-fanatic. His Bhakti's objective is peace. His Bhakti emerges from the internal peace and it merges in it. This is his Yoga based Bhakti. This kind of Bhakti is very relevant to society to lead a harmonious life.

6.3 IMPLICATION AND APPLICATION OF THE STUDY

Though there are abundant examples for Bhakti in the vast literature of Saṅskṛta and other languages, this Yoga based Bhakti as found in *Dīkṣitar* is rare. It is there with all devotees but just as a glimpse. In *Dīkṣitar's* literature, it is abundant. *Dīkṣitar* sets a model for Yoga based Bhakti which can be followed by upcoming devotees. The Yoga based Bhakti can be applied in all upcoming devotional arts including literature, painting, dance, singing and sculpture having *Dīkṣitar* as a model.

6.4 STRENGTH OF THE STUDY

Multiple ways of looking at *Dīkṣitar's* literature or discovery of the fusion of Tantra, Bhakti, Yoga and Vedanta is the strength of this study.

6.5 LIMITATION OF THE STUDY

This research was limited to the books mentioned here but compositions that are not found in these books are not explored.

6.6 SUGGESTIONS FOR FUTURE

1. *Dīkṣitar* dived deep in the eternal milky ocean of music and brought out corals and pearls. Through deep interpretation of the *Saṅskṛta* language used for his compositions, we can understand the reason for using a particular *Rāga* (melody) and *Tālā* (rhythm) to the *Sāhitya* (script) and experience the *Bhāva* or emotion he wants to portray. We had a glimpse of the connection that the *Rāgas* he used with *Bhāvas*. But it is not here explored in detail. Moreover, the connection that the *Tālās* have with *Bhāvas* too can be explored.
2. This research was limited to the books mentioned but there are more compositions to be explored.
3. My search for iconography, temple literature in various books and journals has been limited to only certain gods but can be explored further.
4. *Dīkṣitar* in one of his compositions has referred to the medicinal qualities of the mineral waters of *Tāmrāparṇī*. He also knew *Vaidya Śāstra*. This attribute in *Dīkṣitar* can be explored.