CHAPTER IV

JALHANĀ'S MUGHDOPADEŚĀ AND NĪLAKAṆṬHA DĪKṢĪTA'S KALIVIDĀMBANA
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DĪKṢITA'S KALIVIḌAMBANA

In the previous chapter, an attempt is made to give a study of the Viḍambana Kāvyas of Kśemendra, which present a variety of satirical pictures of the society at large and the Government officers and clerks in particular. The purpose of these Kāvyas, as already noted earlier, is to expose the vices in society and advise the people about them so that they may be careful about men and matters. The same social purpose is behind Jalhaṇa's Mugdhopadeśa and Nīlakaṇṭhadīkṣita's Kaliviḍambana. A study of these two Kāvyas is presented in the present chapter.

JALHAṆA'S MUGDHOPADEŚA

Jalhaṇa belongs to Kashmir. He is eulogised in the last canto of Śrīkaṇṭhacarita of Maṁkhakavi. He is a contemporary of Maṁkhakavi. He is also a contemporary of King Somapāla of Kashmir whose life he has portrayed in his Mahākāvyya called Somapālavilāsa. It is learnt from the Rājataraṅginī of Kalhaṇa that Somapāla was a king of Kashmir belonging to 12th Century A.D. Somapālavilāsa has a commentary called Alaṅkārānusārīṇī written by Rājanaka Rucaka. Jalhaṇa's Mugdhopadeśa is a short poem consisting of sixty-six stanzas. It is published in the Kāvyamālāgucchka on the basis of a single manuscript of Paṇḍita Dayārām Śarma.
Mugdhopadeśa is a satire revealing the vices of the prostitutes and sounding a warning to the youth who are likely to come under the persuasive influence of the prostitutes. The poet has made a note of this point in the penultimate stanza saying that he travelled and visited the entire country spreading up to the oceans out of curiosity and that after returning to his native region he composed Mugdhopadeśa out of compassion towards the youth and on the request of good people:

"Drṣṭvā deśamaṇeṣaṁā Jalanidherālokyā Kautūhalād,
āsthānīravanībhrātām ca punarapyāgatya deśaṁ nijam;
Kāruṇyāttarunām janaṁ prati satāmabhyarthanābhistathā,
so'yaṁ samprati Jalhaṇena Kavinā mugdhopadeśāḥ Kṛtaḥ". ¹

He begins his work with a salutation of Viṣṇu. This maṅgala-śloka sets the tone of the Mugdhopadeśa by portraying Viṣṇu in his disguise as Mohini at the time of distributing nectar to the Gods and wine to the demons. The deceit reflected in this act of Viṣṇu is the matter pertaining to the prostitutes who capture the minds of the youth by their deceitful ways. The second stanza eulogises Kṛṣṇa who is a person fascinated by the prostitutes and who is given to several pretexts to attract the innocent cowherd damsels.

¹ Mugdhopadeśa, 65.
In keeping with the tone set by the Maṅgala-ālokas, the entire poem is devoted to the delineation of the crooked ways of the prostitutes. Several aspects of those ways are highlighted in the following paras:

**Vēśyā IS A SORT OF TAPASVINĪ**

The poet has satirically portrayed a prostitute as a Tapasvinī with Viśeṣaṇas full of Śleṣa:

"Dhyānam yatparameśvarāṃ prati sadā yadvitaṛagaṃ mano, yatkarmatikāṭhoraghoraghahanaṃ bhūtyai yadatyādaraḥ; Āścaryaṃ ca śrīradanamapi yatkāryaṃ vikāraṃ vinā, tadveṣyaiva Tapasvinī Kaliyuge loko'pi tadbhayitaḥ"\(^2\)

In the case of the prostitute, the Kali Age has her concentration directed at only the rich persons (Parameśvera). With reference to Tapasvinī the meaning should be that her meditation pertains to the Supreme God (Parameśvera). The Vēśyā's mind is without attachment (vītarāga) in the sense that she does not love anybody. The Tapasvinī is also without attachment (vītarāga) in the sense that she is totally free from all desires. The action of a Vēśyā is extremely harsh and deeply secretive (atikaṭhoraghoraghahana). The actions of a Vēśyā cannot be properly guazed. The actions of the Tapasvinī are hard and

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2. Ibid., 3.
full of mystic significance (atikaṭhoghoragahana) in the sense that the ways of penance are rigorous and difficult to follow for the ordinary persons. The Veśyā has great respect for wealth (bhūtyai ādaraḥ). The Tapasvinī has great respect for spiritual attainments (bhūtyaiādaraḥ). It is surprising that the Veśyā has no qualms regarding surrendering her body to men (sarīradāna). In the case of Tapasvinī there is no hesitation in giving up her body (sarīradāna) because she is not attached to physical charms and joys. In this manner the poet satirically describes the Veśyā as Tapasvinī by resorting to the technique of Rūpakālankāra.

**VEŚYĀ AS GARUḌA WITH A DIFFERENCE**

In a charming stanza the poet as drawn a Vyatirekālankaṇāra with viśeṣaṇās in double - entendre:

"Śrīmantaṁ śirasā bibharti kurute viśvabhramaṁ helayā,

dhatte pātaka (?) pakṣapātamanishām naivāmiśaistṛpyati;
Raktaṁ pātumāpihate ca sakalaṁ tārkṣyasya mūrtiryathā,
veśyā kīṁ tu bhujāṅgabhakṣaṇāvidhau nādyāpi viśrāmyati."

It is described here as to how the Veṣya holds a richman in great esteem (literally, bears the rich man on her head); how she easily makes the world to become perplexed (literally, makes the world turn); how she is never

3. Ibid., 4.
satisfied with desire; and how she sucks the blood of her customers. In all these respects she resembles Garuḍa, as he too bears 'Śrimān' (Viṣṇu) on his head, flies around the universe with great ease, not satiated by the flesh (āmiśa - desire; flesh) and desires to drink blood. Inspite of this, the Veṣyā has one more point to her credit and that is, she does not retire from the process of destroying her suitors (literally, from the process of devouring the kāmukas). Garuḍa, on the other hand, when satisfied with the flesh of serpents (bhujāṅga), retires from the task of eating the serpents until he gets hungry again.

PROSTITUTES HAVE NO LOVE

Fools are those that seek love in the hearts of prostitutes. If they seek love in the hearts of thee prostitutes, they can as well experience the life of Gandharva city, enjoy the wealth earned in the dream, decorate themselves with garland made up of sky-flowers, could find whiteness in collyrium, assume steadiness in monkeys, create straightness in the bow, find softness in the stones, taste sweetness in the neem and experience fragrance in the garlic. If Yama is bent upon kindness, Kali age is devoted to dharma, a cruel person is smooth, the serpent affords joy, the fire is extremely cool and the
wicked person is beneficent to all, then only one can think of love in a prostitute.⁴

Here the impossibility of finding love in the heart of prostitutes is described through striking instances of things that are impossible in the world. The poet categorically states that there is not even an atom of friendship in the hearts of prostitutes. This is strikingly described in the following stanza:

"Kāmo nāsti napuṁsakasya kulaṭāvargasya nāsti trapā, toyam nāsti marīcikāsu satatāṁ nāsti sthiratvāṁ āriyaḥ; Dharmo nāsti ca nāstikasya vibhavo nāsti pramattātmanaḥ, snehānāṁ kaṇikāpi nāsti gaṇikālokasya ca prāyaścaḥ."⁵

'There is no sexual desire on the part of eunuch, there is no shyness in the case of wanton ladies, there is no water in the mirage, there is no steadiness in the case of riches, there is no dharma in the case of a materialist, there is no wealth in the case of intoxicated persons, in the same way there is not even a particle of friendship in the case of prostitutes'.

There is a limit found in the case of many things in the world. Similarly there is a limit upto which the

⁴. Ibid., 5, 6, 7.
⁵. Ibid., 9.
prostitute continues to show her love. Battle is the limit for a person who is brave in words. The end of a family tradition is marked by the birth of a bad son. A controversy is the end of relationship. Joy marks the end of learning. The end of a braggart lies in the assembly of the learned. Desire to eat is the end of a vow. The show of love in the case of a prostitute has the loss of wealth of the suitor as its end:

"Vakṣūrasya raṇo'vadhiḥ kutanayotpattiḥ kulasyāvadhiḥ,
   bāndhavyasya vivādabhūmiravadhiḥ saukhyaṁ śrutasyāvadhiḥ;
Vācāṭasya vidagdhaparṣadavadhīrlauyaṁ vratasyāvadhiḥ,
   bandho viddhi dhanāvasānamavadhirveṣyānurāgasya ca".6

NO REGARD FOR THE PENNILESS

The prostitute has no regard for the penniless. Jalhaṇa describes that the prostitute looks upon a penniless person like a straw of grass. On the other hand she is pleased with a born rich person. She is pleased with such a person, like a Brahmin with 'dakṣinā', the servants with festivals, a farmer with the rising of clouds, a bad minister with vices, a hero with hundreds of adventures, a hunter with the deer, an imprisoned person with generous people, a father with his son's learning, a merchant with excessive profit and a physician with sick persons.

6. Ibid., 12.
"Vipro dakṣinayā mahaiḥ pariṇaṃ meghoddaiḥ kārṣikaiḥ,
durmantrī vyasanena sāhasaśataiḥ śūro mrgairlubdhaiḥ;
Bandī tyāgibhirakṣaraṁ janayitaś labhātirekairvaṇiḥ,
rogaṁtairbhiṣagarbhakaiśca gaṇikā garbhēsvaraistusvati". 7

In this stanza the author has ridiculed Brāhmins, etc., in order to bring home the point that the prostitute has no regard for the penniless while they make a show of respect towards rich persons so long as they have money. Hence, Jalhana considers the prostitutes as a black mark on the canvas of society:

"Śauryasyāti-vikatthanāṃ ripunatirmānasya duḥśīlatā,  
saundaryasya samunnastestaratalā jñānasya garvagrahaḥ;
Aiśvaryaśya vikāratā mukharataś vidyāprakarṣasya ca
bhratarvibhramanarmanāsaśca gaṇikā sarvātmanā duṣaṇam". 8

"Self-praise is the blemish of bravery, the subjugation of the enemy is the blemish of pride, bad conduct is the blemish of beauty, fickleness is the blemish of prosperity, haughtiness is the blemish of knowledge, improper behaviour is the blemish of wealth, talkativeness is the blemish of the excellence of knowledge and perversion is the blemish of intimacy. In the same way the prostitute is the blemish in every respect".

7. Ibid., 14.
8. Ibid., 18.
In this respect, the poet considers the prostitute as necessarily condemnable. In being fit to be blamed, she has no equal; there is no blind person equal to a fool, no distressed person like a servant, no disease like tuberculosis, no bane equal to a bad son, no fear equal to that of death, no hardship equal to that of travel, no enemy equal to senses, and no cause of short life like the others wife; in this very manner there is nothing condemnable like the prostitute".9

LOVE IS NOT LOVE THAT PERTAINS TO VEŚYĀ

Jalhana effectively describes and satirically presents that the love of a Veśyā is not love at all:

"Asthānabhineśita ratipateraucityabhaṅgo rater, vaiyarthyam navayauvanasya kīmāpi premṇaḥ kalaṅkāṅkuraḥ; Saubhāgyasya vīmanāna viguṇatā saundaryasāraśriyaḥ, āṅgārasya viḍambanaṁ kīmaparaṁ veśyāratādambaraḥ".10

"The fascination for a prostitute is a misplaced attachment on the part of the God of love, the break of propriety of love, purposelessness of fresh youth, some kind of sprouting of the blemish of love, an insult to good fortune, the contradiction of the essence of beauty and a satire of love".

9. Ibid., 20.
10. Ibid., 24.
An attachment towards the prostitute is described as the greatest curse, the culmination of bad fruits of past deeds, the greatest cruelty of fate and the veritable and everlasting bad luck.\textsuperscript{11}

The poet depicts everything about the prostitute as bad:

"Samparko'pyatikarkasāh paricayābhāso'pyasampatkarō, dṛkpa'to'pyavasādasūrapi sakṛtsanābhāṣaṇāṃ duṣṇāṇam; Chāyāpi cchalanātmikā parimalodgāro'pi hālāhalam, veśyānām viṣayeṣu kim purnaraho saktirmahāsāhasam".\textsuperscript{12}

"Extremely harsh is the association with the prostitute; even a semblance of acquaintance with her is disastrous; even her glance gives rise to destruction; even a conversation with her for once is a blemish; even her shade is of the nature of deceit; even the emission of fragrance is 'hālāhala' (terrible poison); all these being the bad things about the prostitutes, any attachment towards her is indeed a great adventure".

Then the poet describes the prostitute as a disease for which there is no medicine. This disease has hundreds of bad effects. She has harm as her father, sixty-four arts are her

\textsuperscript{11} Ibid., 26.  
\textsuperscript{12} Ibid., 27.
mothers, all falsewood as her life-breath, the snatching of wealth as her principal vow, her body as the goods for sale. In this the bodiless cupid is the assistant:

"Droho yasya pitā kalāḥ kila catuhṣaṣṭistathā mātaraḥ,
prañāḥ sarvamaḷīkamarthāḥ haraṇāḥ
pradhānavrataṁ; viṣṇaḥ pariṣṭatāt
nāma pradhānavrataṁ;
Vikreyam nijamaṅgasāṅgamaṁ cānaṅgah sahāyaḥ svayam,
\[\text{[13]}\]
tasyānarthasatātmakasya gaṅgikāvyadheḥ kimastyausahaanm".

Thus the poet shows the false attachment of the prostitute and the foolishness on the part of the lovers, who entertain interest in the prostitute. The love of the prostitute is not love at all, but a mockery of love and an incurable disease of the mind.

CAUTION TO KĀMUkas

The entire Mugdhopadeśa is intended to give advice to the innocent young men regarding the ways of the prostitutes. The poet cautions the kāmukas by saying that their sport with the prostitute would culminate in utter poverty. He expresses his pity at the plight of the kāmukas which is comparable to that of fire-fly which burns itself because of its attraction towards the burning lamp. The prostitute is the veritable flame of a lamp burning in the

13. Ibid., 28.
night and creating a blindness due to the delusion of beauty:

"Veśyā dīpasikheva bhāti rajanau rūpabhramāndhīkṛto,
yatrāyaṃ kurute pataṅgapatanaṃ hānā bhujaṅgavrajāḥ."\(^14\)

The rest of the poem is devoted to the description of the evil effects of the association with the prostitutes. It is an account of the hard realities of life which all persons addicted to the prostitutes have to face.

NILAKAṬṬHA DĪKṢITĀ'S KALIVIḌAMBANA

Nilakaṭṭha Dīkṣita is one among the great poets of our country. Unlike in the case of many sanskrit poets, the date life and works of Nilakaṭṭha Dīkṣita are very clear. In his Nilakaṭṭha-vijayacampū the poet has mentioned when he wrote that poem:

Aṣṭatriṃśāḍupasmṛta-saptasatādhika-catussahasresu
Kalivarṣesu gateṣu grathitāḥ kila Nilakaṭṭha-vijayo'yaṃ.\(^15\)

From this it is clear that Dīkṣita has written this work either in A.D. 1637 or in A.D. 1638, and he belonged to seventeenth century A.D. And also based on the references to him by the contemporary poets, modern scholars opine that Nilakaṭṭha Dīkṣita might have born around A.D. 1613.

\(^{14}\) Ibid., 36. (Second half)
\(^{15}\) Nilakaṭṭhavijayacampū, 1-10.
HIS WORKS

As a poet and art-critic Nīlakaṇṭha Dīkṣita occupies a high position among the South Indian writers of eminence. He has to his credit many works, varied in subject and diction. In all his works we can see the master hand which can wield the pen effectively. They are elegant with suggestiveness.

KALIVIDĀMBANAM

In the ancient Indian religious tradition, time is divided into four Yugas as Kṛtayuga, Tretāyuga, Dvāparayuga and Kaliyuga. In the Kṛtayuga Dharma stands on four pādas (feet) namely, truth, mercy, penance and charity. People were contented and happy. They were generous and peaceful. In the next, i.e., in the Tretāyuga, some of the noble qualities (of truth, mercy, etc.) diminished and Dharma stood on three pādas. Then in Dvaparayuga these virtues like truth etc., still dwindled and Dharma was reduced to be of two pādas. In this age people hated one another, there was a lot of discontent. But with all that people were religious and great. Kaliyuga is said to be the age of sins. In this yuga Dharma has only one pāda and that too is gradually vanishing. Immorality, poverty, intolerance, corruption are quite prevalent in this Age. Kalipuruṣa who rules this age is very powerful. How strong he is clear from the Nalopākhyaṇa in the Aranyaparvan of Mahābhārata. He planned for the exilement of Nala from his state, succeeded in his plan and tormented him further at every step.
In the Twelfth chapter of the Bhāgavata, the ways of life of people in Kaliyuga are explained. There it is stated that people will be of lower mental ability, will be gluttons and highly licentious and the women will be of bad conduct and people will be engaged in theft and cheating.

Many poets have also described the effects of Kali in their poems. The following stanza explains the state of affairs in the land ruled by the great, virtuous and benevolent monarchs like Dilīpa, Raghu and others due to the influence of Kali Age.

"Yavanairavaniḥ krāntā hindavo vindhyamāviśan;
Balinā vedamargo'yaṃ Kalinā Kavalīkṛtaḥ".16

"The land is invaded by the Yavanas. The followers of Vedas have gone to the Vindhyas, the powerful Kali has gulped the Vedic way".

Kali has not even left the King, the philanthropist, the scholar, etc. All are under the influence of Kali.

"No good men are there; if there are some, they live in utter discomfort; no scholars are there; if at all they exist they are envious of each other; no kings are there; if

16. Subhāsitaranabhāṇḍāgāra, Kalimahimā, 1 (P. 145)
there be, they are the snatchers of the wealth of their subjects; no philanthropists are there; if there are some they expect some returns for their givings:

"Santah Kva'pi na santi santi yadi va dukhena jivanti te,
vidvamsop'pi na santi santi yadi va matsaryayuktaca te;
Rajano'pi na santi santi yadi va lobhadhanagrahiho,
dataro'pi na santi santi yadi va sevannukula kalau".17

In another poem we see the reason why Kali is so cruel to the good folk. "(Thinking that) in my age why do these people with the qualities of Krtayuga are born and thus with anger, the virtuous people are teased by the strong Kali:

"Madyugamadhyotpannah Krtayugadhartmanusarihah kimiti;
Iti rosadiva kalina pidyante sadhavo balina".18

Nilaanka's Diksita's Kalividambana is a creditable attempt at explaining the vices of Kali. Though the title is Kalividambananam, no where in its first ninety eight stanzas of this poem the name of Kali occurs. Instead we find the depiction of the nature of scholars, doctors, poets, etc. Here Diksita has depicted the bad ways of his contemporaries.

17. Ibid., 26.
18. Ibid., 8.
For instance:

1. Here is a teacher:

Vācyatāṁ samayo’tītaḥ spastamagre bhaviṣyatī |
Iti pāṭhayatāṁ granthe kāṭhinyam kutra vartate ||¹⁹

"Read, it is already late; it will become clear as you go" - for those who teach like this, where is any difficulty in the text?

2. This is the way of treatment of a doctor:

"Bhaiṣajyaṁ tu yathākāmaṁ pathyaṁ tu kaṭhinam vadet |
Ārogyaṁ vaidyamāhāṁyādanyathā-tvampathyataḥ ||²⁰

"Let the medical prescription be whatever it is, the diet restrictions should be severe; If the patient comes back to health it is due to the greatness of the doctor; if it is otherwise, it should be blamed on the violation of the diet restrictions".

In the opinion of Nīlakaṇṭha Dīkṣita who was a strict follower of the Vedas and Purāṇas, the main cause for all the vices of the society is Kali. He expresses this in the following stanzas:

20. Ibid., 25.
Viśeṇa pucchalagnena vṛścīkaḥ prānimāmiva
Kalīnā daśamāṃśena sarvaḥ kaloipi dāruṇaḥ

"Just as the scorpion is a danger to living beings even with the poison confined to its tail, even so the tenth part of the Kali Age makes the whole age terrible".

Yatra bhāryāgiro veda yatra dharmorthisadhanam
Yatra svapratibhā mānam tasmai śīkalaye namaḥ

"Where the words of one's wife are the scriptures, where the only dharma is to gather wealth, and where just what strikes one is the authority, to that glorious Kali Age, let there be our obeisance".

Though Kali is made directly responsible for all the vices of the society in these two stanzas, it is clear that the vices of the society depicted in the other stanzas are also due to the influence of Kali himself. Hence, this poem is rightly entitled Kaliviḍambanam.

SOCIO-CULTURAL BACKGROUND

If we know about the socio-cultural state of the period of Nīlakaṇṭha Dīkṣita, we will be able to divine and demonstrate the aim of such a composition as Kaliviḍambana.

21. Ibid., 99.
22. Ibid., 100.
The period was of a political decline of the native powers. In the north there was a strong rule of the Mughal Kings. The foreigners had begun to spread their network in the South. The regional languages gradually began to replace Sanskrit. In Madhura and Tanjore Telugu was prominent. Yakṣagāna, Vacana, Pādasaṅkīrtana of the folk-origin were more popular than the traditional Mahākāvyas and Campūkāvyas. Vīrarasa was driven back and Śṛṅgāra was prominent in all its forms everywhere in literature. Compositions with religious themes came forth in great number. They were not noble and dignified but full of blind beliefs. The arts like dance and music seemed to enter their golden age. In Tanjore all materials required for Karnāṭak music were being developed. Dance forms like Yakṣagāna, Koravaṉjamela flourished. Devadāsis and prostitutes were well-versed in the magnificent art of dancing.

As is the adage 'rājā kālasya kāraṇam' the subjects were in line with the kings. Strong faith and high thinking were rare in the society. Superstitions, imprudence, selfishness, narrow-mindedness were enveloping in the society. Unnecessary restrictions and meaningless deviations in Varṇāśramadharma were found. Professionals like priests, doctors, teachers, astrologers, merchants, etc., were greedy, not well-versed in their professions, imprudent, lacked far-sightedness and became the bane of the society. Even the
poets and artists who had to awaken the people were engaged in praising the kings just for their own material benefits. The arrogant kings, wicked ministers, actors, vițas, procurresses, etc., had their sway. Tale-bearing, lying, greed were deep rooted in the society. The great values of moral merit and virtue were on their way to destruction.

With a view to improving the society, Nilakantha Diksita has tried to awaken the society by his satirical work Kaliviđambana.

Like in the other Kāvyas, advice in the satirical poems is also 'kāntāsaṃmita'. In Mahākāvyas the advice is like the words of a pleased wife while the advice in the Viđambana kavyas is like the criticism of an angry wife.

People who are ashamed by the satire by others get rid of their bad ways and follow the righteous path. This is the main aim of the Kaliviđambana.

Nilakaṇṭha Dīkṣita criticises the ways of the scholars, the teachers, the doctors, the poets, etc., through 'hāsyavayapadeśayukti'. He describes the vices of the society without hide and seek. His attempt is not only to show the vices of the society, but to inspire the people to correct themselves and to develop moral strength.
CONTENTS OF KALIVIḌAMBANA

With the background provided above, it is proposed here to give a brief account of the contents of Kaliviḍambana:

1) Scholars in Debates

A scholar must always be keen on acquiring more and more knowledge and he should attentively listen to the opposite advocate, analyse the matter on hand and pronounce his judgement carefully. But those who are desirous of easy victory, behave quite the opposite way. Little do they care for the dignity of the assembly. Thinking of themselves as great scholars they are not at all interested in acquiring any knowledge. They have least tolerance to listen to the opposite advocate. But they have cultivated a bad habit of replying immediately in the middle of the argument of the opposite advocate. Dīkṣita lists up these unmannerly behaviour of the scholars who aspire for victory in this ironical advice:

"Na bhetavyam na bodhavyam na śrāvyam vādino vacah;
Jhaṭiti prativaktavyam sabhāsu vijigīśubhiḥ".23

He says that one should not be afraid and need not understand and need not even listen to the words of the

23. Ibid., 1.
opposite advocates, but should reply immediately if one desires to win in the assemblies.

Such bad behaviours as described above are thought by the foolish scholars who aspire for victory as the means of victory. But a true scholar can win over the opponent by his keen intellect. The undeserving scholar who aspires for easy victory uses all sorts of cheap tactics. These under-qualified scholars behave as if they were great scholars without any sense of shame or fear. They condemn their opponents and make light of their arguments as if they have no value at all. These scholars who aspire for victory even praise the king or the one who presides over the assembly and try to draw him to their side. Like this, they always try to create a false impression that they are great scholars in the assemblies. But they are never ashamed of their bad behaviours. Dīkṣita calls these bad behaviours such as absence of flourish, lack of modesty, hatred towards the opponents and laughing at them and eulogy of the king or the presiding person as the five means of victory:

"Asambhramo vilajjatvamavajñāprativādini;
Hāso rajñāḥ stavaśceti. pañcaitejayahetavaḥ".24

It is true that in the assemblies of Kaliyuga the throat is more powerful than the brain. Arguing in a loud

24. Ibid., 2.
voice is the utmost cheap tactic to win their cases. They just want to win and win by hook or crook. Dīkṣita highlights this point in his ironical advice to the aspirants of Victory:

Uccairudghoṣya jetavyaṁ madhyasthaścedapāṇḍitaḥ |
Pāṇḍito yadi tatraiva pakṣapātoḍhiopyaḥ ||

'One should shout aloud to win; if one is impartial, one is a fool. If the learned person is there, put the blame of partiality on him'.

The scholars in Kaliyuga are least interested in learning the difficult Nyāyaśāstra. Money is their prime concern in life. Therefore they always try to extract money. Winning in debates is a means of obtaining money. Therefore they try to win their cases in debates even by fallacious arguments. Dīkṣita ridicules this greediness of the aspirants of victory by comparing them with the Purohita who squeezes money from the people:

"Lābho hetuṁ dhanaṁ sādhyaṁ dṛṣṭāntastu purohitāḥ |
Ātmotkarṣo nigamanamanumāneṣvayaṁ vidhiṁ ||

25. Ibid., 3.
26. Ibid., 4.
"Personal gain is the mark, money is the thing to be accomplished the priest is the example and prominence to oneself is the final step. This is the process of Syllogism".

Here it is appreciable that the poet has applied the technical terms of syllogism very effectively to ridicule the money-mindedness of the aspirants of victory.

A true scholar is not interested in the worldly pleasures. His interest is only in knowing the truth which is contained in the Śāstras. This Jijñāsu or the aspirant of knowledge always humbly engages in his studies knowing well that he knows not much. Therefore, he never aspires for victory. But in the case of the aspirant of easy victory, there is absolutely no interest in knowing the teachings of the Śāstras. Money-making is the only aim of his life. He achieves it by his loud and confused noise in the debating assemblies. Dīkṣita pin-points at this by showing a contrast in behaviours of a true scholar and an aspirant of victory who is a so-called scholar:

"Abhyāsyam lajjamānena tattvam jijñāsunā ciram;
Jīgīṣunā hriyam tyaktvā Kāryaḥ Kolāhala mahān". 27

27. Ibid., 5.
Here Dīksita aptly uses the words jījñāsu and jīgīṣu. These two words are sufficient to show the vast difference between the two types.

No doubt the knowledge of the Śāstras fetch fame and name to the scholars. But the real aim of learning the Śāstras is to understand the innermost meaning contained in them. Only after knowing the true meanings of the Śāstras one can authoritatively teach and write books on them. But scholars in Kaliyuga who hanker after fame with just superficial knowledge of the Śāstras attract their students more by tricks than by the depth of knowledge. Similarly writers try to win the readers through exaggerated unrealities. They may get appreciation from the people of little knowledge. They can never gain the real knowledge even by the end of their lives. Dīksita shows as to how for fame and popularity these scholars do whatever they can:

"Pāthanairgranthanirmāṇaiḥ pratiṣṭhā tāvadāpyate
Evaṃ ca tathyavayutpattirāyuṣo'nte bhavenna vā". 28

Scholars in Kaliyuga have a great desire to get admired by people. Admist real scholars, scholars of little knowledge have no value. The world of scholars praise only the real scholars but does not recognise the unworthy

28. Ibid., 6.
scholars. Therefore the unworthy scholars get satisfaction by praising themselves. But self-boasting is a sin; knowing well that it is a sin, the unworthy scholars indulge in self-boasting. They are rightly called as fools by the poet. Dīkṣita throws light on the bad behaviour of self-boasting scholars of Kaliyuga:

"Stotāraḥ ke bhaviṣyanti mūrkhasya jagatītale;
Na stauti cet svayaṁ ca svam kadā tasyāstu nirvṛtiḥ".29

ii) The Teachers and their Students

In our society the teacher occupies the highest position. In the Vedas the Ācārya is on par with the gods. "Ācārya-devo bhava" substantiates this. The greatest responsibility of the teacher is to train the future generation to lead a good and happy life through righteous means. One essential quality of a teacher is the ability to make the difficult areas of the subject-matter easy and understandable to his pupils. But in the Kaliyuga the so-called teachers are unable to make anything clear to their pupils, but ask them to simply go on reading. They keep quiet or simply say that the time was over and that they would see to it sometime later or they tell the pupils that some day they would understand those things. For such

29. Ibid., 7.
teachers, no portion in the text is difficult and they never worry about it. Dīkṣita throws light on the laziness and foolishness of the teachers of Kaliyuga by explaining their methods of teaching:

"Vācyatām samayo'ītaḥ spaśtamagre bhaviṣyati;
Iti pāṭhayatām sāstre Kāṭhinyaṃ Kutra vartate".30

The qualities of the foolish teachers are reflected in their pupils. The pupils are as ignorant as the teachers and do not know what to do because they know nothing but what their foolish teachers have taught. They simply abide by the words of those teachers and go on studying themselves. They misunderstand whatever they read and lie satisfied with such misconceptions. Dīkṣita emphatically says that these three qualities, viz., absence of any other go, too much of faith, and satisfaction with the semblance of knowledge are the qualities of such students:

"Agatitvamatiśraddhā jñānābhasena trptatā;
Trayaḥ śīgyaguṇā hyete mūrkhācāryasya bhagyajāḥ".31

It is implied by Diksita here that it is impossible to expect the real qualities in the pupils of false teachers. He depicts the relationship between the teacher and student

30. Ibid., 8.
31. Ibid., 9.
as cause and effect. Thus by criticising the methods of teachings of lazy teachers and the ill effects of this kind of teaching on their students, Dīkṣita suggests the teachers to make good efforts to acquire knowledge and discharge their duties sincerely for the benefit of the students and thereby contribute to the well-being of the society.

iii) Māntrika

Māntrika-vidyā and Adhyātma-vidyā are considered great in this world. Māntrakas and Yogins of Kaliyuga, as Dīkṣita has shown, are cheats in the garb of Māntrakas and Yogins. Having no other means of earning their livelihood they put on the dress like a Māntrika or a Yogin and take advantage of the people's respect for such persons. They get sufficient money from the innocent folk. Dikṣita hints that those who are ignorant and who do not like to work hard have become Māntrakas and Yogins in this age:

"Yadi na kvāpi vidyāyāṃ sarvathā kramate matiḥ;
Māntrikāstu bhaviṣyāmo yogino yatayo'pi vā". 32

These are very intelligent to extract money from the innocent people.

According to Dikṣita even the ignorance of these Māntrakas in Kaliyuga is a great boon to them. Unable to

32. Ibid., 10.
find any solution to the problems of persons who come to him. If the Mantrika remains silent, people think that he is a very great person. Even if he behaves strangely people find greatness in him. Dīkṣita points at the total innocence of the poor ignorant folk. These Māntrikas boast of themselves. People are happy because of the meritorious deeds of these Māntrikas and some people are in distress because of the Avakrupā of these Māntrikas, they say. Dīkṣita has ridiculed the ignorance, greed and the ways of their cheating the people:

"Sukham sukhiṣu duḥkhaṃ ca jīvanam duḥkhasāliṣu;
Anugraham yeṣaṃ te dhanyāḥ Khalu māntrikāḥ"
"Yāvadajñānato maunamācāro vā vilakṣaṇāḥ;
Tāvanmāhatmyarūpeṇa paryavyatāṃ māntrike". 33

iv) Astrologers

Astrologers are also held in great esteem by the common people. Even the kings have great respect for the astrologers and are very much eager to know about their future. A King will have an eye on the enemies within and outside his territory. Hence he should always be alert. It is a common belief that for every thing in life gain or loss, victory or defeat the planetary movements are the main

33. Ibid., 12, 13.
cause. The common folk and the kings equally depend on the astrologers. These astrologers who are incapable of correct predictions owing to their little knowledge try to know the internal affairs of the state form the Gūḍhacāras and predict something:

"Cārāṇ vīcārya daivajñairvaktavyaṁ bhūbhujāṁ phalam; Grahācāraparijñānaṁ teṣāmāvaśyakaṁ yataḥ".\(^{34}\)

Some parents who are eager to know the gender of their expected child approach an astrologer. The astrologer knows that the father wants a male and the mother a female. For such questions the astrologer predicts a male to the father and a female to the mother and gets rewards from both of them:

"Putra ityeva pitari kanyetyeva mātari Garbhapraśneṣu kathayan daivajño vijayī bhavet".\(^{35}\)

Another important thing the common man wants to know is his life span, whether he has long life or short life. The astrologer says that he has long life and with great satisfaction he rewards the astrologer. If the client lives long he will be happy and the astrologer will be honoured.

\(^{34}\) Ibid., 14.
\(^{35}\) Ibid., 15.
with more money. If the client dies soon even then the astrologer has nothing to lose because the dead will not return to question him:

"Ayuḥpraśne dīrghamāyurvācyam mauhūrtikairjanaṁ; Jivanto bahumanyante mṛtah vakṣyanti kaṁ punah".  

Even the wealthy ask an astrologer if they get more wealth. For a common man the astrologer predicts wealth and for a rich he predicts more wealth. People honour such astrologers who utter only falsehood:

"Nirdhanānāṁ dhanāvāptiṁ dhanināmadhikāṁ dhanam; Bruvāṁśarvathā grahyā lokairjyotisikā janāṁ"  

Dīkṣita pinpoints at the ignorance of the astrologers in Astrology and criticises their arrogance also. Astrology is the art of calculating the effect, either good or bad, of the planets and stars on human beings on particular days. Some others know only the effects of the planets and some know about stars. A few astrologers who know the days, the planets and the stars consider themselves as Devaguru Brhaspati:

36. Ibid., 16.
37. Ibid., 18.
v) Doctors and Patients

Doctors in Kaliyuga pay more importance to money than to curing the diseases of the patients. These doctors select only wealthy patients and try to extract as much money as possible from them.

There is no possibility of getting money from a healthy person. Even in the case of incurable diseases the patient stops visiting the doctor as soon as he realises the fact that his disease is not curable. Both these types of people are useless to a doctor. There are some who are timid and terribly afraid of even very little ailments. The doctor further frightens them and extracts money. The doctor also snatches sufficient money form the patients who require treatment for a long time. These two categories of patients are the good fortunes of the doctor. Dīkṣita criticises the wisdom of the greedy doctors of Kaliyuga who treat only the wealthy patients:

"Svasthairasādhyaragaisca jantubhirnāsti kiñcana;
Kātarādirgharagaisca bhisajām bhāgyahetavaḥ". 39

38. Ibid., 21.
39. Ibid., 23.
Further he pinpoints at the greedy attitude of the doctors who always aim at exploiting their patients:

"Nātīdhaityaṁ pradātavyaṁ nātibhitiśca rogiṇe;
Naiścintyānādime dānaṁ prayāsyādeva nāntime". 40

Many doctors of the Kaliyuga besides being greedy are quite ignorant of the medical science also. Just with the ambition of extracting money they go to the patients' house to treat them. Though they do not have the least knowledge of the cause of the disease, name of the disease and application of medicine, they never worry about it, because the ladies in the patient's house teach these doctors about them. Dīkṣita here opines that the ladies in the patient's house are more intelligent and better than these doctors and thus shows how ignorant are the doctors of Kaliyuga:

"Nidānaṁ rogaśāmāni saṁyāsāmye cikitsitam;
Sarvamapyaupadekṣyanti rogiṇaḥ sadane striyaḥ". 41

The doctors of Kaliyuga, though ignorant, start treating their patients. They prescribe a few medicines they know without knowing whether they can cure that particular disease or not. In order to hide their foolishness they restrict their patients compulsorily with unwanted severe

40. Ibid., 24.
41. Ibid., 26.
do's and don't's. The doctors also impose heavy diet restrictions on their patients. Dīkṣita criticises this blind treatment of these doctors:

Bhaiṣajyam tu yathākāmaṁ pathyam tu kaṭhinam vadet |
Ārogyam vaidyamāhātmyādanyathā-tvamapathyataḥ ||

"Let the medical prescription be whatever it is, the diet restrictions should be severe; if the patient comes back to health it is due to the greatness of the doctor; if it is otherwise, it should be blamed on the violation of the diet prescriptions".

As the medical science says that the doctors should examine the patient to diagnose the disease and then start treatment. The doctors of Kaliyuga demand money even to examine the patients and to detect the disease which the patient is caught by. After diagnosis the doctors again demand money from the patients for the medicines they give. Fortunately if their patients come back to health the doctors demand some more money as gift or gratification for having cured the patient of the disease with great effort. Dīkṣita here criticises the wisdom of the ignorant doctors in extracting money from the patients:

42. Ibid., 25.
Diksita also throws light on the patients of Kaliyuga who are quite ungrateful to the doctors who save their lives. The patient caught by disease goes to doctor for treatment. In the initial stages the patient begs the doctor to kindly cure the disease. In the middle spend a little money for the medicines which the doctor gives him. The patient slowly neglects the doctor as he slowly comes back to health. When he takes a bath after complete cure the patient never looks at his doctor:

"Rogasyopakrame svāntaṁ madhye Kiñciddhanavyayaḥ; 
Śanairanādaraḥ sāntau snāto vaidyaṁ na paśyati".44

Thus Diksita ridicules the doctors and the patients of Kaliyuga by highlighting their greediness, ignorance and ingratitude.

vi) Poets

According to Dīksita poets of Kaliyuga indulge in praising others and talk to them very pleasingly to gain their ends. But those who are truthful, who are honest, who are true scholars and who want to live by honest means do

43. Ibid., 28.
44. Ibid., 30.
not get any decent living. It is a common belief that the planetary positions in a horoscope decide the wealth or poverty of an individual but in Kaliyuga uttering falsehood and flattering others are 'Dhanakāraka-yogas', i.e., those that bring wealth; being truthful and honest and being scholarly are 'Dāridryakāraka-yogas', i.e., those that bring poverty.

"Ānṛtyam cātvādaśca dhanayogo mahānayam;
Satyaṁ vaiḍuṣyamityesa yogo dāridryakārakaḥ". 45

The poet even exemplify the greediness, wickedness and all kinds of vices of their masters as good qualities through their poetry by praising them as very modest, generous, wise, etc. Just for a morsel of food they tread this mean path. Dīkṣita calls these poets the slaves of a handful of rice:

"Kātaryam durvinītatvaṁ Kārpaṇyamavivekitaṁ;
Sarvamārjanti Kavyah śālīnāṁ muṣṭikihkarāh". 46

If any such poet praises a person who lacks noble qualities, the other poets, even without knowing whether those praiseworthy qualities are in him or not, also praise him. Dīkṣita compares this kind of flattery to the

45. Ibid., 32.
46. Ibid., 33.
description of a bee in the Kāvyas, Nāṭakas, etc. But the bee is nothing but an insect. Though the bee does not possess any meritorious, praiseworthy character, poets like Kālidāsa, Bhāsa, etc., have immensely glorified this bee through their descriptions:

Stutaṁ stuvanti kavyo na svato guṇadarśinaḥ |
Kīṭaḥ kaścidalirnāma kiyatī tatra varṇanā ||

"Poets praise one already praised and not because they have themselves found merit (in some one); the bee is but a worm, but what an amount of description has been bestowed on it".

Thus Diksita highlighting the greed and the foolishness of the poets of Kaliyuga who weave poetry on unworthy persons just for worldly pleasures and ridicules them.

vii) House-holder and his Relatives

From times immemorial in our country, the mother, the father, the teacher, the guest and gods are the most respected for the house-holders. Our sacred texts say-Mātṛ-devo bhava, Pitṛ-devo bhava, Ācaryadevo bhava, Atithidevo bhava. But in Kaliyuga these values are lost and in their places come the wife, her sister, her brother and

47. Ibid., 35.
her parents. Dīkṣita says these five are the life-breath of the house-holders created by Kali. For a house-holder in Kaliyuga, life without his wife, her sister, her brother and the two parents-in-law, is miserable or even impossible. He is totally under the influence of these five persons, Dīkṣita pinpoints at the fact that in Kaliyuga a house-holder has no respect even for his parents:

"Grhañī bhaginī tasyāḥ śvaśuraṁ śyāla ityapi;
Prāṇīnām kalinā sṛṣṭāḥ pānca prāṇā ime'pare". 48

Dīkṣita also shows how the relatives in Kaliyuga, instead of helping the house-holder, exploit him. If a house-holder happens to be wealthy the relatives come to him as his guests. But they do not think of returning home. They try to remain there as many days as possible. Sons-in-law, uncles, nephews, cousins and relatives of his wife and others in an imperceptible manner devour the wealth of the house-holder. Dīkṣita compares them to rats and mice. This is really an apt comparison. Rats and mice making their dwellings in bags containing food grains gradually empty the bags and like wise, living in the house-holder's quarters these kith and kin render the house-holder poor:

48. Ibid., 41.
"Jāmātaro bhāgineyā matulā dārabāndhavāḥ; 
Ajniṭa eva grhiṇāṁ bhakṣayantyākhuvaḍgṛhe". 49

The house-holder cannot take any action against them. If he says anything to his uncle his mother gets angry because he is her brother. He cannot abuse his son-in-law because his daughter will be annoyed. He cannot say anything to his father-in-law for fear of being a prey to the anger of his wife. But if any other guest comes to his house, no one supports him and he should alone look after him:

"Mātulasya balaṁ mātā jāmāturduhitā balaṁ; 
Śvaśurasya balaṁ bhāryā svayamevātitherbalam". 50

The lady of the house says that her relatives are not greedy, as lovers of light food, but those of her husband's side as gluttons, as consumers of milk and even as thieves:

Grhiṇī svajanam vakti śuṣkāhāram mitāśanam |
Patipakṣāṁstū bahvāśin kṛśirapāṁstaskarāṇapi ||51

Thus Dīkṣitā shows the selfishness of the relatives and depicts as to how the relatives exploit the house-holders.

49. Ibid., 42.
50. Ibid., 43.
51. Ibid., 47.
viii) Creditor

A creditor is a rich man who lends his money to the needy and extracts heavy interest for the money he gives.

Naturally he is cruel. Dīkṣita throws light on the cruelty of the creditor by depicting him as a ghost. According to the common belief a ghost is an evil spirit which is very cruel and destructive, but the creditor of Kaliyuga is even more cruel than the ghost. If one who has taken loan from the creditor remembers the creditor, his limbs begin to sag. If he really happens to see the creditor, he even swoons. Dīkṣita calls him the Mahābhūta, the huge ghost:

"Smṛte sīdanti gātrāṇi drṣte prajñā vinaśyati;
Aho mahādīdam bhūtam uttamarābhīṣabdītam". 52

According to Dīkṣita a creditor is more powerful and even more cruel than Yama, the god of death. Yama comes to a person to discharge his duty of taking the life of that person only at the end of his life. Yama also waits till the end of one's life. But the creditor has no patience to wait till the debtor returns his loan. He has no time regulations. He calls on the debtor at his will and tortures him physically and mentally to get his money back. The

52. Ibid., 50.
creditor is not a frightening figure with fangs on the face nor has he a rope in his hands like Yama. Yet even at the sight of the creditor, the debtor shudders by the remembrance of his cruelty. Dīkṣita pen-portraits the creditor as the most cruel person on this earth:

"Antako'pi hi jantūnāmantakalamapekṣate;
Na Kālaniyamaḥ Kaścid uttamarṇasya vidyate,
Na paśyāmo mukhe daṁśtram na pāśaṃ vā karāṅcāle;
Uttamarṇamavekṣyaiva tathāpyudvijate manāḥ". 53

Thus by highlighting the cruelty of the creditor, Dīkṣita ridicules him.

ix) Poverty

Poverty is also a characteristic feature of the Kaliyuga. Like untruth, corruption, etc., it is the biggest enemy of man. Dīkṣita explains the burdens of poverty. According to him the enmity with a strong person can be ended with the antidote of entreaty. One need not get afraid of maladies. They can be cured by medicines. But poverty is even stronger and Dīkṣita opines that there is no remedy for poverty in this world:

"Sattrau svāntaṁ pratīkāram sarvarogeṣu bheṣajam;
Mṛtyau mṛthyuṁjyadhyānāṁ dāridrye natu kiñcana". 54

53. Ibid., 51, 52.
54. Ibid., 53.
Dīkṣita depicts the effects of poverty in man. The primary effect of poverty is starvation. But the growing starvation, which is an immediate consequence of utter poverty, compels him to go out to beg food. Then Dīkṣita says that the effect of poverty, a marvellous medicine, is that it gives strength to the poor to go for begging and keeps his appetite good:

"Saktiṁ karoti saṅcāre sītoṣne marṣayatyapi; Dīpayatydare vahnim dāridryaṁ paramauṣadham". 55

A poor man has to digest the fury of the king and the do's and don'ts of the Śāstras. When they do not get any food they have to eat mud and stone. Even that too gets digested in his belly. Hence, Dīkṣita calls poverty a power which can digest anything:

"Jīryanti rājavidveṣā jīryantyavīhitānyapi; Akiṅcanyabalāḍhyānām antato'śmāpi jīryatī". 56

The poor man, as he himself is in a condition to beg a piece of bread; no thief visits his house, no tale-bearer comes to him, no relative looks at him. He has no fear of the king who levies tax. No one in this world cares for the

55. Ibid., 54.
56. Ibid., 56.
poor man. He even has no enemy as the kings have. Hence, Dīkṣita says that poverty is more comfortable than the kingship:

"Nāsya corā na piśunā na dāyādā na pārthivaḥ;
Dainyam rājyādapi jyāyo yadi tattvām prabudhyate". 57

In these stanzas, Dīkṣita excels in using paradox to explain poverty. The poet here highlights the bad effects of poverty on man and ridicules poverty but not the poor. This substantiates the humanitarianism of Dīkṣita.

x) Wealthy Persons

It is a noble quality of the haves to share their wealth with the have-nots and contribute money for good things. But the people of Kaliyuga do not have this noble quality. The wealth that comes unexpectedly makes them headstrong. Dīkṣita brings out their arrogance, humorous acts and foolishness and also the ill-effects of their affluence. If luckily one gets a little wealth, one forgets one's former state and with arrogance one looks down upon the other poor. The world now looks at him. The thieves keep an eye on his wealth to steal it whenever they get a chance. The kinsmen now frequently come to him to snatch his property:

57. Ibid., 57.
With an ambition of getting some reward, the flatterers glorify newly rich, imposing on him the noble qualities which actually he does not possess. The newly rich give themselves into this flattery and consider themselves as gods. These arrogant persons look down upon others and take other men to be worms. Dīkṣita says that these are all the results of the newly acquired wealth:

"Prāmāṇyabuddhiḥ stotreṣu devatābuddhīrātmanī; Kīṭabuddhīrmanuṣyeṣu nutanāyāḥ āriyaḥ phalam". 59

The newly rich throw good manners to winds and behave like an uncivilized beings. It is an unmannerly behaviour on his part to cut in when somebody is speaking. The newly rich, while listening to the others, intervene and ask absurd questions. Even when they see their own men, who are poor, the newly rich act as if they do not know them:

"Śṛṇvanta eva pṛccchanti pāśyanto'pi na jānate; Viḍambanāni dhanikaḥ stotrāṇītyeva manvate". 60

58. Ibid., 58.
59. Ibid., 60.
60. Ibid., 61.
Other people laugh at his absurd behaviour. Other people laugh at his absurd behaviour. But the newly rich consider all that as fun.

It is really a great sin to employ the elderly people for service. But the newly rich never cares this and employ elders to serve him. Growing haughty due to wealth, they are not afraid of doing any sort of sin; nor are they ashamed of their deeds:

"Stotavyaiḥ stūyate nityaṁ sevanīyaiśca sevyate; Na bibheta na jihreti tathāpi dhaniko janaḥ". 61

As the newly rich think themselves as gods and have no reverence even towards the most sacred śāstras, they look down upon the real scholars. He not only refutes the words of the scholars and argues with them, but also becomes bold enough to teach the meanings of the śāstras to the scholars forgetting his own ignorance:

"Adhyāpayanti śāstraṁ tṛṇīkurvanti paṇḍitān; Vismārayanti jātim svām varāṭāḥ paṅcaśāḥ Kare". 62

Even though he becomes poor again, he acts like a rich man and never gives up his haughtiness. Dīkṣita compares him

61. Ibid., 63.
62. Ibid., 68.
with the smell of garlic. If a person eats garlic, the smell of the garlic never vanishes easily, but lasts for several days in his mouth. This is a beautiful example to explain the hard and fast arrogance in the ex-rich person:

"Srīmāsamardhamāsam vā cestitva vinivartate;
Vikārastu tadārabdho nityam laśunagandhavat". 63

Dīkṣita says that the effects of evil spirits are momentary. The intoxication of liquor lasts only for a 'yāma', i.e., three hours. But the pride of the wealth never quits the rich so easily. The rich remains proud of their wealth and continue their arrogant behaviour till their death. They never realise the fickle nature of the wealth till the end. Dīkṣita calls them fools:

"Kṣaṇamātraṃ grahāveto yāmamātraṃ surāmadaḥ;
Lakṣmīmadastu mūrkhāṃmādehamanuvartate". 64

Dīkṣita compares the intoxication of wealth with the hereditary diseases. At the time of Dīkṣita, leprosy and epilepsy were considered to be the hereditary diseases. The intoxication of wealth is just like the disease descending on the younger generations in the family also. Even though

63. Ibid., 65.
64. Ibid., 64.
they do not have wealth, the sons, grandsons, etc., of the ex-rich man also are arrogant. Dīkṣita wonders at it:

Yatrāśīdasti vā lakṣmīstatronmādo pravartatām |
Kulepyavatatatyōsa kuṣṭhāpasmāravatkatham ||

"Let there be intoxication where wealth had once been or is now present, but like leprosy and epilepsy how does it descend on the family"?

Dīkṣita highlights how the neighbours and others in the society laugh at the foolishness of the wealthy. The rich being blind by the intoxication of wealth, insult the scholars and elders in the society and look down upon others. But their neighbours freely laugh at the cost of the rich ridiculing their arrogance, as if amused at the sight of a child or a mad man or a spirit making mischief:

"Āvṛtya śrīmadanāndhānanyonyakṛtasāmvidāḥ;
Svairam hasanti pārśvasthā bālonmattapiśācavat". 66

Thus by highlighting the behaviours of the arrogant wealthy persons Dīkṣita ridicules them.

xi) Slanderers

Slanderers or tale-bearers are those who always carry tales against others. They remain with the wealthy people

65. Ibid., 67.
66. Ibid., 62.
and with the kings and go on carrying tales against others and create hatred about them. They also get rewards for their work. The wicked tale-bearers of Kaliyuga are wealthy. This is because the greedy tale-bearers have snatched the wealth of the whole world merely by carrying tales against others. Dīkṣita says that the whole weight of the wealth of the world seems to be on the shoulders of these greedy slanderers:

"Dhanabhāro hi lokasya piśunaireva dhāryate
Katham te taṁ laghūkartum yatante'parathā svataḥ". 67

It is a traditional belief that the Japa and Tapa in holy places removes the sins of several births. Gokarna, Bhadrakarṇa are such holy places. Japa and Tapa observed in these places destroy sins. According to Dīkṣita the tale-bearer recites 'Japa' in the 'Rājakarṇa' the king's ear. That means the slanderer carries tales upon others to the ears of the king and this 'Japa' destroys all the prospects of those unfortunate persons by creating hatred in the mind of the king against them:

"Gokarṇe bhadrakarṇe ca japo duṣkarmanāśaṇaḥ;
Rājakarṇe japaḥ sadyaḥ sarvakarmavināśaṇaḥ". 68

67. Ibid., 70.
68. Ibid., 72.
Diksita says that the wicked tale-bearers are also selfless like good folk. Good people are always selfless by nature. They involve themselves in good works without being instigated by anyone. Like this the tale-bearers are also selfless. Though they do not gain anything, they come in the way of the progress of others. They too do not need any instigation for their wicked acts. The good men engage themselves in 'Parārtha' (others work). Tale-bearers are also interested in 'Parārtha' (the wealth of others). Dīkṣita thus reveals the greediness and wicked deeds of the tale-bearers:

"Na svārthaṁ kīṅcidicchanti na preryante ca Kenacit; Parārtheṣu Pravartante āṭhāḥ santaśca tulyavat". 69

Thus by highlighting the wicked deeds of tale-bearers and their ill effects on the others, Dīkṣita ridicules them.

xii) Miser

Greed is a prominent characteristic of Kaliyuga. For a miser money is more than anything else in the world and he does not spend money even for his personal comforts. Instead he feels quite happy looking at his wealth. Dīkṣita points out this greedy behaviour of the rich in Kaliyuga.

69. Ibid., 73.
A miser never wants to give even a small coin to others. But a poor man in distress approaches the rich for some financial help. He entertains a fear that the rich man might turn down his request. Like the poor, the rich miser also shudders to think that the poor man might ask him for money:

"Kīṃ vakṣyatīti dhaniko yāvadudvijate manah;
Kīṃ prakṣyatīti lubdho'pi tāvadudvijate tatah". 70

In our culture 'Atithi-satkāra' occupies a very important place. Each morsel of food given to a guest is considered as great as the 'Meru', the mountain of gold. But a miser thinks that each morsel of food given to a guest is of great value and therefore, feels unhappy to part with it.

"Sarvamātithyāśāstrārtham sākṣātkurvanti lobhinaḥ;
Bhikṣākabalamekaikaṃ ye hi paśyanti meruvat". 71

To guard the wealth it is believed that some people engaged spirits. Those spirits return the wealth to the real owners. But the miser does not give the wealth to others nor does he enjoy the wealth for himself. Dīkṣita opines that in a way the spirits are much better than the misers:

70. Ibid., 76.
71. Ibid., 77.
"Dhanapālaḥ piśāco hi datte svāminyupasthite;  
Dhanalubdhaḥ piśācaste na kasyaicana ditsati".  

The miser does not spend money either for spiritual rites or for curing diseases to his body. For any rites one has to spend money for the materials of worship, etc. The miser does not even think of spending money. He engages himself in fasting even without a drop of water or in mere 'Japayajña' which costs nothing. When afflicted by any ailment he fasts to get relief because it does not ask him to spend money:

"Ṛṣuḥkopavāso dharmeṣu bhaiṣajyeṣu ca laṅghanam;  
Japayajñaśca yajñeṣu rocate lobhaśālinām".  

Dīkṣitā here shows the greedy behaviour of the misers and makes fun of them.

xiii) Common-Folk

Not only the rich and other professionals, but even the common folk in Kaliyuga have become adept in time-serving and cheating. Dīkṣita throws light on this behaviour of the common folk. If the common people find some body who is kind and generous, they exploit him to the maximum. A generous wealthy man looks after his dependents very well. He gives

72. Ibid., 78.  
73. Ibid., 75.
them whatever they ask of him. When they come to know that he is kind and generous their greed multiplies. They tease him and get all his wealth and at last render him a begger. In the beginning the people beg before the richman. In the end the people make the rich man beg. Dīkṣita explains how the interchange of Kartṛ (doer) and Karma (object) brings a great difference:

Dātāro'rtibhirarthyaante dātṛbhiḥ punararthinaḥ |
Kartṛkarmacayatihārādhahonimnonnatamkiyat ||

"The givers are begged by the needy and the givers seek the needy, Oh ! how much of ups and downs is created here by this exchange of the doer and the object".

In Kaliyuga it is true that there are many generous philanthropists. But they do not think as to who is deserving and who is not. Dīkṣita says that in this world there is no value for true learning, because the rich give a rupee to a scholar, to a poet ten times this, to an actor hundred times and to a hypocrite thousand times, but to a 'śrotriya' who is well versed in all the Śāstras they do not give anything:

"Pradīyate viduṣyekam kavau daśa naṭe ṣatam;  
Sahasram dāṃbhike loke śrotriye na tu kiṃcana". 75

74. Ibid.;  
75. Ibid.;
In Kaliyuga even the guest is an expert in exploiting the kindness of the host. With the intention of living happily in the host's house for a long time, every day he bids farewell and each time returns with the pretext of some ill-omen:

"Prasthāsyamānāḥ praviśet pratiṣṭheta dine dine; Vicitrānullikhedvighnān tiṣṭhāsuratithiściram". 76

Thus Dīksīta by showing the time-serving behaviour of the common folk ridicules them.

xiv) Hypocrites

Dharma is the first step to Mokṣa or Salvation. Performing various rituals like Pooja, Japa, Tapa, man attains a good status or position in this world and also in the other world. But in Kaliyuga all these means have become means of grabbing money. The hypocrites with 'Vibhūti' on the forehead, garlands of Rudrākṣa or Tulasī on the neck and such other ornaments show off themselves as very great and sacred people. The innocent folk respect them and honour them with money. Dīksīta shows clearly how these ostentatious people with their dress and deceitful acts cheat the world. Some of these hypocrites know the greatness

76. Ibid., 81.
of Tulasī-mālā and nothing of the Śāstras. They equate all the Śāstras to a Tulasīmālā. They say a Tulasīmālā is even more than all the sacred texts:

"Ekataḥ sarvasāstraṇi tulasīkāṭhamekataḥ;
Vaktavyam kīścidITYuktam vastutasTulasī varṇa". 77

The innocent people have great respect for these pretenders and honour them. To ridicule such a behaviour of Kaliyuga, Dīkṣita says Vagbhata in his work on Āyurveda "Aṣṭāṅgahṛdaya" mentions only the medicinal properties of Tulasī and he has forgotten to mention two important properties, namely, enchanting the world and bringing money:

"Vismṛtam vāgbhātendād tulasāyāḥ paṭhataḥ guṇān;
Viśvasamlohini vittadāyinīti guṇadvayam". 78

According to Dīkṣita there are others who adorn themselves with Vibhūti, Darbha, Rudrākṣamālā. They keep themselves silent and they do not mingle with others. They sit alone. People think they are very great religious men and honour them. These are the ways of the hypocrites who aspire for easy livelihood:

77. Ibid., 84.
78. Ibid., 85.
"Kaupīnaṁ bhasitālepo darbhā rudrākṣamālikā; 
Maunamekāśikā ceti mūrkhasaṁjīvanāṁi ṣaṁ."

Diksita reveals how these hypocrites cheat the innocent folk. The ostentatious people utter the name of some sacred place and say that it is their native place or place of residence. They pronounce the name of a great scholar who is no more and say that he was their teacher. They boast of having taught a number of pupils:

"Vāsaṁ puṁyeṣu tīrtheṣu prasiddhāṣca mṛto guruḥ; 
Adhyāpanāvṛttayaśca kīrtaniyā dhanārthibhiḥ".80

While performing the rituals, if they falter in reciting the mantras, they are not afraid of saying that it is their 'pāṭhakrama'. If there be any grammatical mistake, they say it is 'ārṣapravaya'. If there be any deviation in the method, they say it is the way they do in their part of the country:

"Mantrabhrāmāye sampradāyaḥ prayogācyutasaṁskṛtau; 
Deśadharmastvanācāre pṛcchatāṁ siddhamuttaram".81

The hypocrites pose themselves as 'brahmaṁāṁnins' having a rosary in the hand, frequently sitting with eyes

79. Ibid., 86. 
80. Ibid., 87. 
81. Ibid., 88.
closed and always saying that everything was the Supreme Brahman itself. All these things make the innocent folk to believe them:

"Sadā japapāto haste madhye madhye'kṣimīlanam;
Sarvam brahmeti vādaśca sadyaḥ pratyayahetavaḥ". 82

Having thus exposed the various methods of these ostentatious people, Dīkṣita has made them an object of ridicule.

xv) Wicked Persons

In Kaliyuga, most of the people including some professionals are wicked and are engaged in cheating others. These people have the backing of the kings in power and it is out of question to inflict punishment on them for the common people, when the kings themselves are in their support. They need not be afraid of any one. Dīkṣita pinpoints at this wicked nature of some people of Kaliyuga. If anybody dares to punish the wicked people they try to tease more severely. If any one pampers them, the wicked people encouraged by this, cause greater mischief. They do not deserve either praise or punishment. Dīkṣita says that it is better to keep them at a respectable distance:

82. Ibid., 90.
"Dandayamānā víkurvanti līlyamanāśtastastaram;
Durjanānamato nyāyyaṁ durādeva visarjanam". 83

If the people do not give them money or praise, they get enraged and trouble them. If the good folk give them a little, they are not satisfied. If at all the good folk give away all their wealth to them, they will not be satisfied. If a person who has been paying them periodically suspends the payments in the middle, they get annoyed and take revenge on him:

"Adanamīśaddānam ca Kīñcitkopāya durdhiyāṁ;
Sampūrṇadānam prakṛtirvirāmo vairakāraṇam". 84

When mere acquaintance with the wicked causes so much of harm, what to say if one conducts marriage alliances with the wicked for his children. Certainly, indeed, it is for his ruin. By such an association with the wicked, it is certain that differences and misunderstanding develop between the father and the son and that there would be no peace in the house:

"Jyayānasamstavo duṣtairīrṣyāyai saṃstavaḥ punaḥ;
Apatyasambandhavidhistvanarthāyaiva Kevalam". 85

83. Ibid., 94.
84. Ibid., 95.
85. Ibid., 96.
The wicked are always engaged in finding fault in others and accusing others. Dīkṣita says that Brahma has created their hearts in the loopholes of others, their ears in the affairs of others and their talks in the secrets of others. The wicked are always thinking of the faults of others. They are very fond of the affairs of others and it is their routine:

"Paracchidreṣu ṛtām paravārtāsu ca śravaḥ;
Paramarmasu vācaṁ ca khalanāmasrjadvadhiṁ".86

Thus Dīkṣita shows the wickedness of the people of Kaliyuga and he has also advised the people to be away from the wicked people while ridiculing them.

CONCLUSION

With only hundred and two stanzas in Anustubh metre, Kaliviḍambana is a small poem. The language used in this poem is very simple without difficult compound words.

In the last śloka of Kaliviḍambana the poet has stated that this work is done for the amusement of the scholars:

Kavina-nilakaṇṭhena kaleretadviḍambanam |
Racitām viduṣāṁ prītyai rājāsthānānumodanam || 87

"This satire on Kali age in approbation of the royal court has been composed by Nilakaṇṭha Dīkṣita for the

86. Ibid., 98.
87. Ibid., 102.
delight of the learned." But looking at the subject-matter, simple language and the effective style, it is definitely not merely for the amusement of scholars but the common people also. Here the main interest of the poet is in eradicating the vices of the various levels of the society. Therefore there is no use of bombastic language and no variety of metre here.

The worldly knowledge of Nilakantha Dikshita is evident. We find a ridicule of the time-serving tactics of a son-in-law in this poem supporting the above fact:

\[ \text{Bhāryā jyeṣṭha śisuddhaśyālāḥ śvaśṛūḥ svātantryavartinī |} \\
\text{Śvaśūrastu pravaśiti jāmāturbhāgyadhornī ||}^{88} \]

"His wife being the eldest daughter of the house, the brother-in-law a child, the mother-in-law a wanton lady, the father-in-law out of town—these form a succession of good fortune for the son-in-law".

It is the primary duty of every conscious citizen to achieve the good of his society. Every such citizen selects his own area for development of the good of the society. Nilakantha Dikṣita has selected the literary field for this purpose. He tries to uplift the society which has morally degraded through his poem. He has very well succeeded in discharging his duty through the work Kaliviḍambana.

88. Ibid., 45.