CHAPTER II

SATIRICAL HĀSYA IN DĀMODARA'S KUTTANĪMATA
CHAPTER II

SATIRICAL HÄSYA IN DAMODARA'S KUTTANIMATA

As indicated at the end of the first chapter (Introduction), a study of Damodara's Kuttanimata is presented in this chapter. Kuttanimata was known only through quotations in Kavyaprakāśa, Alankārasarvasva, etc., up to 1883 A.D., when a manuscript of it was discovered by Dr. Peterson from the Sātinātha Temple Bhañdar at Cambay and reported by him in his Report on the Search for Sanskrit Manuscripts in the Bombay circle, 1883-84.¹ The name of the poem is noted there as 'Śambhalimatam'. The text of this poem is now published under Krishnadasa Sanskrit Series (No. 130) from Varanasi with a sanskrit commentary called Rasadipika of Tanasukhram Manasukhram Tripathi, in 1991.

The author of Kuṭṭanimata, Damodara Gupta, was the Chief Minister of Jayapīḍa of Kāśmir (779-813 A.D.), according to Kalhana's Rājatarangini. As depicted in the Rājatarangini, the two or three kings before Jayapīḍa were unjust, cruel, voluptuous and licentious. Jayapīḍa was very virtuous in the beginning but turned into a vicious person given to sensual pleasures in the later part of his life. Sensual vice was prevalent in the then society also and

public morality was at its lowest during the times of Damodara Gupta.

It was this general degradation in morality that prompted Dāmodara Gupta to write this Kūṭṭanīmata. Accordingly he has not spared vice in any state of life. This is clear from the various characters portrayed by him with satirical humour. It appears that he has drawn his characters from real life. The object of the poem is clear from the last verse of the poem which is as given below:

"Kāvyamidam yah ārṇute samyak kāvyarthapalanānaḥ; No vaṁcyate kadācidviṭavēśyādhūrtakūṭṭanībhiriti". 2

'He who reads this poem carefully and follows the implied teaching contained in it, will not be liable to be cheated by rogues, wicked women and deceitful procuresses'.

Thus it is clear from the above that the object of the poem is to expose the ways used by the promoters of vice and to sound a timely warning to the innocent and inexperienced young men with a view to saving them from disaster.

THE STORY OF KUṬṬANĪMATA

The poem vividly describes the various cunning arts, wiles and devices which are practised by young courtesans to

2. Ibid., 1059.
capture the mind of the unwary and weak-minded young men of affluence and lead them to ruin. All this description is done through a procures called Vikarālā, an embodiment of all 'vikāras':

"Atha viralonatadaśanām nimnahanum
sthūlacipitānāsāgram;

Ulbaṇacūcukā-lakṣitausṣakakucasthānaśīthilakṛttitanum.

Gambhirāraktaḍām nirbhūṣanālaṃbakaṇṇapālīṁ ca;

Katipayapāṇḍuracikurām prakaṭaśirām santatāyataagrivām.

Sitadhautaśanayugalām vividhausadhīmanisānā-

thagalasutrām;

Tanvimaṅgulimūle tapanīyamayīṁ ca bālikam dadhatīm.

Gaṇikāgaṇaparikaritāṁ kāmijanopāyanaprasaktadṛāṁ;

Āsandyāmāsīnām vilokayāmāsā Vikarālām. 3

According to this description which sets the tone of the poem through its humour, 'Vikarālā was sitting on a cane-chair. She had a few projecting teeth. She had a depressed chin and a big flat nose. The skin hung loose on her chest where the dry breasts could be traced through long and thick teats. Her eyes were red and sunken. The lobes of her ears were long and bereft of ornaments. She had a few gray hairs. The veins on her body were conspicuous. Her neck was long and tender. She had put on two white garments. Her necklace consisted of roots of various medicinal plants and

3. Ibid., 27-30.
stones used as charms. She had a tiny ring of gold wires on her finger. She was surrounded by a retinue of concubines. She had her eyes fixed on the presents brought to her by paramours'.

This is a humorous description of Vikarālā, which begins the satirical spirit of the poem. A brief outline of the story of the poem would provide the backdrop of the long advice on how to win the regard of rich paramours and to discard them when they are rendered penniless. Who could be more appropriate to give this advice than an experienced procuress like Vikarālā? It is a young courtesan called Mālatī that seeks the advice of Vikarālā. After describing Mālatī's beauty, Vikarālā advises her to capture the heart of one Cintāmaṇi, the son of the King's high official called Bhaṭṭa:

"Śvīkuru tāvatprathamaṁ nṛpasevakabhaṭṭasūnumatiyatnāt; Svādhīnamatīvipulāṁ yadi sampadamihase suṭanu".5

'O charming lady, catch hold of the son of the King's officer Bhaṭṭa first, if you aspire for wealth that will be yours and that is vast in extent'.

4. Ibid., Introduction, P. 24.
5. Ibid., 59.
CUNNING WAYS OF COURTEZANS

After a lively description of the dress and character of Cintāmaṇi, Vikarālā gives an account of the various cunning ways of courtesans by which they win the regard of the paramours, keeping the particular courtesan Mālatī and the particular paramour Cintāmaṇi in view. Here is the first glimpse of satirical humour in the poem. According to Vikarālā's advice, the first thing that Mālatī had to do was to send a lady-messenger to Cintāmaṇi with a message of her love towards him and her pangs of separation from him. The lady-messenger was expected to give an account of the courtesan in general. In this context, the courtesan is compared to a 'Naṭī' and 'Yogin'. The element of satire lies in the comparison and 'Vyājastuti' - mode of presentation. Comparing the courtesan to the 'Naṭī', it is said thus:

"Cāṭukramānurāgaṃ prañayarūṣau virahajanitaśokārtim;
Prakāṭayati vararamaṇi nāṭīva śikṣābhīyogena". ⁶

'Like a dancer, out of skill acquired through practice, the courtesan manifests sweet speech and attachment, love and hatred and the pangs born of separation'.

What is meant here is that like a dancer who can enact those things out of skill only without any emotional

⁶. Ibid., 92.
involvement, the courtesan can manifest these things by virtue of her skill acquired right from her birth, to the extent of making them look genuine for the paramour and capturing his heart. The satirical charm of the comparison of the courtesans to Yogins can be found in the following stanza:

"Pravayasi yauvanaśālīni hīnakule satkulaprasūte ca;
Rogavatī drḍḥāśāriye sāmacittā yogināda ca ganīkaśca". 7

'The Yogins and the Vēyās are of uniform attitude towards the old and youthful, the low-born and the high-born, the sick and the healthy'.

The Yogins and the Vēyās who are poles apart in character and conduct, are similar in respect of the uniform attitude towards all as described above. The ground of such an attitude in the case of the Yogins is their essence of knowledge. But in the case of the Vēyās, it is their inclination towards wealth. The only attraction of the prostitutes is money. If that is available, they do not make any difference between the aged and the youthful, the low-born and the high-born, the sick and the healthy. Yet, in the case of persons who have lost all their wealth, they have no interest. Still they have a last look at them:

7. Ibid., 93.
"Upacarita'pyatimātram pāṇyavadhūḥ Kaśīnasampadaḥ puṃsaḥ;
Pātayati dṛṣam vrajataḥ spṛhayā paridhānamātre'pi."

'Even though she is very much served (with money, gifts, etc., by the paramour earlier), the prostitute just casts greedily her eyes even on the upper garment of the paramour whose wealth has been exhausted and who is just going away'.

The prostitute does not remember whatever money, gifts, etc., that were given by the paramour earlier when he was rich. Now that he has nothing more to give to her, she has nothing to do with him. The pinching point of satire lies in what the poet describes regarding her last look at the paramour's silken upper veil. She thinks that she should have got that also from him before he left.

The cunning way of the courtesan is revealed in the way Mālatī sends the messenger to Bhaṭṭaputra with an account of her pangs of love for him. In the case of rich men who are easily susceptible to charms of women, the prostitutes begin to portray their love-pangs all of a sudden:

"Ittham dṛḍhataravāśitamanasāṃ puṃsāmasampratāṃ purataḥ;
Vesāvilāssavatināmaśariraśaravyathākathanam".

8. Ibid., 94.
9. Ibid., 95.
'Before such persons whose minds are so deeply influenced, the coquettish courtesans begin all of a sudden to describe their pangs of love'.

This is the cunning plan of the prostitutes. It may be observed here as to how the lady messenger of Mālatī presents the situation in the present instance:

"Kevalamaganitalaghaduraparityaktadhiratabharaṇā; Mukharayati mām durāśādagdhasakhi, tena kathayāmi." 10

'My friend who is parched with difficult desire and who has totally discarded the ornament of courage merely due to an incalculable lightness of spirit, makes me to talk. Hence I am saying this'.

The lady messenger describes how Mālatī suffers with the heat of love and how she shivers, perspires, laments aloud, falls into silence, falls on the couch or the lap of a maid servant, reclines on the bed of fresh leaves, and so on. In her extreme pangs of love, she is smeared with cool anguents, adorned with lotus filaments; the plantain leaf, the other cooling agents are rendered ineffective in cooling her fire of love. In order to give the Bhaṭṭaputra an impression that she was deeply in love with him only, the

10. Ibid., 96.
lady messenger says that she hated all the paramours. This is followed by the following shaft of deceit by the lady messenger:

"Abalāṁ balinā nītāṁ daśāmimāṁ makaraketunā rakṣa;
Āpatpatitodhṛtaye bhavati hi āubhajanmanāṁ janma".  

'Pray, rescue her as she has been reduced to this pitiable plight by the powerful God of Love. The birth of the men of blessed birth is, indeed, meant for uplifting those who are fallen into distress'.

This statement in the mode of Arthāntaranyāśālāṅkāra is intended to catch the heart of Cintāmaṇī, the son of Bhāṭṭa. The real bait lies in the latter half of statement which flatters him saying that he was one of those of blessed birth whose aim was the uplift of the distressed. The lady messenger knows that Cintāmaṇī's heart would certainly be caught in the bait of flattery. In order to impart more power to that bait, the lady messenger waxes eloquent in praising the covetable merits of Mālatī.  

Another trick of the lady messenger on the advice of her mistress, would be put into practice if the paramour of Mālatī's choosing were to show reluctance in spite all the

11. Ibid., 97-105.
12. Ibid., 106.
13. Ibid., 108-127.
enticement as above. That trick would be in the form of anger on the part of the lady messenger, who should take him to task alleging that he was so intoxicated of his wealth and so arrogant of his youthful ways that he did not think high of Mālatī. She would continue to allure him further by saying that Mālatī cared little for those of other youths who belonged to good families, who were educated and who fell at her feet and that she was pining for him only. She would also curse the love of Mālatī directed at a hard-hearted person like him. 14

LOVE OF A COURTEZAN: A SUSPECTED PROPOSITION

The next trick is of consoling effort by the lady messenger to allay the possible effects of chiding employed and renewing the alluring invitation. It is employed with great skill by the lady messenger. 15 As a continuation of this, the lady messenger tries to play on the mind of Cintāmaṇi by narrating the story of a courtezan called Hāralatā, which depicts the steadfastness of love on the part of a courtezan. The story is intended to convince the paramour of Mālatī's sincerity in love. All this is intended to fully capture the mind of the person, grab all his wealth and finally to discard him in favour of a wealthy paramour

15. Ibid., 134-136.
again. In view of all this the very attempt at demonstrating the depth of love through a concocted story of another courtezan, is a long rope for the paramour to hang himself. How charming is the snare can be seen in the very introduction which looks ridiculous in view of the intention of the courtezan:

"Nirvyājasamutpannaprabalapremaḥbhibhūtahṛdayānām;
Dayitavirahākṣamānāṃ gaṇikānāṃ tṛṇasamāḥ prāṇāḥ.
Atrākarṇaya sādbhutamākhyānāṃ varṇayāmi yadvrttam;
Adyāpi bibharti vaṭo viśeṣāṇāṃ yadabhisambandhāt".  

'Equal to dry grass is the life for the courtezans whose hearts have been overpowered by their deep love arising spontaneously and who are intolerant of separation from their beloveds. Now I request you to listen to this story which I narrate as it happened and which provides the adjective of 'Vaṭa' (as 'Veṣyāvaṭa') even now due to association with her'.

How sweet are the words of the lady messenger! According to the story, Hāralatā fell deeply in love with one Sundarasesa, the son of a Brāhmaṇa called Purandara. Her love was so sincere that she could not bear the pangs of love after seeing him once in a garden on the peak of a

16. Ibid., 174-175.
mountain called Arbudācala. Sundarasena was first to see and fall in love with her. She too became enamoured of his handsome personality and fell in love with him. Such a love on the part of a courtezan is unthinkable. It is looked at with shock and suspicion by everybody. For instance Hāralatā's friend Saśiprabhā by name, gets the first shock on seeing the condition of Hāralatā and advises her to be away from real love as it is not beneficial to a courtezan while artificial love is. Her advice reflects the real psychology of a courtezan:

"Ayi hāralate saṃhara harahuṅkṛtidadhadehasaṅkṣobham; Sadbhāvajā 'nuraktirna hi pathyaṃ pañyanārīṇām. Avadhīraya dhanavikālaṁ, kuru gauravamakṛśasaṃpadaḥ pumṣaḥ; Asmādṛśām hi mugdhe dhanasiddhai rūpanirmāṇam. Abhirāme' bhiniveśam vividhānā vividhalābhanirapekṣā; Upahasyase sumadhya vividagdhavārāṅganāvāraiḥ. Yesām ślāghyaṃ yauvanamabhimukhatāmupagato vidhiryeśāṃ; Phalitam yesam sukrtam jivitasukhitarthita yesam. Te'vaśyāṃ svayameva tvāmanubadhnnanti madanaśarabhinnāḥ Na hi madhulīhaḥ kṛśodari mṛgyante cūtamaṇjaryā".17

'O Hāralatā, desist from getting agitated by love. Love with sincere feelings is not salutary for the courtezans. Discard

17. Ibid., 277-281.
the person without money and show respect towards a person who has a fat purse. In the case of persons like us, beauty is intended for acquiring money. When you entertain deep love for one who is dear to you and you are not interested in different benefits, you will be subjected to ridicule by the paramours of courtesans. Those whose youth is praiseworthy, whose destiny has turned towards them, whose merit has become ripe and whose desire is for the happiness in life, do come to you on their own by being shot by the arrow of cupid.. O lady of slender belly, the bees are not sought by the mango sprouts.'

This speech of the maid servant is intended to warn the young courtesan who is inexperienced in the profession and who is innocent in her youthful wishes. The point of satire lies in presenting what is salutary (pathya) for other damsels is not so for a courtesan. Sincerity in love is a merit in the case of young damsels. But it is a blemish for a courtesan. What is expected of a courtesan is that she should discard an impoverished man and go after a rich man. If the courtesan falls in love with someone of her liking and desist herself from all desires, she is looked upon as a rare specimen of ridicule by the profligates and other courtesans. It is also not inkeeping with the ways of courtesans to go after the lovers, while the lovers themselves seek their favour. The instance of bees and mango sprouts is given to substantiate it.
All this is said by Šaśiprabhā to dissuade Hāralatā from her wrong path of love. But when it is found that Hāralatā has reached a point of no return, Šaśiprabhā changes her tone altogether in her attempt to win over the heart of Sundarasena:

"Na patati varakī dasāmiṃ yavan-manobhavāvasthāṃ;
Trayasva subhaga tāvaccharaṇāgarakṣanāṃ vratāṃ mahatāṃ".18

'Before the poor lady falls into the tenth condition of love (i.e., maraṇa), you have to rescue her. The protection of the surrendered is the vow of great men'.

On the other side, Guṇapālita a friend of Sundarasena, begins to tell his friend about the blemishes of courtesans with the intention of stopping him from going the wrong way. He admits that love is irresistible in youth. Yet he is of the view that wise men should think twice before taking to the courtesans. He begins his satirical speech with this sharp statement:

"Vārastrīnāṃ vibhramarāgapremābhilāśamadanarujah;
Sahavṛddhiṣayabhājaḥ prakhyātāṃ sampadaḥ suhrdaḥ".19

18. Ibid., 300.
19. Ibid., 303.
'The graceful gestures, attachment love, desire and love pangs on the part of the courtesans are known to undergo the states of increase and decrease along with those states of wealth and friendship'.

The 'Vibhrama', etc., are not genuine but artificial. They increase and decrease in accordance with the increase and decrease in wealth. This point is highlighted to divert the mind of Sundarasena from the attractive trap laid by Śaśiprabhā. The trap is in the form of the description of Hāralatā's pangs of love. These attractive descriptions are to be taken with a pinch of salt. Otherwise the youths are easily carried away by such sweet words. That a charming lady is pining for him is indeed too strong a pull for a young man to resist. Yet Guṇapālita advises him to be careful by satirically measuring the love of courtesans with the expected amount of money they can get from the suitors. Resorting to a scathing criticism of the courtesans, Guṇapālita remarks with a tinge of Śleṣa:

"Rāgo'dhare na cetasi, saralatvam bhujalatāsu na prakṛtau; Kucabhāreṣu samunnatirācaranaḥ nābhinnandite sadbhiḥ. Jaghanasthaleṣu gauravamākṛṣṭadhanesu no kulīṇeṣu; Alasatvam gamanavidhau no mānavaṇcanābhiyogeṣu". 20

20. Ibid., 308-309.
'Rāga' (redness, love) is in their lower lips, but not in their hearts; 'saralatva' (straightness, straightforwardness) is in their creeper-like arms, but not in their nature; 'samunnati' (protrusion, high standard) is in their bosoms, but not in their behaviour that deserves compliments from the noble persons; 'gaurava' (heaviness, respect) is in their hip regions, but not in the noble persons whose wealth has been snatched, 'alasatva' (slowness, laziness) is in their gait of walking, but not in their endeavours to deceive people'.

The point of satire lies in the manner in which the courtesans have certain misplaced values, although they have certain coveted charms in their physical features. The warning is that no body should be enamoured of their physical features, forgetting what they really are, in respect of love, straight-forward-ness, standard of morality, etc.

In this manner through the words of Śaśiprabhā and Guṇapālita, which in the context of advising their friends from their respective points-of-view are relevant to the occasion, the author has depicted satirically the courtesan's love as something which everybody suspected. The satire here is full of wit and charged with sharpness.
SATIRICAL DEPICTION OF VEŚYĀVĀṬĪ

In the context of the visit of Sundarasena with Guṇapālita to the courtezan's quarters, the poet gives a satirical depiction of many scenes in that area. The first scene is of a courtezan stopping a certain person who has lost all his wealth from entering the house under the pretext of the jealousy expected of a suitor who was inside. The next scene is satirically humorous since it presents a rare situation wherein a courtezan is duped by a suitor:

"Kācidvañcakadattam luoṃdiṅktajīrṇavasamamavalya;
Veśyā visidati sma kṣapākṣaye vyarthakartavya".22

'Some courtezan collapses at the end of the night thinking that all that she did was in vain on seeing an empty old cloth made into a ball and given by a suitor at night'.

Thus somebody enjoyed her company and deceived her by giving an empty packet in return for it. Another one is a similar scene wherein it is described how a certain courtezan ran fast and with anger caught hold of a 'viṭa' who had escaped without paying money and who by chance came within the range of her sight.23 Another courtezan asked a

21. Ibid., 331.
22. Ibid., 332.
23. Ibid., 333.
person who was purged of all money and who came to the door of house with a lover inside, to go away. 24 A certain other eager courtezan assumed an air of pride among the courtezans on account of the enhancement of her rate due to the competition among the suitors. 25

These are only a few interesting samples of satirical humour. Still more situations come as part of the experiences related by the courtezans in the morning within their quarters. For instance, one courtezan narrates as to how she spent the whole night with stories lying by the side of one familiar lover. 26

Another courtezan narrates as to how she spent her night lying on the bed in sound sleep without being disturbed by her lover as he was like a dead man due to the intoxication of wine. 27 Some other courtezan had a very innocent lover, who hailed from a village and who left her thinking that she was dead as she had closed her eyes in the absorbing experience of love. 28 The experience of yet another courtezan is of mental pain on hearing abusive and satirical terms from a prince, who had no acquaintance with

24. Ibid., 334.
25. Ibid., 336.
26. Ibid., 392.
27. Ibid., 395.
28. Ibid., 399.
the etiquette of the region and who had been a rogue and hence without good manners. The only experience was of hearing abusive language and nothing else. Some other courtesan relates to her friend as to how she was abducted by the head of the city in the presence of people and was not done justice in respect of the payment.

These are some instances of the experiences of courtesans which are humorous either from the point of view of the courtesans themselves or of the profligates. All this comes as a part of the satirical depiction of the courtesans' quarters, which is a home of varied experience.

SATIRE IN PURANDARA'S LETTER

The satire is not directed at the prostitutes and the profligates only. It assumes the form of chiding by the elders directed at the young men who have gone astray. An example of this is found in the letter sent to Sundarasena by his father Purandara through a messenger called Hanumān who was a specimen by himself:

"Sthūlaghanatantusantatitontatulāmbarāvaraṇam;
Yaśṭiprāṇtaniyantritadalavṛntakakutupatumbikakāṭitram.
Truṭitacaranatrasaṅgatasaṃsphuṭitābhyaaktapādamalinatanum;
Tvaritagatilekhavāhakamārādāyāntamadrākṣīt."

29. Ibid., 400.
30. Ibid., 401.
31. Ibid., 407-408
'He (Sundarasena) saw at a distance a messenger, who was coming with hasty steps, who had dressed in a cotton cloth made of rough and thick threads, who had held the fan, a small vessel, water-container made of gourd and waist-cloth by his staff, and who had pimpled and dusty feet due to the torn sandals and dirty body'.

Here is a model of a messenger depicted with a view to creating laughter. The message that he brings contains some sparks of satire directed by Purandara at his son, Sundarasena. For instance this can be seen:

"Kulamakalankaṁ na ganitamavadhirīritamagrajanmanāmucitam; Nāvekṣitamavagītam sāṭhasevitavartmani tvayā patatā. Vāmse'kuṭilagatīnāṁ dvijihvatādōṣarahaḥcaritānāṁ; Aparavinaśāratānāṁ utpannhā kathamāsi bhujāṅgaḥ."\(^{32}\)

'Falling as you have done into this path followed by rogues, you did not remember your spotless family tradition, did not consider whether it was proper or not and did not care for disrepute. You are born in a family of persons who are known for upright behavior (not known for crooked movement), whose conduct is without the defect of double-talk (without the deformity of double-tongue) and who are not engaged in destroying the prospects of heaven (not engaged in killing

\(^{32}\) Ibid., 412-413.
others). Yet how is it that you have become a profligate (a serpent)?

The first stanza above looks like an ordinary chiding directed by a father at his straying son. The reference is to the fact that a scion of a noble, spotless family should not have gone astray like that. It points to the upbringing with satirical suspicion. The point of satire in the second stanza is rooted in 'Śleṣa' in the term 'bhujāṅga' and the 'Viśeṣaṇas' used in describing the scions of that family. The crooked movement, having double-tongue and the killing of others are the features of serpents. If it is not the family of serpents as evident from the 'Viśeṣaṇas', how is it that he is a 'bhujāṅga' (serpent)? Here Sundarasena has become a 'bhujāṅga' (profligate) inspite of the fact that he is born in a 'non-bhujāṅga' family which is wedded to certain moral values. The whole description appeals through creating surprise. Thus the satirical contrasts such as the following become significant:

"Kva purodāsāsapavitritavedapadōrgārarbhavadanaṁ te; Kva ca madirāsāsavāvāsitavāravadhū-μukharasāsvādaḥ."33

'Where indeed your mouth which is filled with the recitation of Veda sanctified by the sacrificial cake and where, the

33. Ibid., 414.
tasting of the mouth of the courtezan which has the smell of wine!"

An occasion is provided by the letter of Purandara to Guṇapālita to continue his advice after a break. The criticism of a bad son in this context has again a satirical tinge, as it pricks his friend Sundarasena. Guṇapālita says:

"Nījavanmaḍīpabhūtaḥ kṛtacaritālaṅkṛto mahāsattvah;
Sundara sampratī tātaḥ spṛṣṭo duṣputradoṣeṇa.
Putrābhāvāḥ āreyāṇna Kusutātā putriṇāḥ Kulīnasya;
Antastāpayati bhṛśāṁ saccaritakathāprasāṅgena.
Smṛvyavahārata eva prāyo loke gunāḥ sukhāni yataḥ;
Yena tu sutena janāṇī vandhyātvaṃ ēlāghate sa pāpiyān."

'O Sundara, the father who happens to be the lustre of his family, who has adorned himself with good conduct and who is a person of great power, has been now polluted by the blemish of having a bad son. In the case of a noble person with a son, not having a son is preferable to having a bad son; having a bad son immensely pains the heart of the father on the occasion of referring to the story of good conduct. It is by worldly usage that merit is mostly decided, but not as governed by happiness. That son on account of whom the mother lauds barrenness is indeed a sinner'.

34. Ibid., 430-432.
The criticism of a bad son as above has all the elements of satire in it. Its purpose is to lead the friend who has gone astray to the right path. This didactic purpose is evident in all the instances of satire in the present text. As noted above, the satire is here directed at wrong-doers belonging to higher order of society for whom many reference to wrong doing should be worse than death:

"Jīvanneva mṛto'sau yasya jano vīkṣya vadanamanyonyam;
Kṛtamukhabhaṅgo dūrātkaroti nirdeśamaṅgulyā".35

'He is indeed dead even while living on seeing whose face people look at each other and point to him by their finger from a distance with their faces distorted'.

DEFENCE OF THE WAYS OF PROSTITUTES

After the story of Hāralatā which ends with the demise of the courtesan due to her separation from Sundarasena, and which is intended to prove the steadfastness in love in the case of a courtesan, Vikarālā asks the suitors a very bold question:

"Evaṃ bhavanti veṣyāḥ svārthaikaratā Vyapetasadbhāvāḥ;
Abhilaṣitaviṣayasiddheḥ kā hānistadapi yuṣmākam".36

35. Ibid., 434.
36. Ibid., 498.
'The courtezans as described above, are self-serving and bereft of genuine feelings. Yet what is lost in your case, since your desire is fulfilled in any case'.

The desired wish on the part of a profligate is the enjoyment of beauty and joy of the courtezan's company. This is fulfilled in any case, whether the courtezan's love is genuine or artificial in accordance with the money paid. The question is as to how much genuine is the love of the profligate. This is a satirical question against the paramour who goes not in search of soul's relation with a prostitute, but in search of carnal pleasures in her company. No-body need think of holding philosophical discussion with courtezan:

catura
"Ramaṇahṛdayānuvartanācatuḥṣaṣṭikarmakusālānām;
Na sprāati tattvacarcā pāṇyavadhūnām vidagdhacetiṁsi".37

'In the case of courtezans, who are efficient in sixty four graceful actions in accordance with the heart's wish of the paramour, their wise minds do not touch any philosophical discussion'.

Even without the touch of love, the courtezan serves the paramour in such a way as to make him happy. Such a

37. Ibid., 499.
possibility is corroborated by three instances. The first instance is of the horse:

"Valitaplutacitragatisthitibodhaiścodaṇanuvṛttyā ca;
Rāgasparśena vinā viśati manah sādinaṁ turagaḥ."\(^{38}\)

'A horse captures the mind of the riders without any touch of love, but with the efficiency in bending, jumping, attractive movements and grand gait of walking and with the carrying out of their orders'.

The second instance is of birds:

"Gandho'pi kutaḥ premṇaḥ parabhṛtahārītaṁṛhakapotānāṁ;
Ujjvalayantasameśuṁ virutavideśaistathāpi yūnāṁ".\(^{39}\)

'Where is the slightest love in the case of the cuckoo, the hārīta and the domesticated pigeon? Yet they excite the passion of the youths by their special cooings'.

The third instance is of the actor:

"Āhitamuktāhāryaḥ samyaksakalaprayoganiśpattyā;
Bhāvavihīno'pi nāṭaḥ sāmājikacittaraṇjanaṁ kurute".\(^{40}\)

'Even an actor, without any feeling of love, can entertain the minds of the spectators through his dress, decoration,
etc., and through the proper accomplishment of all skills of dramatic representation'.

These three instances given to show that the absence of genuine love does not deter anybody from creating delight in others. The horse, the birds and the actor create delight in others without involving themselves emotionally with them. The same is true of the professional courtezan. It is a weakness on the part of a paramour that he falls a prey to the tricks of courtezans. This impiled satire is directed at the paramour. Further, as regards the blame put on the courtezan that she drains the paramour of his money, Vikarālā asks as to whether his wife did not drain him of his money:

"Ye'pi dhanakṣayadoṣaṁ paśyanti jaḍāvimaś sitēleṣe;
Prāṣṭavyaṁe bhavaṁ Kimaṇḍatkaśipuvaṁyā dāraṁ".41

'Those fools who find the defect in the form of loss of wealth in the case of attachment to a courtezan should be asked whether their wives do not make them spend on their food, cloths, etc.'.

MITHYĀVACAKAKALĀHA

Vikarālā turns to Mālatī and advises her to have a false quarrel with her mother to fool and coax Cintāmaṇi to

41. Ibid., 503.
accept her. It is also intended to be a snare to catch him and then to lay hands on his wealth. Obviously Mālatī takes her mother to task for rejecting some Bhāṭṭānanda’s son, one Keśavavāmin, a tax officer, one Prabhurāta, some one called Vibhūti and another one called Vāsudeva, who sought her hand with lot of money at their command and many desirable qualities as paramours.  

For instance Bhāṭṭānanda’s son had inherited abundant wealth; he was straightforward in love, and was of boundless generosity; he was indeed the treasure itself. Keśavavāmin was much more eligible because of his lack of discrimination due to many vices; he was solely prone to giving money and what is more, he hated his wife.

Mālatī is further urged to refer to some cases of the paramours who being interested in her, went to other courtesans. Thus what was her loss was the gain to others. The son of somebody called Madhusūdana gave an ornament to Candrāvatī (a courtesan). Mālatī asked her mother as to whether she was not ashamed of seeing such a gain on the part of Candrāvatī. Manmathasena, another courtesan, made slight of Mālatī’s charm and wealth by entering her own

42. Ibid., 529-535.  
43. Ibid., 529.  
44. Ibid., 530.  
45. Ibid., 536-540.
house with what was gifted by Śimharāja, a village headman. With jealousy Mālatī refers to Śivadevī who got enough reward for mere service from the son of one Bhaṭṭādhipa Nandisena. She points to a white building which was got constructed by a courtesan called Anaṅgadevī through her paramour called Pāṣupatācārya and which was the ornament to the entire town. She describes how another courtesan called Narmadā enjoys one-fourth of his wealth through the favour of Rāmasena, a businessman, just as a king gets one-fourth of the earning of a shop-keeper.

All these instances are put forward by Mālatī to show sarcastically how her mother did not approve of those suitors who were worthy of her interest. They are meant to create more interest towards her in Cintāmaṇi in view of the fact that Mālatī's mother approved of him, while she rejected so many other worthy youths. That is the way of stirring a youth's pride and capturing his mind. Mālatī asks her mother about the ground of Cintāmaṇi's suitability:

"Kim kandarpakuṭumbe jāto'sāvuta vaśikaraṇayogam;
Jānāti kamapī/siddham yenākrṣṭāsi sarvabhāvena." 46

'Is he born in the family of Cupid or does he have any bewitching power accomplished by which you are totally attracted in all respects?'

46. Ibid., 543.
Further she shows a sort of pseudo-renunciation while concluding her false quarrel with her mother:

"Bālye tāvadayogaḥ pascādapi vṛddhabhāvaparibhūtaḥ;
Tāruṇye rāgahṛtā yadi gaṇikā bhramatu tadbhikṣām.
Upanaya bhāṇḍakametadyadarjitaṁ māmakena dehena;
Vidadhāmi tīrthayātrāmāssva sukhāṁ preyasā sārdham."

'In girlhood she (the courtesan) is unfit, and so is she when pervaded by old age. If she is carried away by love in youth, she should go for alms. Bring me all that amount which is earned by my body so that I can go on pilgrimage and you may stay happily with that lover'.

Mālatī tells this to her mother in make-believe anger with a view to hoodwinking Cintāmaṇi and making him believe that he was the most privileged lover approved by her mother, who rejected many worthy suitors. This is indeed a way of fooling a suitor. Thus it is a form of satire directed at suitors through a false quarrel. If at all the effort of fooling is successful, Cintāmaṇi would think of Mālatī in an appreciative mood. Vikarālā describes it thus:

"Iti rāgāndhaḥ śrutvā cetasi kurute kadācidevamidam;
Snehādhiṣṭhitamānasāmavidheyāṁ nāsti nāriṇāṁ.
Jananīṁ janamasthānaṁ bāndhavalokaṁ vasūnijīvam ca;
Puruṣaviśeṣasaktāṁ sīmantinyāsṛṇāya manyante."}

47. Ibid., 544-545.
48. Ibid., 557-558.
'On hearing this, the suitor who is filled with passion would probably think that there is nothing that is not done by women whose minds have been overpowered by love and that they who are deeply attached to some particular man consider even the mother, the motherland, the host of relatives, the wealth and the very life as worth a straw'.

This is the expected impact of Mālatī's false quarrel with her mother in the estimate of an aged procuress about men of that age and experience. Further the procuress goes on suggesting plan after plan to extract money from Cintāmaṇī, the scion of a rich and influential family, until at last the person is reduced to penury. The plans have variety and effectiveness and they range from a concocted situation of burglary of Mālatī's ornaments to a false situation of the burning of her vacant house.49

REJECTION OF THE PENNILESS SUITOR

Vikarālā advises Mālatī to reject Cintāmaṇī after extracting all his wealth by various ways. The ways of indicating that a person was no more wanted in that house are as numerous as are the ways of captivating the paramour and emptying his wealth. Asking him to sit on a separate seat, not standing up by way of showing respect, addressing

49. Ibid., 585-613.
him in a tone of jealous humour, making cruel jokes, praising some other person who is his rival, repeating the praise of some other person as of superior merits, etc., are but some ways of showing dislike towards the suitor with empty hands. If the person persists in his visits to the house, the maid-servant is made to tell him that he was not wanted in indirect terms. For instance, the first argument is that reciprocity of love is the basis of ideal conjugal love:

"Udbhayecchayā pravṛttam nirupadhi prema bhavati ramaṇīyam;
Anyonyasamāsaktau saṃsthānamivābhijātamaṇihemnoḥ.
Yastvekāśrayarāgaḥ paribhavadaurbalyadainyanāśānāṃ;
Sa nidānamasandīgdham sītāṃ prati daśamukhasy-eva".  

The limitless love born out of mutual desire is charming, like combination of quality jewel and gold matched with each other. That love which is from one side is undoubtedly the root cause of insult, weakness, helplessness and destruction as in the case of Rāvana's love for Sītā.

Here the first stanza depicts ideal love, while the second stanza describes Śṛṅgārābhāsa through the example of Rāvana's love for Sītā. In the present case, Cintāmaṇi's

50. Ibid., 614-625.
51. Ibid., 626-627.
love for Mālatī is a case of Śṛṅgārābhāsa because the latter has lost all her interest in him due to his poverty. Thus the two stanzas make an indirect satirical reference to the foolishness of the suitor in allowing himself to be hoodwinked by the courtezan and to the cunning ways of courtesans in extracting money from him and rejecting him when he is rendered poor. The ways of the courtesans are satirically portrayed here:

"Yāni haranti manāṃsi smitajalpitavīkṣitāni raktānām;
Tānyeva viraktānām pratibhānti vivartānīva". 52

'Those very gestures such as smile, free talk and glances in the case of a courtezan with her show of love, which attract the minds, get the opposite forms in the case of a courtezan who is bereft of the show of love'.

These gestures are sported by the courtezan before the suitor as long as he is known to have immense wealth and to fall a prey to her plans of extracting that wealth. Once he is drained of all his wealth, he is not at all wanted by her and those gestures get the opposite forms. This shows how the courtesans change their colours. Even in spite of this, if the suitor like Cintāmaṇī persists in his visits to the

52. Ibid., 628.
house, the next step in the form of talking herself to her one-time so-called lover is resorted to by the prostitute:

"Prīyata eva tavopari hṛdayaṁ me kintu gurujaṇādhīna;
Matṝvac'o'tikramaṇaṁ na samarthā saṃvidhātumaham.
Arhasi tāvadatastvaṁ gantumitaḥ katipayānyapi dināni;
Punarapi bhavataiva samāṁ bhoktavyaṁ jīvalokasukham".  

'My heart still has love for you. But as I am under the control of my elders, I cannot transgress the words of my mother. Hence for the time being you will do well to go away from here for a few days. Again you can enjoy all the pleasures of life in my company'.

This is a sample of falsehood garbed in courteous words. With the false promise held forth, the suitor would go away and wait indefinitely for her favour. His chances might improve if his economic position were to improve, as evident from the next piece of advice given by Vikarālā in the direction of reviving a relation with an old suitor whose economic status has been improved.

REVIVING A RELATION WITH AN OLD SUITOR

Through the depiction of this new action on the part of Mālatī with Vikarālā as the adviser, the poet is dealing

53. Ibid., 662-663.
with the ways of courtesans in a satirical manner. In the very introduction to this situation, the poet satirically reveals how the courtesans value money more than anything else in life:

"Nirvasite'tha tasmin yaḥ kāṁī pūrvamujjhitọ bhuktva;
Tasya prāptavibhūteryuktiriyam bhinnasandhāne". 54

'After he is sent away, the following is the plan to revive the relation with an old lover who was enjoyed and left and who has now become wealthy'.

Here the words 'Pūrvamujjhitọ bhuktva' and 'Prāptavibhūteḥ' have the satirical punch. It is in the continuous flow of wealth that the courtezan is interested. Her love is a false wave to consume the mind of the suitor and snatch away his wealth under that cover. As a part of the operation, Mālatī should describe the former occasions of love which they enjoyed together. 55 As a second part of it Mālatī should describe the love-sports of others before him. 56 Both the descriptions are intended to revive interest of the old lover in her.

It is interesting to note here as to how a courtezan makes amends for her earlier loss of interest in him by

54. Ibid., 664.
55. Ibid., 666-691.
56. Ibid., 692-694.
saying that she was misled by his friend who said that he fell in love with some other lady. Thus by putting the blame on the friend of that lover, she maintains that she was deeply in love with him then and continues to entertain the same feeling now. She coaxes him to be friendly with her again. It is inkeeping with her cunning ways that she describes how certain friends under jealousy did not tolerate the love-relation of others and made all attempts to spoil that relation. In this description she has a bunch of Subhāṣitas. For instance, the following Subhāṣita can be seen:

"Ekībhāvaṁ gatayoḥ jalapayasormitra-cetasosćaiva;
Vyatirekakṛtau śaktirhaṁśaṁāṁ durjanānāṁ ca".57

'The swans and the wicked persons are alone capable of separating water and milk which are mixed together and two friends whose minds are one'.

When courtesans begin to sport Subhāṣitas, no suitor can escape from their clutches. With such Subhāṣitas Mālatī surely puts the blame on the friend of her old suitor and tries to escape from the blame of rejecting him earlier. The concluding remark which Mālatī is asked to make is a sure trap for any suitor:

57. Ibid., 695.
"Kiṃ vā bahubhiḥ kathitaiḥ sampratī hi mayā'pi
niyamitā buddhiḥ;

Sthāsyāmi sanniyuktā bhavadgrhe preṣyabhāvena". 58

'Why say anything more? Now I have restrained my mind. I shall stay together with you in your house as a servant'.

This is the verbal nicety that the courtezans have been trained-in right from their young days. Thus the whole situation where Mālatī is advised by Vikarālā to net-in an earlier suitor as he has managed to become rich again, is a satirical reflection on the cunning ways of courtezans as well as the foolishness of the suitors who seek their favours. The courtezans are guided by their greed for money and the suitors are led by passion. To demonstrate these points the poet has narrated the story of Maṅjarī through Vikarālā from the point of view of guiding Mālatī, the courtezan under consideration.

THE STORY OF MAṅJARĪ AND SATIRICAL REFLECTIONS IN IT

With a view to strengthening the impression of her advice on the mind of Mālatī, Vikarālā relates the story of Maṅjarī in illustration of her precept to cheat the lover of his wealth and not to scruple, when her purpose is throughly accomplished, to leave him to his fate and find out another rich man. The story is:

58. Ibid., 731.
Once Samarabhaṭa, the son of King Śimhabhata, visited the ancient and famous temple of Viśvesvara at Vāraṇasī. There he happened to meet dancing damsels, music masters, traders and other persons of different vocations. They all honoured him. When he enquired about the state of music and dancing in the temple, one of the dance masters said to him that those arts are neglected by the dancing girls because they were more interested in money than in those arts. Then the dance master introduced one of his pupils called Maṇjarī, who was in his estimate a good actress and good dancer. The prince became certainly inclined towards Maṇjarī. On observing this the officer accompanying the prince spoke at length against association with dancing girls. Here the mother of Maṇjarī sarcastically criticised the officer and maintained the superiority of the association with dancing girls. To avoid this controversy, the dance master intervened and invited the prince to witness a dramatic representation of Ratnāvalī by Maṇjarī and others.

On witnessing the spectacle, he offered critical remarks on it and gave a proper present to the dance master. After sometime, he returned to his capital. But the memory of Maṇjarī persisted in him. Whenever he remembered about her, he would have discussion with his officer about her exquisite beauty. In the meanwhile a female messenger came
from Mañjarī with a love-message and depicted her love-lorn condition. The prince asked her to bring Mañjarī to him. Mañjarī came and pleased him with various love-sports. She induced him there after to make her various presents and finally left him when he was rendered too poor to meet her demands.

This is the framework of the story of Manjari who lived true to the ideal of the prostitutes, viz., serving the suitor as long he was rich and met all their demands and rejecting him when he became so impoverished as to be unable to meet their demands. Within the framework of this story, here are some instances of satirical representation of people's ways. Firstly, the dance master presents his satirical remarks on the ways of merchants and prostitutes.

THE DANCE MASTER ON MERCHANTS AND COURTEZANS

In response to a question of Samarabhaṭa about the status of dancing and music in the houses there, the dance master says that nobody was interested in dancing, since their interest was elsewhere:

"Sa uvāca tato vaṇijo netāro yatra, yatra pāṭrāṇi;
śāthyaḥyatanam dāsyastatra kutaḥ sauṣṭhavam nātye?"^59

59. Ibid., 794.
'He said that in that place where the merchants were the leaders and the prostitutes given to deceit were enacting the roles, how could efficiency in dancing be expected?'

This is a piece of satire depicting how merchants with money but not with any real interest in dancing, assemble there and display all their glamour of richness and wield influence in that place. Nobody with real interest in arts can have any say in the matter. The prostitutes, on the other hand, are guided by mercenary motives and have no genuine interest in arts. How can anybody expect any art to prosper in such a place? They are engaged in various activities of passion. For instance some one was clasped firmly by a strong man; someone did not leave her beloved lover; another lady spent her day in drinking parties along with her lovers; some prostitute does not leave her doorstep in anticipation of men coming in regular succession. 60

The dance master depicts how they lack in enthusiasm and nicety of art:

"Ceto'ntarā na sattvam, sattve sati carutā prayogasya;
Na bhavati sā veṣyānām madyāmiṣapurūṣanihitahṛdayānām". 61

60. Ibid., 795-796.
61. Ibid., 799.
'There is no enthusiasm in their hearts, even if there is enthusiasm, there is no charm in their artistic representation, in the case of the courtesans whose hearts are set on wine, flesh and men'.

This is the state of dancing or for that matter any art in the house of prostitutes. Next comes the sarcastic comments of the officer of the king about prostitutes.

SATIRE ON PROSTITUTES BY THE OFFICER OF THE KING

On observing how the prince was turned towards Mañjarī, who is introduced to him by the dance master, the officer of the King accompanying the prince made very strong remarks against prostitutes and recommended association with others' wives (concubines). His comprehensive assessment of the association with one's wife, prostitute and other's wife is interesting:

"Dārāratiḥ santataye, vyādhipraśamāya cetikāśleṣaḥ;
Tatkhalu suratam suratam kṛcchraprāpyaṃ yadanyanārīṣu". 62

'Sexual relation with one's wife is for progeny and that with a prostitute is for the pacification of carnal urge. But what is real sexual enjoyment is certainly that with concubines (other's wives) which is hard to achieve'.

62. Ibid., 812.
This throws light on the immorality that was spreading in society due to the influence of the pride of money and the fascination for carnal pleasures without restraint. The officer of the king represented that immoral trend in society. His advice that the prince should go for association with concubines but not for that with prostitutes, shows the extent of degradation of the people belonging to the aristocratic class. The mother of Mañjarī takes him to task for the stand taken by him about prostitutes:

"Ghaṭayuvatiṣu pragalbho nāgarikādārśanena hṛtampūṃsvah; Grāmoṣito'vidagdho nindati gaṇikāṃ bhavaḍvidho'vaśyam".63

'Efficient in the company of water-bearing girls and one whose manliness is lost on seeing a city-bred girl - such a person of your type who resides in a village and who is dull-witted, alone necessarily blames the courtezans'.

In this caustic remark, the mother of Mañjarī charges the officer of the king as a novice pretending to be intelligent. She bitterly criticises him at length and describes as to how the concubines cannot give as much pleasure as the courtezans could give. One cannot make nail-marks, etc., on them as their husbands are alive. What kind

63. Ibid., 863.
of sexual pleasure it could be when the girl places the pitcher on the ground and prepares a bed in a hurry with grass. It is so common that the concubine has just returned from the well and has been sweating due to household work, when the illegal lover meets her for sexual relation.\textsuperscript{64} With these instances, the mother of Mañjarī satirically admonishes the officer of the King as a person of low taste and of no experience of association with prostitutes and of enjoyment with them freely and leisurely without constraints of any sort.

THE CONCLUSION OF THE STORY

Vikarālā concludes the story of Mañjarī and advises Mālatī in these terms:

"Nānāsuratavisēṣaṁairārdhyā cakāra bhuktasarvasvam;
Gaṅkāsau rājasutaṁ tvagasthisēṣaṁ mumoca nāticirāt.
Tadyanmayopadiṣṭaṁ kāmijanārthāptikāraṇaṁ tena;
Mahatīṁ samṛddhimeṣyasi kāmukalokahṛtena vittena".\textsuperscript{65}

'Entertaining him with all varieties of love-sports, the prostitute made him drained of all his wealth and left that prince before long with only his skin and skeleton remaining with him. Thus acting in accordance with this my advice

\textsuperscript{64} Ibid., 864, 865, 867.
\textsuperscript{65} Ibid., 1056-1057.
giving you enough ground for extracting money from the suitors, you will attain prosperity by acquiring money from the suitors'.

This advice holds a mirror to the deceitful ways of prostitutes whose one and only purpose in life is earning money. The poet intends all this essay to be a caution to the young people of prosperous families.

In concluding this chapter on Kuṭṭanīmata, it may be noted how Damodaragupta has laid open an ocean of information about the crooked ways of the prostitutes and the foolishness of the rich persons who go after prostitutes without knowing their ways. With very rare exceptions, the love of a courtesan is a non-entity like 'the son of a barren lady' (Vandhyāputra). The poet satirically presents their show of love for extracting money. He has also looked upon the rich persons who go after prostitutes and who become easy victims of their cruel plans as fools of the worst sort. With sympathy towards such persons, he has made a thorough revelation of the ways of courtesans and their attendant retinue.