CHAPTER I
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A full-fledged account of the sentiment of Hāsya (Hāsya-rasa) is found in the Nāṭyaśāstra of Bharata. It is recognized as one of the eight Rasas accepted by Bharata in the context of Sanskrit drama. Later on along with the other Rasas, Hasya is also accepted as a Rasa to be delineated. This is the position of Hāsya-rasa before the time of Bhāmaha and Dandin whose works, Kāvyālaṅkāra and Kavyādarāda have come down to us as the earliest available works on Alāṅkāraśāstra. The history of Hāsya goes still farther back into the ancient literature. An attempt is made here to trace the origin of Hāsya in these early sources.

SATIRE IN THE ANCIENT LITERATURE

In Rgveda there is a hymn addressed to frogs. It describes the awakening of the frogs at the beginning of the rainy season. The description presents a graphic picture of the phenomenon that is familiar to all Indians. The comparisons have a glint of satirical humour. For instance, the frogs who rested in silence for a year are compared to Brāhmaṇas practicing a vow. When it rains the frogs get excited and lift up their voice:
Again the din of the croaking of frogs is compared with the chants of priests excited by Soma and with the clamour of pupils at schools repeating the words of their teacher. When one repeats the utterances of the other frog, they look like those who repeat the lesson taught by their teacher. Thronging around the pool at the advent of the rainy season they look like Brähmaṇas sitting around the large and brimming felon and talking at the mighty Soma offering:

"Yadeṣāmanyo anyasya vācam,
śaktasyeva vadati ākṣamāṇah;
Sarvam yadeṣāṃ samṛdeha parva,
yatsuvāco vadathanādhyapsu.
Brahmaṇāso atiratṛṣṇa sōme,
saro na pūrṇamabhito vadantaḥ;
Saṃvatsarasasya tadaṁnaḥ pariṣṭha
yanmanḍūkā prāvṛṣiṇāṃ babhūva."  

This hymn of the frogs is interpreted as a satire upon the Brähmaṇas. Although it may be taken as a panegyric of frogs with a magical power of bringing rain, it is not going out

1. Rgveda, VII. 103.1.
2. Ibid., VII. 103.5,7.
of way if we call that a satire in view of the humorous comparisons.

Again a didactic hymn called Aksasukta is interesting for its humorous references although the hymn strikes a pathetic note. For instance there is a note of humour when the gambler deplores his inability to throw off the spell of the dice. When he decides that he should not play with dice and keeps himself away from his friends, the voice of the dice thrown down on the dice board attracts him and makes him go to the gambling hall like an adulteress going to her place of assignation:

"Yadadidhye na davisanyebhi,  
parayadbho'va hiye sakhibhyah;  
Nyuptaa ca babhravo vacamakrat,  
emisedam niskrtam jariivai."

There is a mild humour reflected in Rgveda that describes how men are manifold. Their callings are of diverse kinds. The Carpenter desires a rift, the leech wants to cure a fracture. Again a poet says that he is a poet, his father is a leech, his mother the upper grind-stone and with various minds they strive for wealth like those who search for cattle:

3. Ibid., X. 34.5.
"Nānānam vā u no diyo vi vratāni janānām;
Tasya riṣṭam rutam bhiṣagbrahma
sunvatamicchatīndrāyendo parisrava.
"Kāruraham tato bhiṣagupalatraksiṇi netā nanadiyo;
Vasūyavo'nu gā iva tatsīmedrāyendo pari srava." 4

Some of the moralizing remarks about wealth and women have a tinge of humour in them. For instance in Rgveda it is exclaimed "How many a maiden is an object of affection to her lover for the sake of her admirable wealth". 5 In another instance, the Rṣi addresses the cows and says, "O! Cows, you make even the lean man fat, even the ugly man you make of goodly countenance". "Many a woman is better than the goddess and niggardly man". 6

Thus in the Rgveda there are a number of instances of humour revealing its satirical, cynical and moralizing aspects. In the dialogue among Indra, Aditi and Vāmadeva there is humour in Vāmadeva's words addressed to Aditi and Indra. In a friendly and teasing tone he refers to Aditi's action in leaving Indra behind as prompted by madness as also the action of a demoness called Kuṣavā in reviving Indra out of great deluge and making him get up suddenly with great delight:

4. Ibid., V. 61.6
5. Ibid., X. 27.12.
6. Ibid., VI 28.6
"Mamaccana tvā yuvatīḥ parāsa,
mamaccana tvā kuśavā jagūra;

Mamaccidāpah śiśave mampōyuh,
mamaccidindrāḥ sahasodatiṣṭhat". 7

Again in a friendly lenience Vāmadeva asks Indra:

"Kaste mātaram vidhavāmacakra-
cchayum Kastvāmajighāṁsaaccarantam;

Kaste devo adhi mārdīka āśīd
yat prākṣīṇāḥ pitaram pādaṅghya". 8

'Who made your mother a widow? Who desired to kill
you, as you were sleeping or walking? Which God was in
kindness towards you, when you threw down your father by
holding him by his feet?'.

In the above instances and in many others in the vast
expance of the Rgveda, we find the early glimpses of Hāṣya
with a tinge of satire. Thus from the earliest times, satire
has a role to play in literature. The main feature of
Rgvedic satire lies in the fact that it is inspired by
friendliness and humorous comparison. It does not have the
pinch of hatred, intolerance or anger.

HUMOUR IN THE RĀMĀYĀNA

In the Rāmāyāna, different aspects of humour can be seen. For instance, in a sudden spurt of joy on seeing

7. Ibid., IV. 18.8.
8. Ibid., IV. 18.12.
Maṇḍodarī and mistaking her for Sītā in one of Rāvaṇa's harem apartments, without realising the impossibility of Sītā's stay there, Hanumān shows all the monkey-tricks which spontaneously rouse the readers to laughter:

"Āsphoṭayāmāsa cucumba puccham,
nananda cikrīḍa jagau jagāma;
Stambhānarohannipāta bhūmāu,
nidārāyan svām prakṛtīṃ Kapīnāṃ".9

'He (i.e., Hanumān) struck the earth with and kissed his tail; he was overjoyed and began to play; he moved hither and thither, showing his sportive nature which is common to all monkeys'. Such instances are many. But satire is mostly roused by anger at the negligence of decent norms or accepted duties. The negligence of decent norms can be illustrated by the way in which Kaikeyī put forward her two demands in return for the two boons promised by Daśaratha on a previous occasion. The two demands were: (i) the exilement of Rama for fourteen years and (ii) coronation of Bharata as the King of Ayodhyā. Daśaratha condemns her thus:

"Mayā ca rāmeṇa salakṣmaṇena
prāśāstu hīno bharatastvayā saha;
Puram ca rāṣṭram ca nihatya bāndhavān
mamāhītānām ca bhavābhiharsinī".10

9. Rāmāyaṇa, Sundara-Kāṇḍa, 10.54.
10. Ibid., Ayodhyā-Kāṇḍa, 12.16.
'Let Bharata along with you rule the country without me, Rāma and Lakṣaṇa. May you create delight among my enemies by destroying the city, the country and kinsfolk'. Here the satire is inspired by intolerance on Kaikeyī's shocking transgression of decent norms. Kaikeyī could have demanded the promised boons by asking for other favours. But she chose to ask for banishment of Rāma and coronation of Bharata as against the then norm in practice that the eldest son should be made the King. This is the ground of satirical censure from Daśaratha. She got another, similar censure from her son himself in much stronger terms.

"Kulasya tvam abhāvāya Kālarātririvāgatā;
Āṅgāramupaguhya sma pīṭā me navabhuddhavān".11

'You came as the darkest night (of annihilation) for the nullification of the family. On embracing, indeed, the live coal, my father did not wake up at all'.

Another instance of satirical remarks is in the background of Sugrīva's transgression of the promised duty by forgetting about it. Sugrīva's promised duty was to take steps to find the whereabouts of Sītā. This he had promised to Rāma in response to the latter's help in restoring his Kingdom by killing Vālī. He neatly forgot about it admist

11. Ibid., Ayodhya-Kānda, 73.4.
his joyful moments of enjoyment in the company of his wives. This negligence on his part invited this chiding from Lakṣmana:

"Pūrvam Kṛtārtho mitrānām na tatpratikaroti yaḥ,
Kṛtaṁghnaḥ sarvabhūtanām sa vadhyāḥ plavageśvara".12

'O King of monkeys, he who does not do anything in return for the favour done by the friends, is, indeed, an ungrateful person amongst all the beings and deserves to be killed'.

It is a satirical remark with a threat in it that if Sugrīva did not fulfil the promise made, he would be exposed to the danger of Rāma's anger and killed.

SATIRE IN THE MAHĀBHĀRATA

Thus some glimpses of satirical references can be had from the Rāmāyaṇa. Similarly in the Mahābhārata also some instances can be cited here as certain types of satire:

1) Drupādi discharges the arrows of satire on all those who assembled in the court of Dhrṛtarāṣṭra when she was dragged by Duḥsāsana on being lost by Yudhiṣṭhira in the game of dice:

12. Ibid., Kiṣkindha—Kāṇḍa, 34.10.
"Dhigastu naśtaḥ khalu bharatānām,
dharmastava Kṣatravidāṁ ca vṛttam;
Yatrabhyatītaṁ Kurudharmavelam
prakṣānti sarve kuvavāḥ sabhāyām.:
Droṣasya bhīṣmasya ca nāsti sattvaṁ
dhruvaṁ bhāvaivāya mahātmano'pi;
Rājīstathā hĪmamadharmamugrām
na lakṣayante kuruvṛddhamukhyāḥ". 13

'Fie! the righteousness of the Bharatas is, indeed, lost
and so is the conduct of Kṣatriyas, since all these Kuru
lords in the assembly are mutely witnessing the
transgression of the limit of Kuru-righteousness. Droṇa and
Bhīṣma have no power. Although great the King Yudhishṭhira is
certainly in the same condition. That is why all these
important elders of the Kuru race are not noticing this
terrible misconduct'.

Here drupādī is roused by a situation which shows the
transgression of all forms of decency. She was deeply
distressed by the fact that even elders like Droṇa, Bhīṣma,
etc., were not in a position to stop Duryodhana and
Duḥśāsana from their wicked actions.

2) On the occasion of giving advice to Dhrṛtarāṣṭra on
Rājadharma, Vidura in a satirical tone remarks:

13. Mahābhārata, Sabhāparvam, 60.33-34
Sadime saṭṣu jīvanti saptamo nopalabhyate;
Corāḥ pramatte jīvanti, vyādhiteṣu cikitsakāḥ.
Pramadā kāmayāneṣu yajamāneṣu yājakāḥ;
Rājā vivadāmāneṣu nityāṁ mūrkheṣu paṇḍitāḥ.¹⁴

'These six persons live upon the six. No seventh person is found. The six are to be noted thus: the thieves live upon the negligent, the doctors on the persons suffering from illness, the women upon the lovers, the sacrificial priest upon the sacrificers, the King upon the litigants and the learned upon the fools'.

Here Vidura is making fun of the six types of persons who prosper on the weaknesses of certain other types of people.

3) There is a slight satire in the statement of Śrīkṛṣṇa inspired by what Arjuna says out of despondancy on the battlefield:

"Aṣocyaṁanvaśocastvam prajñāvādamāca bhāṣase;
Gatāsūnagatāsūmāca nānuśocanti paṇḍitāḥ;"¹⁵

Here Śrīkṛṣṇa is taunting Arjuna for what he said about the elders in the opposite camp without realising that his duty on the battlefield was to fight. Instead of doing his duty he started talking like a wise man in confusion.

¹⁴. Ibid., Udyogaparvan, 33.71-72
¹⁵. Ibid., Bhiṣmaparvan, 24.11.
4) There is an excellent instance of satire in the words of Śrīkṛṣṇa addressed to Karna when the latter questioned as to whether it was righteous on the part of Arjuna to discharge the arrow at him while he was on the ground without weapons, Śrīkṛṣṇa chides him saying that he remembered Dharma at least at that moment when he was in trouble:

"Athābravīdvāsudevo rathastho,
rādhēya diṣṭyā smarasīha dharmaṃ;
Prāyeṇa ničā vyasaneṣu magnā,
nindanti daimaṃ kukṛtaṃ na tattat.
Yaddraupadīmekavastrah sabhāyaṃ,
ānāyya tvam caiva suyodhanaśca;
Duḫḥāśanaḥ śakunīḥ saubalaśca,
na te karna pratyabhāttatra dharmam." 16

'Then Śrīkṛṣṇa, seated on the chariot, said "O son of Rādhā (Karna) fortunately you remember dharma at this point. Mostly the lowly persons begin to blame fate, but not their misdeed, when they are in deep distress. When you, Duryodhana, Duḫḥāśana, Śakuni and Saubala brought Draupadī in her single attire to the open court, you did not have any flash of righteousness.'

Here is a sharp condemnation of double standards of Karna.

In the above instances of satire in the Mahābhārata we find the continuation of the tradition of satirical humour found in the early literature of the Vedas. Here the satire is inspired by the misdeeds of the human beings who commit errors and still think themselves to be always right without realising their own pitfalls.

SATIRICAL HUMOUR IN SANSKRIT DRAMA

A character representing humour in sanskrit drama is the Vidūṣaka. He represents humour mostly of the satirical mode. An account of the nature and role of Vidūṣaka is briefly given here. The character of the Vidūṣaka seems to be one of the earliest. He could be met with even in the earliest known group of Sanskrit plays, viz., those ascribed to Bhāsa. The Svapnavāsavadatta and Avimāraka and Cārudatta-these plays wherein the Vidūṣaka appears can in another respect be distinguished from the remaining ten of that group with the probable exception to the Pratijñāya-ugandharāyaṇa. The subject-matter of these is concerned with life-story of the traditional and mortal heroes of royal races. It can be noticed that from the very beginning, plays in Sanskrit dealt with the life-story of either kings or Gods. It should be now noted in addition that the Vidūṣaka is found only in the luxurious company of princes. Wherever the hero is a mortal king, historical or traditional, the Vidūṣaka appears on the stage. When with the lapse of time,
mythology too merged into tradition, even mythological heroes like king Vikrama in the Vikramorvaśīya of Kālidāsa were provided with a Vidūṣaka. That the Vidūṣaka is a personal and intimate friend of the hero-king is obvious even to a casual reader of Sanskrit plays. That the Vidūṣaka is a court fool and that the Vidūṣaka is a confirmed Brahmin fool with physical as well as mental perversions is a tradition accepted by all the later Sanskrit dramatists.

It is noted that the Vidūṣaka is the closest friend of the hero. In Bhāsa's Svapnavāsavadatta belonging to the earliest group of known dramas, the Vidūṣaka is represented as having some of those traits which were later standardised. He refers to hunger and eatables. He is said to be a talkative person which opinion is quite justified throughout the play. But Vasantaka, as he is called here, is not such a perverted fool as he is made to appear in some later plays. He is not only a devoted friend but also a keen observer of human nature and a very resourceful helpmate. There is moreover one duty which is fulfilled by the Vidūṣaka and that is in the form of the introduction of the hero to the audience. This is not fulfilled by any other character and hence it is said to be the purpose and the peculiarity of his. He introduces not only the hero but the scene and the situation as well. In this he has a special skill of creating amusement among the audience with his
descriptions in humorous, satirical phrases. In the Sanskrit plays, whether earlier or later, the Vidūṣaka is utilised to give the description of the particular scene, surroundings and time. Thus in the Svapnavāsavadatta, Vasantaka describes the sights of the garden.\textsuperscript{17}

The Vidūṣaka appears to be a man of wide experience. Thus in the Mṛcchakatika he protests that he is not such a fool as not to know when and where to joke - "yathā nama aham mūrkh-aḥ tat kim parihāsasyapi deśakālaṁ na jānāmi".\textsuperscript{18} Instances might be multiplied to show how the Vidūṣaka and the Vidūṣaka alone is made the mouthpiece of common-sense truths - and most of them are satirical with reference to the hero or other characters. For instance:

(1) "Lotreṇa gṛhītasya kumbhīlakasya asti va pratīvacanam"\textsuperscript{19}
   "What could a thief caught red-handed say?"

(2) "Prāvrṇnadīvāprasannā gata devī".\textsuperscript{20}
   "The queen is as disturbed (i.e., enraged) as a river in rainy season".

(3) "Chinnahasto matsye palāyite nirvīṇṇo dhīvaro bhaṇati dharmo me bhaviṣyati iti"\textsuperscript{21}

\textsuperscript{17.} Svapnavāsavadatta, Act IV, P. 79.
\textsuperscript{18.} Mṛcchakatika, Act III, P. 124.
\textsuperscript{19.} Vikramorvaśīya, Act II, P. 47.
\textsuperscript{20.} Ibid., Act II, P. 49.
\textsuperscript{21.} Ibid., Act III, P. 69.
"The dejected fisherman when the fish escaped from him, might say that he has done a meritorious deed in not killing it".

(4) "Alam atra ghṛṇayā aparādhi sāmanlyān"\(^\text{22}\)  
"Ah, show no mercy. An offender must be punished".

(5) "Bandhanamidāṇīṁ pramadavanamiti matvā  
Pravṛtto rāgalīlam kartum"\(^\text{23}\) (about Udayana in prison).  
"He is happily enjoying his stay in the prison taking it for the pleasure garden".

(6) "Daridra ātura iva vaidyena upaniyamānam auṣadham icchaśi"\(^\text{24}\)  
"You are like a poor patient who longs for a doctor's medicine".

The Vidūṣaka is not merely satirical of others but satirical of himself. In the Mṛcchakaṭikā he complains about himself saying that everything was topsy turvy in his case - "Mama punar brāhmaṇasya sarvam eva viparītam pariṇamati".\(^\text{25}\)  
In several of his statements he intentionally indulges in self-satire, as the following instances would show:

22. Ibid., Act V, P. 115.  
24. Mālavikāgnimitra, Act II.  
"Dangling a sacred thread on my person, I would be a Brahmin and if I put on rags a Sanyasin and if I were to remove all my robes, well, I am a Digambara Jain.

"You alone have recognized me properly. Who else can say I am a man?"

"My feet get stuck to the ground as if I were chased by an elephant in a dream". (In the dream the state of activity is arrested. Only the mind is awake. The Vidūṣaka says that his waking state is no better than the dream state, so far as the activities of his senses are concerned).

4) Here is another exploit of his wherein he is posing as a big pandit:

Vidūṣaka : Candrike, Kimetat? (Candrika !, What are you doing?)

27. Ibid., Act V. P. 134.
Candrikā : Arya, Kaścid brāhmaṇamaṁviṣṭyāmi, (Arya, I am looking for a Brāhmin)

Vidūṣaka : Brāhmaṇena kim kāryam ? (Well what for ?)

Candrikā : Kimanyat, bhojanārthāṁ nimantrayitum. 
(What else for ? To invite him for a meal)

Vidūṣaka : Bhavati, aham kaḥ, áramaṇakaḥ ? (Dear Candrikā Who am I ? Have you taken me to be Jain Sanyāsin ?)

Candrikā : Tvam Kilävaiddikāḥ. (Arya, but you are not learned).

Vidūṣaka : Kasmādahamavaiddikāḥ ? (Why do you underestimate me) Śrīnu tavit. Asti ramāyaṇāṁ nama nāṭyaśāstraṁ (Listen, there is a nāṭyaśāstra named Rāmāyaṇa). Taśmin paṅca ślokā asampūrṇe saṁvatsāre maṇya paṭhitāḥ.(I have studied five verses of this book in less than a year).

Candrikā : Jānāmi jānāmi, aryasya kulocita īdṛśo medhāvibharaḥ. (I know, I know. This scholarship is in keeping with your class).

Vidūṣaka : Na kevalaṁ śloka eva, teṣāmartho'pi ānātaḥ. (Moreover not only the verses but the meaning too is known). Anyacca, aparō, viśeṣāḥ, brāhmaṇo durlabhō'kṣarajño'rthajñaśca. (Don't you know that a Brahmana who knows both the word and its meaning is a rare commodity).
Candrikā : Tena bhaṇa kīm namaitad aksaram ? (O Yes I then tell me what letter is this ? (Nāmamudrikām darāyati) (Shows forth the signet-ring).

Vidūṣaka : (Ātmagatam) Ajānānaḥ kīm bhanīgyāmi, bhavatu drṣṭam evam tāvad bhanīgyāmi (To himself - I don't know what to say; but I have to say something to save my face) (Prakāśam) Bhavati, etadaksaram mama pustake nasti. (Aloud - this letter is not found in my book).

(5) "Vṛddha iva sūkarabastiḥ śuddhavātameya udgirāmi"30

"I emit clean wind like an old pig".

SATIRE IN MAHĀKĀVYAS

Satire finds a place in the Mahākāvyas. In order to get an idea of satirical humour in the Mahākāvya, some instances are presented below from the major Mahākāvyas :

1) In the context of dīlīpa's service to Nandinī for progeny, there is an interesting dialogue between a Lion and Dīlīpa. The whole scene is a part of an illusion created by Nandinī herself to test the depth of devotion on the part of Dīlīpa. The Lion appears to have caught hold of Nandinī and Nandinī is heard to have cried for help. Dīlīpa tries to

rescue Nandinī from the clutches of the Lion. At that movement, the Lion dissuades him from his effort by saying that it was impossible for him to release the cow from his clutches. When Dilīpa offered himself in the place of the cow, the Lion laughed at him and said:

"Ekātapatram, jagataḥ prabhutvam;
navaṁ vayaḥ kāntamidaṁ vapuṣca;
Alpasya hetorbahu hātumicchan
vicāramūḍhaḥ pratibhāsi me tvam". 31

'Unchallenged overlordship of the world, the blooming youth, the handsome body - desirous of giving up all this for the sake of a petty thing (like the cow), you appear to be a thoughtless man in my opinion'.

Thus the Lion makes fun of Dilīpa on hearing about his intention of giving up his life for the sake of the cow. The purpose of the situation is to reveal the greatness of Dilīpa even in a testing situation.

2) The fifth canto of Kumārasambhava presents a rare situation of self-satire by Śiva himself in an attempt to test the depth of devotion on the part of Pārvatī. Śiva disguised as a Brahmacārin appears before Pārvatī who had

31. Raghuvamśa, II. 47.
been deeply obsorbad in penance. After coming to know from Pārvatī's friend that she was performing penance to get Śiva as her husband, Śiva indulges in self-satire, since Pārvatī did not know that the Brahmacārin was Śiva himself. The Brahmacārin laughed on hearing about Pārvatī's desire and made fun of himself. He wondered as to how Pārvatī could hold the hand of Śiva with the serpent as its bracelet. He wondered how Pārvatī's gorgeous dress of the bride could go with Śiva's elephant's hide with blood dropping from it. He thought that it was impossible for him to think how Pārvatī could lay her feet decorated with lac juice on the ground of the Symmetry full of the hairs of the dead-body. He described Śiva as Virupākṣa, one whose birth was unknown, whose wealth is revealed by his nakedness and asked Pārvatī as to whether anything about Śiva was worthy enough to consider him as a bridegroom. In a nutshell he said:

"Dvayaṁ gataṁ sampratī ṣocaniyatāṁ
samāgama-prāthanayā pinākinaḥ;
Kalā ca sā kāntimati kalavata-
stvamasya lokasya ca netrakaumudī".33

'Two things have been reduced to a pitiable condition due to their desire to be associated with Śiva, namely, that

33. Ibid., V. 71.
bright digit of the moon and you who happen to be the moonlight to the eyes of the people'.

3) *Kirātārjunīya* has some instances of satire. For example, on hearing about the prosperous condition of the Kauravas and their administration of the kingdom through a messenger, Draupadī felt extremely pained at the condition of the Pāṇḍavas in the forest. She talked in a satirical tone before Yudhishṭhira. She asked him as to who else other than him could allow his kingdom to be snatched away by the enemies like one's own wife to be carried away by others. She criticised him saying that neither the friendship nor the enmity is of any account on the part of a person who had no sense of resentment. In a nutshell she chided him thus:

"Atha kṣamāmeva nīrastavikrama -
ścīrāya paryeṣī sukhasya sādhanaṃ;
Vihāya Lākṣmīpatilakṣaṃ kārmukam,
jaṭādharaḥ sanjuhudhiha pavakam".35

'Then if you, who are bereft of prowess, think that tolerance alone was the means of happiness, you give up this bow, which is a mark of royal wealth and offer oblations into fire by growing matted locks on you head'.

34. *Kirātārjunīya* I. 31,33.
35. Ibid., I. 44.
4) Another instance of Satire can be found in the Śiśuṭalavadha during the Rājasūya sacrifice undertaken by Yudhiṣṭhira. It was decided by the elders such as Bhīṣma that Śrīkṛṣṇa should be offered 'agrapūjā'. At this juncture Siśupāla began to talk satirically at Bhīṣma and Śrīkṛṣṇa. He called Bhīṣma as a mad man talking nonsense without knowing the real significance of Dharma. He questioned Bhīṣma as to why he himself being a worthy person suggested an unworthy person to be worshipped in the sacrifice. Then turning to Śrīkṛṣṇa he mocked at him by referring to his name Madhusūdana and asking him as to how one could believe that he was the killer of demon Madhu. He made fun of Śrīkṛṣṇa by saying that all his achievements were due to his association with Balarāma. He asked him as to why he did not use his Cakra (disc) during the Kurukṣetra war and alleged that he was afraid of using it before the heroes and that he was holding the disc only for show in the world.36

Thus we find instances of satire inspired by several occasions in the Mahākāvyas. The satire in the instances of Rāguvaṇḍa, Kumārasaṃbhava, Kurāṭārjunīya have been inspired by a good intention of bringing out the depth of devotion and bringing about a good transformation in the mind of the hearers. The instances of satire in the

36. Śiśuṭalavadha, XV. 19,20,22,23,24,26.
Śiśupālavadha quoted above are inspired by personal venom of Śiśupāla towards Śrīkṛṣṇa and Bhīma. This is how we can find varieties of satire in the Mahākāvyas.

SENTIMENT OF HĀSYA IN THE WORKS ON SANSKRIT POETICS

As noted in the beginning of this chapter the Sentiment of Hāsyag is given a detailed exposition for the first time in the Nāṭyaśāstra of Bharata. It is recognised as one of the eight Rasas in the context of Sanskrit Drama. An attempt is made to trace the history of Hāsyag in general and Vidambana (Satire) in particular in the foregoing pages through ancient sources like Rgveda, Mahābharata, Rāmāyaṇa, Dramas, etc. Here it is proposed to give the account of the theoretical aspect of Hāsyag.

Hāsyag which is one of the eight sentiments in the context of drama according to the Nāṭyaśāstra of Bharata, has 'Hāsa' as its Sthayibhāva. The origin of Hāsyag lies in the Sthayibhāva called Hāsa. It is manifested through the Vibhāva's such as peculiar dress, gaudy embellishments, fikleness, mischief, purposeless talk, pretended physical deformities and citation of defects, etc. A Hāsyag situation is enacted through the vibration of the lips, nose and cheeks, contraction of the eyes, perspiration, reddening of the face, attempting to runaway, etc. The Vyabhicāribhāvas involved in Hāsyag are Ālasya, Avahitthā, Tandrā, Nidrā, Svapna, Prabodha, Asūyā, etc.
"Atha hāsyo nāma hāsasthāyibhāvātakāh. Sa ca Vikṛtaparaveśālahānkāradhārṣtyalaulyakahakasatpralāpavyaṅgya-
darāna-doṣodāharaṇādibhirvibhāvairutpyate.
Tasyoṣṭhanāsakapolaṃpandāṇadṛṣṭivyākocākuṇcanasvedāsya-
rāgāpārdvagrahaṇādibhirunanubhāvairabhinayāh prayoktavyaḥ.
Vyabhicariṇaṃcāsayaṃvahitthālasyatandrānīdṛṣva-
pnaprabodhāṃsūyādaḥ."

The above account covers all the requirements of hāsya as a sentiment. It has hāsa as its Sthāyibhāva, peculiar dress, etc., as its Vibhāvas and Ālasya, Avahitthā, etc., as its Vyabhicārībhāvas. Daśarūpaka maintains the same definition of hāsya following Bharata. It refers to the concept of hāsya as the nourishment of hāsa the Sthāyibhāva. Viśvanātha also echoes the same definition.

The Nāṭyaśāstra classifies hāsya broadly into two categories, namely, Ātmastha and Parastha. When one laughs oneself, it is called Ātmastha hāsya. When one makes others laugh it is called Parastha hāsya.

"Dvividhācāyamat-masthaḥ parasthasaḥca.
Yadā svayaṃ hasati tadā Ātmasthaḥ.
Yadā tu paraṃ hāsayati tadā parasthaḥ"}

38. Ibid., VI., Vṛtti, P. 276.
Dhanañjaya also refers to this classification and gives illustrations for both. Viśvanātha does not refer to this classification. Bharata, Dhanañjaya and Viśvanātha refer to the three Prakṛtis (natures) as the bases of different types of Hāṣya, such as Smita, Hasita, Vihasita, Upahasita, Apahasita and Atihasita. The following Kārika of Dhanañjaya gives a full account of Hāṣya:

"Vikṛtākṛtivāgvesairātmanto'tha parasya vā;
Hāsaḥ syātparitōsō'syā hāṣyastripakṛtiḥ smṛtah". 39

The following Kārika of Viśvanātha echoes the same idea:

"Vikṛtakāravāgvesaceṣṭādeḥ kutukādbhavet;
Hāṣyo hāṣasthāyibhāvah śvetaḥ pramathadāivataḥ". 40

Ātmastha Hāṣya is illustrated in Dhanika's Vṛtti called Avaloka on Daśarūpaka by the following stanza:

Jatam me paruṣeṇa bhasmarajasā taccandanoddhulanam,
hāro vakṣasi yajñasutramucitaṃ kliṣṭā jaṭah Kuntalāḥ;
Rudrākṣaiḥ sakalaiḥ saratnavalayanāṃ citrāṇāukam valkalāṃ
Sītālocanahāri Kalpitamaho ramyam vapuḥ kāmināḥ. 41

39. Daśarūpaka, IV. 75.
40. Sāhityadarpana, III. 244.
41. Daśarūpaka, under IV. 75.
This stanza depicts Rāvaṇa's description of himself in his disguise as a mendicant to deceive Sītā. Rāvaṇa had created the smearing of sandle paste through the rough sacred ash. The sacred thread acted as the necklace on his chest; the rosaries represented his jeweled bracelet. The bark-garment represented the most attractive silken dress. In this manner he had made himself attractive to the eyes of Sītā. Here Rāvaṇa laughed at himself by thinking that he made himself attractive through such a dress and such embellishments.

Parastha Hāsyā is illustrated by the following stranża:

"Bhikṣo māṁsaniṣevaṇaṁ prakuruṣe kim tena madyaṁ vinā, Kim te madyamapi priyaṁ priyamahā vārāṅganābhiḥ saha; Veṣyā dravyaruciḥ Kutastava dhanam dyūtena cauryeṇa vā, Cauryadyūtaperigraho'pi bhavato dāsasya kānyā gatiḥ". 42

This stanza shows how a Buddhist Monk is made fun of by somebody. The monk eats meat. He does not eat it without wine. In taking wine again he needs the company of prostitutes. If the prostitutes demand money, he gets it through gambling or theft. Thus the monk takes to theft and gambling. This is the description of a monk who transgresses all the requirements of a real monk. The perverted behaviour

42. Ibid., under IV. 75.
and practices of a monk are bound to create laughter among the spectators or the readers as the case may be.

The three Prakṛtis mentioned in the Nāṭyaśāstra, the Dāsarūpaka and the Sāhityadarpana are Uttama, Madhyama and Adhama (superior, mediocre and inferior). In accordance with persons of these natures, six kinds of Hāśya are recognised by Bharata, Dhanañjaya and Viśvanātha. Smita and Hasita are meant for superior persons; Vihasita and Upahasita (Avahasita) are meant for mediocre persons; Apahasita and Atihasita are meant for inferior persons.

"Smita-hasite jyeṣṭhānāṃ madhyānāṃ vihasitopahasite;
Adhamānāmapahasitaṃ hyatihasitaṃ cāpi Viṣṇeyam". 43

Bharata, Dhanañjaya and Viśvanātha describe these six kinds of Hāśya. The same is given below:

1. SMITA

In Smita the cheeks are slightly dilated, the side-glances get a charming look and there is smile without the appearance of the teeth.

"Īsadvikasitagandaiḥ kāṭākṣaiḥ sausthavānvitaiḥ;
Ālaksitadvijāṃ dhīramuttamānāṃ smitam bhavet". 44

43. Nāṭyaśāstra, VI. 54.
44. Ibid., VI. 55.
Dhanañjaya and Viśvanātha refer to the dilation of the eyes in Smita:

"Smitamiha vikasitanayanam". 45
"Īṣadvikāsīnayanam smitam". 46

2. HASITA

According to Bharata, in Hasita, the face, the eyes and the cheeks are dilated and teeth are slightly visible in smile.

"Utphullānananetraṁ tu gaṇḍairvikasītaṁratha;
Kiṅcillakṣitadantaṁ ca hasitaṁ tadvidhīyate". 47

Dhanañjaya and Viśvanātha highlight only the slight appearance of teeth in Hasita:

"Kiṅcillakṣyadvijām tu hasitaṁ syāt". 48
"Kiṅcillakṣyadvijām tatra hasitaṁ kathitaṁ budhaiḥ". 49

3. VIHASITA

According to Bharata, in Vihasita, the face, the cheeks become contracted and the tone becomes pronounced and melodious and it appears timely.

45. Daśarūpaka, IV. 76.
46. Sāhityadarpaṇa III. 248.
47. Nātyaśāstra, VI. 56.
48. Daśarūpaka, IV. 76
49. Sāhityadarpaṇa, III. 248.
"Akuścitakṣīgandāṁ yatsasvamadhuṃ tathā;
Kālāgataṃ sāsyaragam tadvāi vihasitam bhavet". 50

Dhanañjaya and Viśvanātha refer to melodious tone only in Vihasita. They do not refer to the modification of the cheeks:

"Madhurasvaram vihasitam". 51
"Madhurasvaram vihasitam". 52

4. UPAHASITA

In Upahasita, Bharata refers to the redness and calmness of the face, the dilation of nostrils, the crookedness of the glance and the contraction of the head:

"Utphullanāśikam yattu jihmadṛṣṭinirikṣitam;
Nikuṇcitāṅgakaśīrastaccopahasitam bhavet." 53

Dhanañjaya and Viśvanātha highlight the movement of the head as a special characteristic of Upahasita (Avahasita):

"Sāśiraḥkampamidamupahasitam". 54
"Sāśiraḥ-kampamupahasitam". 55

50. Nāṭyaśāstra, VI. 57.
51. Daśarūpaka, IV. 76.
52. Sāhityadarpana, III. 249.
53. Nāṭyaśāstra, VI. 58.
54. Daśarūpaka, IV. 76.
55. Sāhityadarpana, III. 249.
5. APAHASITA

According to Bharata, Apahasita consists in laughing without any reason, the flowing of tears while laughing and the vibration of the shoulders and the head:

"Asthānahasitam yattu sārunetram tathaiva ca;
Utkampitāṁsakaśīrastaccāpahasitam bhavet." 56

Dhanañjaya and Viśvanātha refer to only the flow of tears while laughing in the case of Apahasita:

"Apahasitam sārākṣam". 57
"Apahasitam sārākṣam". 58

6. ATIHASITA

According to Bharata, in Atihasita, the eyes become filled with tears, the arrogant and harsh words are uttered and sides of the body are clasped with hands:

"Samrabdhasārunetram ca vikṛṣṭasvaramuddhatam;
Karopagūḍhapārāvam ca taccātihasitam bhavet". 59

Dhanañjaya and Viśvanātha highlight the agitated limbs as the characteristic of Atihasita:

56. Nātyaśāstra, VI. 59.
57. Daśarūpaka, IV. 77.
58. Sāhityadarpaṇa, III. 249.
59. Nātyaśāstra, VI. 60.
"Vikṣiptāṅgam bhavayatiḥ satitam". 60
"Vikṣiptāṅgam ca bhavayatiḥ satitam". 61

In the above account of Hāsyā as a sentiment and its varieties, it is clear that Vidambana (satire) can take all these forms, provided it has the tinge of sarcasm in it.

Thus an attempt is made to trace a history of satirical Humour (Vidambana) through the ancient literature of Veda (Ṛgveda in particular), the Rāmāyaṇa, the Mahābhārata, Sanskrit dramas and Mahākāvyas, taking some instances from them as certain striking specimen of that form of Humour. The instances in the Ṛgveda, which represent humour in the ancient period, show that it has several aspects such as the satirical, the cynical and the moralising. Some instances reveal how satirical humour takes the forms of friendly teasing and self-criticism through humorous comparisons. A pinch of hatred, intolerance or anger can be traced in some dialogue hymns such as Yama and Yami dialogue, Purūravas and Urvaśī dialogue, Saramā and Paṇis dialogue. Yet this kind of satirical humour with a tinge of hatred or intolerance or anger gets more and more pronounced in the Rāmāyaṇa and the Mahābhārata as the instances noted above show.

Again in the Sanskrit dramas, Satirical Humour has both the tones of friendly teasing and hatred-intolerance.

60. Daśarūpaka, IV. 77.
61. Sāhityadarpaṇa, III. 249.
complex. The instances noted above reflect self-satire on the part of the Vidūṣaka, who is created as a character in Sanskrit drama for the purpose of creating humour. The remarks of the Vidūṣaka also reflect the peculiar satire levelled by him against all the other characters in the drama. Other characters (his friend, the hero and others) also make the Vidūṣaka the target of satirical humour. In the instance taken from Avimāraka, it may be noticed how the maid servant called Candrikā makes fun of the Vidūṣaka's ignorance of Veda and other Śāstras. Again in Bhāṭṭanāyaka's Veṇīsāṁhāra, Bhīma directs his satire at Yudhīśthira for his inaction and at Kauravas for their misdeeds. Here the satire is inspired by intolerance and hatred.

The instances quoted from the major Mahākāvyas show how intolerance, intention to rouse to action, hatred, etc., are at the root of satirical humour. Draupadī's remarks against Yudhīśthira are inspired by intolerance and the intention to rouse him to action. The remarks of Śiva disguised as Brahmacārin are an attempt at self-satire with a purpose, while those of Śīśupāla against Bhīma and Kṛṣṇa are inspired by hatred and haughtiness.

This is an account of satirical humour in retrospect as reflected in the early sources of Sanskrit literature. This is followed by an account of the theoretical aspect of Hāsya from the main sources of Dramaturgy in Sanskrit, the
Nāṭyaśāstra, the Daśarūpaka and the Sāhityadarpaṇa. The nature of Hāsya as a Rasa is described in terms of the development of an innate feeling of Hāsa through Vibhāvas, Anubhāvas and Vyabhicāribhāvas. Six kinds of Hāsya are noticed and the Ātmastha and Parasātha aspects of them are also highlighted through examples quoted from the Daśarūpaka. Those examples themselves serve as the models for self-satire and satire directed at others.

The growth of this satirical literature has been the subject-matter of the present thesis. The study of this subject is made in the subsequent chapters (II to V) devoted to (1) Satirical Hāsya in Dāmodara's Kuṭṭānimata, (2) Viḍambana Kāvyas of Kṣemendra, (3) Jalhaṇa's Mugdhopadeśa and Nilakaṇṭha Dīkṣita's Kaliviḍambana (4) Highlights of the Study and Conclusions.