CHAPTER V

HIGHLIGHTS OF THE STUDY AND CONCLUSIONS
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In the foregoing chapters, an attempt is made to present a study of the Viḍambanakāvyas in Sanskrit. A perspective to the study has been set in the introductory chapter (i.e., Chapter I) by tracing the history of Hāsya (Humour) in general and Viḍambana (Satirical Humour) in particular right from the ancient period of the Ṛgveda and up to the period of Dāmodaragupta whose Kuṭṭanīmata is the first Viḍambanakāvya taken up for study in the present thesis. In the subsequent three chapters, Dāmodaragupta's Kuṭṭanīmata (Chapter II), the Viḍambanakāvyas of Ṛṣemendra, viz., Narmamālā, Deśopadeśa, Samayamāṭṭkā and Kalāvilāsa (Chapter III), Jalhaṇa's Mugdhopadeśa and Nīlakaṇṭha Dīksita's Kaliviḍambana (Chapter IV), are studied with a view to highlighting the satirical portrayals of various categories of people in the society and the didactic purpose of the satirical poems in Sanskrit literature. The highlights of the study are presented here:

THE FIRST CHAPTER which is the Introduction, is devoted to the history of Hāsya rasa in general and of one of its aspects called Viḍambana in particular. It is pointed out that a full-fledged theoretical account of the Hāsya rasa is found in the Nāṭyaśāstra of Bharata. This Rasa has been recognized as one of the eight Rasas found in Sanskrit
dramas according to Bharata. Whatever the number of Rasas that is accepted later in the works on Alahkāraśāstra or Rūpakas, Hāsya has been retained as a Rasa and its impact on the audience or the readers, as the case may be, has been acclaimed.

Satirical Humour in the Rgveda

This theoretical depiction of Hāsya and its Viḍambana type has been shown as having a long history preceding it, by tracing its instances in the ancient literature of the Rgveda. The ancient specimen of satire has been noticed in the hymn addressed to frogs (Maṇḍūkasūkta), the hymn of the gambler (Aksasūkta), some instances describing the manifold manners of men and moralising remarks, the dialogue hymns such as Urvasī and Purūravas, Yama and Yami, Indra-Aditi and Vamadeva, etc., in the Rgveda.

In the Rāmāyaṇa and the Mahābhārata

In order to highlight the major trends and avoid prolixity, satire in some chosen periods represented by the Rāmāyaṇa, the Mahābhārata, major Sanskrit dramas and major Mahākāvyas has been delineated with striking instances drawn from them. For instance, in the Rāmāyaṇa the monkey-tricks of Hanumān (in the Sundarakāṇḍa), Daśaratha’s and Bharata’s criticism of Kaśyapi (in the Ayodhyākāṇḍa) and Lāhkṣmaṇa’s anger towards Sugrīva to remind his duty as friend (in the Kīṣkindhākāṇḍa) are chosen to show that the ground of satire
has developed into one of intolerance, hatred or anger. The same trend has been heightened in the Mahābhārata, as reflected in Draupadī's remarks against all those present at the time of the post-gambling insult meted out to her by the Kauravas, Vidura's advice to Dhrūtarāṣṭra on Rājadharma, Śrīkṛṣṇa's taunt when Arjuna declined to fight in the battlefield and Śrīkṛṣṇa's criticism of Karna when he spoke of Dharma on the battlefield.

In the Dramas

Many instances of satirical humour represented by the Vidūṣaka in dramas of the early period (before Dāmodara-gupta) such as those of Bhāsa, Kālidāsa and Śūdraka, have been given to show the peculiar type of satire employed in the special manners of the Vidūṣaka in criticising other characters including the hero and himself.

In the Mahākāvyas

Similarly some striking instances of satire are cited from the major Mahākāvyas, viz., Raghuvamśa, Kumārasambhava, Kirātārjunīya and Śiṣupālavadhā, to show the variety they involve. For instance the satirical remarks of the Lion against Dilīpa in a feigned anger in the Raghuvamśa, Śiva's self-criticism to test the depth of devotion of Pārvatī towards him in the Kumārasambhava, the remarks with a satirical tinge made by Draupadī against the attitude of avoiding war in the case of Yudhiṣṭhira (Dharmarāja) in the
Kirātarjunīya and Śiśupāla's irresponsible and angry remarks against Śrīkrṣṇa and BhĪṣma on the occasion of the Rājasūya sacrifice in the Śiśupālavadha, have been cited to show how satire has been inspired by good intention as well as personal venom and deep hatred.

Hāsya in Theory

The final portion of the Introduction is occupied by an account of the Hāsya and its varieties in the light of the dramaturgical portions of the works of Bharata, Dhanānjaya and Viśvanātha. This account is meant to show that Viḍambana can give rise to any of the form of the six types explained by the theorists.

THE SECOND CHAPTER presents a study of Dāmodara Gupta's Kuṭṭanīmata (8th century A.D.). This poem depicts the total degradation of morality in the society by satirically portraying various characters. Its focus is on rogues, prostitutes and procuresses. The whole poem is a saga of the cunning devices, wiles and wicked ways of young prostitutes to capture the minds of the unwary and weak-minded youngmen of affluence and lead them to doom. It is in the form of an advice delivered by a procuress called Vikarālā to a young and career-seeking prostitute called Mālatī. The very description of Vikarālā is a master-piece of satirical writing. Her projecting teeth, depressed chin, big flat nose, dry and hanging breasts, red and sunken eyes, long
lobes of ears, etc., lend a unique appearance to her face and attract the poets to describe it at length.

Pretence of Love or Greed

The next point of satire lies in Mālatī's pretending love for Cintāmaṇi, a rich young man of her choice, and sending a messenger to convey the persuasive account of her pangs of separation to him. In this connection the poet compares her to a 'nāṭī' and a 'yogin'. Like 'nāṭī' she can manifest sweet speech and attachment through skilful acting. Like a 'yogin', she does not make any discrimination between the old and the youthful, the high-born and the low-born, the sick and the healthy. In the case of the prostitute the motivating force, however, is wealth, but not the 'Ātmaikyajñāna' as in the case of a 'yogin'. In the absence of wealth, the man, young or old, is of no value to the prostitute, who adopts many ways and means of discouraging such an impoverished man from coming to her house. In this connection, the poet has affected a pinching satire through the portrayal of the last greedy look of the prostitute at the upper veil of the poor paramour before he is sent away.

Winning by Praise

The master-stroke of the satirist lies in the portrayal of the lady messenger's management of 'dautya' before the suitor of Mālatī's choice. Praising him to the skies, she
flatters him - "śatpatitoddhṛtaye bhavati hi śubhajanmanāṁ janma" - (the birth of men of blessed birth is, indeed, meant to uplift those fallen into distress). This is the real bait to catch the suitor. A more polished bait is in the form of touching the chords of egoism of the young man with the fabricated account of Mālatī's discarding many rich and worthy suitors in favour of him only. The story of Hāralatā is another trick to make the suitor believe what is totally unbelievable that Mālatī was steadfast in love towards him. It is a long rope for the paramour to hang himself.

Love: A Matter of Ridicule

In the story of Hāralatā, the friend of Hāralatā called Saśiprabhā, on finding how Hāralatā fell in love in a manner that is unbecoming of a courtezan, gives a piece of advice which is an epitomy of the ideals of a courtezan. That sincere love is not salutary for a courtezan whose beauty is meant for acquiring money. Love is a matter of ridicule in the circle of prostitutes. The point of satire here is the presentation of what is salutary to all young damsels as not so for a courtezan. As said by Guṇapālīta, the friend of Sundarāsena (the chosen paramour of Hāralatā), the waxing and waning of the prostitutes' show of love towards the paramours depend upon the heftiness and thinness of their purse. What a stroke of satire on the pretensions of the prostitute!
Prostitutes' Street

Some scenes of the courtesans' street are satirically captivating. Stopping a person who is reduced to penury from entering a courtesan's house is a very common occurrence in that street. Yet the rare situations like some suitor duping a courtesan and going away without paying her charges, some other suitor being caught in another way by a courtesan for the unpaid dues for the services rendered on an earlier day and a courtesan's assuming an air of pride amidst the courtesans for the enhancement of her rate due to competition among suitors, are very striking instances of the satirist's glances at the prostitutes' street.

Defence against charges

The poet shows how the prostitutes and procuresses defend themselves against the charge of the absence of love on their part. Admitting that they are self-serving and bereft of genuine feelings, the prostitutes ask the suitors as to what was lost in their case, since their desire was fulfilled in any case. Those who maintain that the prostitutes' love was not genuine should ponder for a while as to how genuine was the love of the suitor towards the prostitute. Just as the horse, the birds and the actors create delight in others without involving themselves emotionally with them, so do the courtesans in the suitors without a tinge of genuine feelings. Another question put by
Vikarālā in defence of their profession to those who charge prostitutes as causing loss of money is whether their wives were not making them spend money on their food, cloths, etc.

**Tricks of the Trade**

The tricks of the trade such as a pseudo-quarrel with her mother and a sort of pseudo-renunciation on the part of Mālatī are effectively used to tickle the egoism of Cintāmaṇi and capture his mind fully. These tricks are described as a part of the satire which is intended to reveal the ways of courtesans. The second story of Mañjarī is out and out meant for inculcating Mālatī the precept of cheating the lover of his wealth and not having any scruples in leaving him when her purpose was completely accomplished.

**Satire on Young Men**

The satire in this poem is not directed at the prostitutes and procuresses only. It assumes the form of chiding by elders at the youngmen who have gone astray. For instance, Purandara, the father of Sundarasena (in the story of Hāralatā) chides his son for having fallen into the company of rogues which was unbecoming on the part of a scion of a noble and spotless family. The contrast between the mouth of a Brāhmaṇa sanctified by the recitation of Veda and the mouth of the courtesan charged with the smell of wine is a striking piece of satire. Again the attitude of the merchants towards dancing and the inefficiency of the
courtesans as dancers are satirically depicted to add to the variety of satire in the poem.

THE THIRD CHAPTER gives an account of the satirical reflections of Kṣemendra in his four satirical poems, viz., Narmamālā, Desopadeśa, Samayamātrkā and Kalāvilāsa.

THE NARMAMALA depicts a variety of pictures of the shamelessly corrupt practices on the part of the Government officials of all grades, of radical changes noticed in and around a government clerk and his morally degraded wife, and of a debauch guru, his associates and others.

Surviving Specimen of Rākṣasas

The first target of satire is Gṛhakṛtyādhipati, the Head of the Home Department with control over the civil and military offices and the Department of Charity. The poet portrays him as one among the only surviving specimen of Rākṣasas. Kali has granted him the boon with an order to extirpate the gods and the Brāhmaṇas through his weapon in the form of the pen. The Gṛhakṛtyādhipati was a clerk in the beginning and the clerk is called 'Divira'. The poet has interestingly derived the word 'Divira' as 'divi roditi iti divirah' - he is called 'divira' because he cried in the sky. The Divira's mission in life is destruction, devastation and degradation of all values. The ink which is used for his pen-weapon is nothing but Kali in liquified
form. It is well-known that Gaṅgā takes everyone to heaven. But it should be noted that the clerks' ink takes everyone to hell.

Cakrika's Role as a Spy

The next satirical caricature is of the Puṣṭacalaka or Cakrika who is a spy keeping the Head of the Home Department well-informed about the valuable belongings of the temples in the different parts of the country, as per his promise. Another satirical point is that of the appointment of the most unworthy person as the most worthy Paripālaka (Governor) on the advice of the Cakrika. The qualifications which made him most worthy of the post were the shameless boldness to digest insults, performance of sinful deeds and cruelty.

Demerits deemed as Merits

The poet portrays the worthy Paripālaka (Governor) as too proud, ill-tempered, an embodiment of torture to the subjects and killer of many people. He responds to the good gesture shown by Gṛhakṛtyādhipati in appointing him as the Governor, by making quick and sure plans to plunder the temples and the houses of the wealthy persons. With an officer of that type looking after the subjects, it is no surprise that the helpless cries of children and women are heard.
From Penury to Prosperity

Lekhakopadhyāya (the clerk-in-chief) is another worthy person who rises from the state of penury to the state of prosperity thanks to the double-patronage of the Paripālaka and the Gṛhakṛtyādhiṅkārin. He was lean, dusty and hungry. He is satirically compared to the air-devouring serpent. After his appointment as the clerk-in-chief, everything around him changed. He has himself become hefty with wealth.

The caricature of his wife is matched with his own caricature. When he was poor, she had her waist-region encircled by a tattered cloth. The dangling earthen ear-ornament was the only adornment. Hunger was her constant companion and the winnowing basket used to partially cover her head. She was always angry with her children. After the advent of wealth, she has totally changed in physical form and mental framework.

Technique of Misappropriation

Gaṅjadivira (the Superintendent of Finances) is another officer whose duty is to conduct the inspection of the temple property and other properties. It is his duty to teach the Paripālaka (officer-in-charge) the art of misappropriating the temple property. As an example he cited his own achievement in replacing a big copper pot gradually by a big bell, a small bell and still smaller things. What an illuminating lesson for the beginner!
From the Dilapidated House to the Palace

The caricature of another officer in the line is that of the Mārgapati or Vyāpārika (Inspector of Villages). He is in charge of the checking of village accounts and inspection of roads, etc., and also entrusted with the first class magisterial power to decide the civil and criminal cases. Drawing a contrast between what he was and what he is, the poet refers to his scarcely habitable house with its door bound by straps making 'Khaḍa-khaḍa' noise. One remarkable thing about him at that time was that he was genuinely religious-minded. But on assuming charge as the Mārgapati, everything in and around him has changed. He has a palatial house to live in with servants busily moving about and rich and delicious food available. The poet gives a satirical portrayal of the Mārgapati's elaborate preparation for the tour of villages and collection of a large number of articles for the same. This cruel and corrupt officer in charge of the villages passes all sorts of orders and sends loads of things to his house.

From Prison to Power

Grāmadivira is the next officer whose caricature is satirically drawn by the poet. The very qualifications that make him eligible in the system prevailing then are very striking. The latest person occupying the post was before his appointment released from prison after a stay of twelve
years. He has been an expert in forging the hand-writing of others. In his drunken state he dances naked in the street. He is dirty and disgusting. Such a person being employed, misappropriation of money in the expenditure for Brāhmaṇas, cows and temples has become the order of the day.

The Wind and the Fire

The most striking character with what may be called as 'satirical appeal' (like sex appeal) is the Kāyasthasundarī, the clerk's wife. She with the clerk is what the wind is with the fire in burning the people's prospects. She is a type by herself in form and action. She has become proud of her beauty and riches. The same lady who used to drink the begged buttermilk in a stone-vessel has been now drinking scented wine in a silver vessel. Her moral degradation stoops lower and lower.

Comrades in Evil

The Viṭas who were interested in her because they thought that she was easy to get, discuss the ways and means of winning her company. One of the Viṭas has the boldness to claim that he succeeded in enjoying the company of all young women who were the wives of the touring employees. Śramaṇīkā, in fact a pseudo-nun, an embodiment immorality, helps the viṭas in getting the company of such women. If she can be capable of dragging even Arundhatī to the bad ways, what to say about all other ordinary young women.
Dārakādhyāpaka and Maṭhadaiḍika are also introduced as evincing interest in the Kāyasthasundarī. They play the role of profligates going after women of their choice and planning all sorts of things to achieve their end. The poet portrays them as the black marks on the canvas of society.

Crying with One Eye and Laughing with Another

Thus Kāyasthasundarī is an object of admiration for all these persons. When the clerk returns, she gives him an impression that she was suffering from rheumatic pain, when in truth his untimely arrival came in the way of her free life. Without knowing this, the foolish clerk makes all efforts to get her ailment treated. In this connection, many satire-worthy personalities of the time come to limelight. One striking satirical flash is the way the Kāyasthasundarī is described as crying with one eye and laughing with another on the arrival of the clerk, with a lot of wealth in cash and kind. His arrival caused her to cry with one eye and the wealth brought made her to laugh with another. Her pretended illness made the clerk to call some persons and make arrangements for some ceremonies.

Treating the Money, but not the Disease

The first personality of catching character invited by the clerk was the Vaidya (doctor). The satirical touches given to his personality are that he was totally devoid of the knowledge of the medical science, known for treating
money and life of the people but not their diseases and wielding a dart to operate people. As the wielder of the dart he is glorified as Śūlin (Śiva). He is the one who lives and prospers on pain (Artopajīvakaḥ). Another noteworthy feature of him is his special treatment of young women with his touches all over their bodies.

The Forecast of the Obvious

If Vaidya comes, can Gaṇaka (astrologer) be far behind? When the Vaidya did not rise to her expectation, Gaṇaka was called. This Gaṇaka was a true representative of the hoaxes in the trade. He never practised the calculation of planets, etc., but made a show of his knowledge by using certain set of non-committal sentences of forecast and astounded the innocents. In the case of the clerk's wife, his forecast was that she was attacked by cupid and possessed of a ghost when she was taking bath and accordingly the prescription was to do Śukrapūjā.

Confiscation of Property

The clerk's assistant sent a letter through a Dūta. The letter reveals the dirty steps taken by the clerk to confiscate the property of a Brāhmaṇa by putting him in prison and making him die of starvation. Since sacrifice was planned by him for the protection of his most insincere wife, he did not go to the place of that happening.
An Embodiment of Perversion

The next personality that comes to our purview in connection with the sacrifice is the Guru (preceptor), the great representative of the most perverted in his class. He was the abode of arrogance and avarice. In outward appearance he was bald-headed, scarce-moustached and flattering in speech. How impressive he could be! His greatest ability as a Guru was in snatching away the wealth and the wife of the devotee. Another enviable ability is of drinking jarfuls of wine in a moment. The poet wonders regarding the breadth of his throat pipe.

The Evil Shade

The next celebrity of the time was the Āsthānadivira, the father-in-law of the clerk, a character notorious for his extremely heinous life, although he was outwardly a modest gentleman. His crooked nature is compared to the horns of an old goat. Eclipsing the world with his evil shade is highlighted by the poet to suppose that he was a new planet. It is his daily routine that he rises from the prostitute's bed and reels in the intoxication of wine right in the morning itself. The master-stroke of satire in his case lies in showing sympathy towards his manes who were weeping while falling downward after eating the libation and food offered by such a scion of their family.
Agents of Annihilation

The Adhikaraṇabhaṭṭas (the attendants of the court) form the next tribe that is introduced. Their attitude is modelled on the nature of their masters. They were the agents of annihilation. Their sadistic nature brings them the distinction of being Brahmarākṣasas. Their satirical caricature is complete by the striking point that they did not hear, talk or see, unless they were bribed.

The Consuming Squad

Next comes the satirical portrayal of the Gurubhaṭṭas, who were miscellaneous in caste and creed from the shoemaker to the hypocritical ascetic. The things common to all of them were that they were rogues, slaves of money and food and overcome by the fragrance of hot offerings and wine. Their wickedness is matched with their Guru's wickedness. They are satirically stamped as the 'consuming squad'.

An Eye-Catching Star

Raṇḍā (widow) is another star in the galaxy of the wicked. She was no other than the widowed sister of the clerk employed by him to serve the Guru in the sacrificial ceremony. Her speciality was in not decorating herself due to widowhood, yet looking pretty with her natural beauty of youth. The eyes of all the disciples of the Guru and other voluptuaries were rivetted on her. The Guru was very such disturbed by her presence. The Raṇḍā seduced all irrespective of age and status.
Three Sores of Society

A Veśyā came to the Guru to invite him for 'Ghaṭİsthāpana' ceremony in her house. It was this Guru who had spread the 'Vaśīkaraṇacūrna' in her house by which she was able to reduce all the suitors to skeletons. Her shrinking from the penniless person and attachment to the rich person are the usual points in depicting her wickedness and lack of genuine feelings.

Since the performance of the sacrifice was in the Grīṣma season which is known for eye-sore, there was an occasion for the visit of the Cakṣuṛvaidya (eye-specialist) to the sacrificial spot. He is satirically labelled as the killer of eyes-sight rather than the curer of eye-sore.

Lastly, the Vṛddhavanik is portrayed mainly for his misfortune of having a youthful wife and for seeking the 'Vājīkaraṇa' process from the Guru.

THE DEŚOPADEŚA depicts the moral degeneration of the members of the society belonging to different categories. The flashes of satire regarding the different categories are noted in brief here.

Sthitaprajña sans Enlightenment

The general category of Durjana (the wicked) comes first. The Durjana is indifferent to friend and foe and to honour and insult on par with an enlightened person,
although enlightenment is the last thing that can be expected of the Durjana. He is noted as a 'sthitaprajña' sans enlightenment and good conduct. He is also satirically portrayed as on par with the Virāṭpuruṣa in the sense that he sees on all sides, has heads all round and faces on every side and stands above by enveloping everything. He is marked by the crookedness which he cannot abandon just as the monkey cannot observe penance.

The Ascetic with a Difference

Kadarya (Miser) is another representative figure of the tribe of men which would rather die than part with money. His glorious qualities such as harshness, crookedness, hard-heartedness, etc., are all meant to preserve his treasure intact. Sleeping on dust and freedom from attachment may project him as an ascetic with self-restraint. But in respect of those practices, the Kadarya is guided by the desire for hoarding money, while the ascetic is prompted by genuine renunciation. The most glaring satirical point about him is that he takes to the vow of fasting under the pretext of quarreling with his wife when some relative comes home.

Make-up : The Secret of Charm

Next comes the portrayal of the Veśyā. The Vesya here is an old woman with a desire and effort to look young. She is elderly in age but alluring with charming make-up. She is thus compared to poetry which is not so charming by its
content, but gets a semblance of charm by exaggerations and metrical freedom.

The Crookedness Incarnate

When the Veṣyā is near, how can the Kuṭṭanī (procuress) be far away? The poet depicts her dreadful personality by comparing her to a deadly poisonous snake. Her capacity is depicted by referring to her capturing Indra's kingdom, turning the learned into fools, and bringing fear even to Śiva. Further her crookedness is highlighted by the poet by saying that she gave lessons in crookedness to the tails of dogs, the horns of the goats, the serpents and the necks of the camels.

The Mobile Immorality

Viṭa (voluptuary) is there where the procuress and the prostitute are active. The poet depicts him as a person bereft all morals, as he is prompted by the lustful passion. He is compared to poison, the monkey, the sūtradhāra, etc., to bring out his cruelty, restlessness, quarrelsome nature, etc. Pretension as a hero before women, seduction of women, crookedness, wickedness, sinfulness, etc., are the outstanding features of the Viṭa. He is often driven out from the harlot's house and yet he persists in visiting there. His degradation reaches its lowest point when he calls his own mother as a maid servant before others.
The Migrant sans Motive

Chātra (student) is added to this list of persons of different categories. When he came for the first time to Kashmir, he was very lean and the people became nervous at his sight. Without any substance, he makes a show of scholarship. Sanctity, purity, etc., are only a part of his show, while he is in reality immoral and impure. He is the home of all bad habits. Rich he is in bad habits!

The Miser's Wealth

Vṛddhabhāryā (wife of an old man) is a model in society succumbing to circumstances. The father of the young lady marries her off to an old man with the consideration of his immense wealth. It is this father that deserves to be condemned. Again on the other hand, the old man who desires to marry a young lady does so like a miser desiring for wealth. It is truly justified when people say that he married for his next birth.

As the young wife of an old man, she cherishes passionate yearnings and seeks her sexual satisfaction outside. Thus the situation has led her to an immoral course.

The Regiment of Rogues

In the Prakīrṇaka, the poet gives satirical pictures of the Guru, Divira, Kulavadhū, Bhatta, Vaṇik, Kavi, Dyūtakara,
Buddhivīhīna, Gurubhakta, Vaiṇika, Vaidya, Nirguntā, Paṇḍita, Lekhaka, Jāṭādhara and Raṇḍā. The depiction of the Guru shows that he was a black mark on the name of preceptorhood. To such a Guru, the Divira (clerk) comes to acquire the power not of attaining Mokṣa, but of grabbing more wealth. Kulavadhū comes to sanctify herself by enjoying the company of her Dīkṣaṅguru. The Bhaṭṭa, another initiated disciple of the Guru comes to the latter's house with an earthen pot containing fish. The Vaiṅik comes to the Guru for money and wine. The Kavi visits the Guru for the enhancement of his poetic capacity, in spite of his ignorance of language and absence of poetic ability. The Dhātuvādin (mineralogist) comes to the Guru's house to get relief from his cough and breathing problem. The Dyūtakara (gambler) comes to attain a 'mantra' to win in the game of dice. The Buddhivīhīna (the dull-headed) comes to surrender everything to the Guru. The Gurubhakta, another store-house of vices, comes to the Guru for food and drinks. The Vaiṅika visits the Guru for some assignment in the sacrifice. The Vaidya comes as a regular visitor to the Guru for some planning. The Nirgunṭā (lower division clerk) comes to his family Guru with a bag of rice to seek the latter's blessings for grabbing more money. The Paṇḍita comes to adorn the court of the Guru. The Lekhaka, an embodiment of all evil, comes to seek the blessings of the Guru.
The Rāṇḍā, a necessary participant in the retinue of the Guru, comes there to find her life's fulfilment in the company of the Guru. Thus many are the diseases and the cause is one and only one and that is the Guru.

THE SAMAYAMĀṬKRĀ, like Dāmodaragupta's Kuṭṭanīmata, gives an interesting account of the deceitful methods undertaken by a prostitute in order to captivate the hearts of the suitors and extract all their wealth. Kalāvatī, the young prostitute in question, had no mother and through the help of barber Kaṅka, she gets a procuress called Kaṅkālī who agrees to serve as her mother on agreement (samayamāṭrkā).

The Sinner's Past

The satire begins with an autographical account of Kaṅkālī. Every sinner has a past and Kaṅkālī is not an exception. She herself narrates the story of her past. The visit to another by patting a eunuch on her bed to sleep and ability to escape with money without being caught and hiding in the secret chambers of the profligates, are some of her adventures at night. With such adventures to her credit she was more than eligible for being a procuress mother to a young prostitute.
The Darkness and the Night

It is significant that the barber Kaṅka and the procuress Kaṅkāli are metaphorically represented as the darkness and the night, the darkness being the symbol of evil and the night being the substratum of all evil activities. Kaṅkāli looked like an evil spirit covered by the skeleton of her dry body.

Asatya and Affluence

In her advice to Kalāvatī, Kaṅkāli encouraged the latter and asked her not to be depressed by anything caused by men, because men could not be free from faults. She pointed out the drawbacks of even gods to bring home her point effectively. Narrating her own glorious deeds of the past, she stated that the main principle for a whore was falsehood and warned that the prostitute would only bring her own downfall if she resorted to truthfulness. 'Asatyenaiva veṣyānāṃ bhavanti dhanasampadaḥ' - is the substance of her advice.

Virtues follow Wealth

Emphasising the importance of wealth, she said that virtues followed wealth but not the vice versa and that it emancipated a person from the worst of sins like 'Brahmahatyā'. In support of this she narrated the story of a wealthy Śrīdhara of Vārāṇasī whose sin incurred by killing a Brāhmaṇa was nullified by liberal gifts. The wealth being
so important, Kaṅkālī's advice touched upon two points, viz., to acquire wealth before her youth faded away and to develop cleverness along with physical charms.

Stop for Speed

It is interesting to note the procedure suggested by Kaṅkālī which covered the classification of the lovers into eighty types according to their nature and the varied course of treatment in relation to the various types of lovers. Further Kalāvatī was advised to cultivate friends in her profession. As a matter of policy she should first reject the lover so that he would come closer to press the matter with more money. Then she should show love and affection to capture his mind completely so that she could extract his wealth easily. As the occasion presents itself, the poet gives a satirical account of some of the scenes in the prostitutes' lane outside Kalāvatī's house by way of giving the observations of a mendicant who took to the ill-reputed path as soon as he got up in the morning.

Reception and Rejection

Kalāvatī's engagement with Paṅka forms the subject-matter of the subsequent portion of the text. The secret meeting of Paṅka, Kalāvatī, Kaṅkālī and other confidants was held to captivate the mind of Paṅka with praise with Kaṅkālī taking the initiative. The way for the nuptuals was cleared and Kaṅka got the 'agrapūjā' on the occasion. As expected,
later Kāṅkālī hatched out a plan to send away the friends of Paṅka and employed sweet persuasion to get all the valuables deposited with her. To his father, she reported that his son Paṅka and Kalāvatī were happily married. When Kalāvatī sent for money, Paṅka's father insulted the messenger. In retaliation Kāṅkālī and Kalāvatī planned to get all his wealth by actually depositing a casket full of pebbles by deceitfully exchanging it for one lakh coins. Alleging that Kalāvatī was pregnant, she got the rest of the wealth from Paṅka's father. Then the process of rejecting Paṅka was effectively carried out.

THE KALĀVILĀSA exposes the evils of the society with a view to preventing the people from the darkness in life and exposing them to the bright side of life so that they could have the confidence to lead good life. For this purpose, the poet gives a background story of Mūladeva, which presents him as the foremost among the deceitful. A wealthy merchant Hiraṇyagupta came to him with his dullheaded son Candragupta and lot of gifts. He requested him to give the boy excellent knowledge so that he would not perish. Mūladeva accepted the proposal and started revealing to Candragupta the dark side of the world one after the other beginning with Dambha (pride).

Ṭṛṇacchanna-Kūpa

The Dambha (pride) is portrayed as the root-cause of many evils. It is like a well covered with a network of
grass and sprouts into which innocent antelopes would fall. The path of Dambha is as intractable as the way of the fish in water. It is classified as Bakadambha, Kūrmajadambha and Mārjaradambha. Those people who are engaged in making demonstrations of superiority are all guided by extreme pride. Śucidambha (pride of purity), Āhimsādambha (pride of non-violence), Snātakadambha (pride of a graduate), Samādhidambha (pride of meditation), etc., are the types of such demonstrations of superiority.

Death of Honesty

The Lobha (Greed) is another vice that grips man. Those who are in its grip have no discrimination as to what should be done and what should not be done. It induces man to adopt the basest of all means. This point is illustrated by the story of a man who lost all his wealth by keeping it as a deposit with a merchant on trust. Another story of greedy Śukra who underwent all sorts of torment but did not part with his wealth is narrated.

The Sweet Poison

The Kāma is described as poison though sweet to taste. The evils of Kāma are shown by depicting the evils and untrustworthiness of women. Women are by and large depicted here as jealous of prostitutes for their having sexual enjoyment freely with variety of men. The wives of a jealous old man, a servant, government employee, greedy man, etc.,
are debaucherous, as listed by the poet. Such women are known for their nice dresses, going out to undesirable places and convincing their husbands by some lame excuse or the other. In order to demonstrate this, the poet gives the story of Vasumati, the daughter of Dhanadatta. Vasumati was married to Samudradatta and enjoyed his company for some days. When he went on a long commercial tour, she attracted a young man and enjoyed his company. When her husband came back, she waited until he had his enjoyment and slept and went to meet her lover. When a vampire consumed her nose, she put the blame on her husband. When the matter came up in the court, fortunately a thief who had followed her in the night to steal her ornaments, gave his witness in favour of Samudradatta and the case took a different turn.

The Path of Fish in Water

In the Veşyāvṛtta, the poet depicts women in general as embodiments of passion and debauchery and prostitutes in particular as the most treacherous beings with the efficiency of using sixty-four devices to ensnare men of affluence and drain their wealth. Intricate are the ways of the prostitutes. This point is illustrated through the story of Vilāsavati. King Vikramasimha defeated in battle, went to Vidarbha where he came into contact with Vilāsavati. Knowing him to be a king, she showered love on him and won him over. She helped him to rebuild his army, and regain his kingdom.
Then when he made her his principal queen, she took an opportunity to request him to get her young lover released from the prison of Vidarbha. The king Vikramasimha was not able to understand the mind of the prostitute all through.

Jealousy the Immortal

The satirical portrayal of Kāyastha, a favourite theme of satirical poems, has been given a place here. A story is told here to show as to how the clerk deludes the subjects and renders them poor. Pleased by the penance of a gambler, Śiva desired to confer a boon on him. But a skull-bone adorning Siva's crest prevented him from granting the boon to the gambler. On close scrutiny, it was revealed that skull-borne was a Kāyastha in the last birth. Even after death and transformation into the form of the skullbone, the nature of the Kāyastha consisting in jealousy at the prosperity of others, had not changed.

The Demon in All Beings

The Mada (arrogance) is satirically depicted as having been made by the transposition of the syllables in 'dama' resulting in the change of meaning also. The varieties of Mada such as Śauryamada, Rūpamada, Śṛṅgaṇḍamada, Kulonnatimada, etc., are explained by the poet in such a way as to show how innumerable were the varieties of Mada. The pictures of these Madas are full of satirical humour. For instance, the poet says that Śauryamada makes one to
show his shoulders and Rūpamada to look into the mirror often. A story of Cyavana is told. Cyavana was granted youth by Aśvins. He offered Soma to them in gratefulness. But Indra objected. But Cyavana did not heed to it. Indra got ready to kill him by his thunderbolt. But the sage created a demon to fight against Indra. Then dreaded by the demon, Indra agreed to what the sage was doing. Finally the sage threw the demon into the game of dice, women, drink and chase. This is the demon of 'mada' that lives in all worldly beings.

The Patronage of Piśācas

The Gāyanas (Singers) are portrayed satirically as the intelligent rogues to make richmen give lavishly to them. Ordinary thieves run away on hearing some noise in darkness. But these thieves in the form of Gāyanas take away everything by making noise during the day-time itself. A story is told to show how these Gāyanas were the incarnations of piśācas sent by Indra in the past to sing before the kings on earth and make them forget about sacrifices so that he could remain the Indra for ever. The piśācas have been doing the same work now to spoil the prospects of the kings and the rich persons.

The 'Rat Race'

The Suvarṇakāras (Goldsmith) are described by the poet as the greatest suckers of wealth in the world. They steal
gold and take away the basis of life of the people. They are known for many bad habits. It is enough if they touch the gold it gets sullied. They are efficient in deceiving people with sixty-four devices in handling the weights, the crucibles and the balances. A story is told that they were the rats which were originally found in the Golden Meru mountain. It was this golden mountain that took shelter in some remote corner of the earth due to fear of goldsmiths. But rats came out from the innumerable holes made within the mountain. The consequence was that the base of the mountain became shaky. On the advice of Agastya gods noticed golden dust and killed the rats which were later born as goldsmiths.

Another Regiment of Rogues

Under Nānādhūrtas the poet gives a brief satirical pictures of various deceptive persons, such as Vaidyas, Gaṇakas, Varṇikas, Dhātuvādins, Rasāyanis, Gurus, Vaṇiks, Veṣyās, Vṛddhāśramaṇās, Vidhavās, Kārusilpis, Kitavas, etc. Vaidyas succeed in life by causing death of thousands of patients. The astrologers (Gaṇakas) say what has been already said. It is strange that he cannot find out how his wife was engaged in illicit relation with many men, when he calculates and tells about the time of union of Candra with Viśākhā. The Varṇikas (actors) first spoiled their own wealth and then destroy the wealth of others. The Gurus are
like hunters prospering by snatching away the money and wives of the innocent persons. There are Cauras of various types called Kālacauras, Lābhacauras, Nyāyacauras, etc. Thus the whole society has 'Cauras' galore. The various tricks of the deceptive persons are laid open by the poet.

Under Sakalakalānirūpaṇa, Mūladeva reveals to his young disciple Candragupta the righteous activity of the learned persons with a view to inspiring self-confidence in him to make him live in a righteous way. Sincere observance of principles, knowledge of duty, leaving the place whenever required, etc., are the ways of making wealth stable. Freedom from malice, uttering pleasant words, patience, absence of anger and indifference to others' wealth are the five principles that bring happiness.

THE FOURTH CHAPTER deals with two satirical poems, viz., Jalhaṇa's Mugdhopadesa and Nīlakaṇṭha Dīkṣita's Kaliviḍambana.

The Fire-flies and the Lamp

THE MUGDHOPADEŚA is a satire revealing the vices of the prostitutes and sounding a caution to the young men to be careful about their influence. The various aspects of the nature and devices of prostitutes are satirically portrayed by Jalhaṇa. The prostitutes are depicted as a 'tapasvinīs' in the sense that they concentrate on the rich
(paramesvara), that they are without love (vitaraga), etc. In another way they are like Garuda in holding the richman (arimān) on their head, etc. The fact that the prostitute has no love is emphasised by the statement that those who seek love in the prostitutes can as well live in Gandharva city, enjoy wealth earned in the dream and wear a garland of sky flowers. The prostitutes have no regard for the poor. They on the other hand show respect towards the rich. They are the black mark on the canvas of society. Any attachment to the prostitutes is deemed as the greatest curse, culmination of the fruits of bad deeds, the greatest cruelty of fate and the everlasting bad luck. Finally the poet warns the 'Kāmukas' that their association with the prostitutes would culminate in utter penury. With sympathy he refers to the plight of the Kāmukas as comparable to that of a firefly which burns itself because of its attraction towards the burning lamp.

THE KALIVIDAMBANA portrays the Kaliyuga as the Age of sins. During this Age, Dharma stands on one leg and even that is slowly vanishing. In this background the poet depicts the nature of scholars, doctors, poets, etc, which is influenced by Kali. It is Kali who is responsible for all the vices of the society.
'Empty Vessels Make Much Noise'

The scholars in debate are the first target of satire. They are ridiculed for their lack of genuine interest in learning and their desire to achieve easy victory in debates through all sorts of cheap tactics. To preserve their safety they praise the King or the Scholar presiding over the occasion. They think that the absence of flourish, lack of modesty, hatred towards the opponents, laughing at them and eulogy of the king or the presiding person are the five means of victory. The throat is more powerful than the brain in the case of these scholars. For name and fame these scholars are prepared to do any damned thing.

The School sans Study

The teachers and the students are the two tribes which the poet has picked up for satirical evaluation. The teachers in the Kaliyuga are not prepared to do anything clear to the students. For such teachers there is nothing difficult in the text. They say: 'Go on reading; now the time is over; it will be clear in future'.

The qualities of the foolish teachers are reflected in their students. These students simply abide by the words of the teachers and go on studying themselves. They do not understand what they read, but misunderstand. How can anybody expect real qualities in the students of false teachers?
The Cheating Squad

Turning to the Māntrikas and Yogins, the poet says that they are cheats in the respectable garbs. Taking advantage of the respect of the people, they extract money from them. The poet ridicules the ignorance, greed and the wicked ways of these people.

The Gaṇakas attract our attention as having been influenced by Kali. It is interesting to note how they play tricks to deceive the people. Being incapable of correct predictions, they get the information about men and matters through Gūḍhacaras and get the credit of correctly predicting things for the satisfaction of the customers. Another interesting instance is that of predicting whether a son or a daughter that would be born. They know that the father wants a son, while the mother wants a daughter and accordingly they predict a male child before the father and a female child before the mother and get rewards from both.

The Unhealthy Health Department

The doctors and patients are equally targetted for satire because both the categories play their dirty tricks mutually. As regards the doctors, it is noted that those who are healthy and those who are caught by incurable disease are of no account for them. But those who are timid and terribly afraid of even small ailments are very useful to doctors because they can further frighten them and extract
money. Those who require long treatment are also the fertile source of money for them. The policy of the doctors who are ignorant of the medical science for want of study has been to prescribe some medicine or the other as the patients wish and to impose very heavy diet restrictions.

Turning to the patients of Kaliyuga, the poet reveals their ungratefulness towards the doctors who save their lives. When the disease is severe, the patient begs the doctor to cure the disease. He spends a little money in the middle for medicines, etc., but slowly neglects the doctor as he gradually comes back to health. After total cure, he does not even look at the doctor.

The Bards for Bread

The poets are noted for their indulgence in the praise of others for gaining their ends. Speaking falsehood and flattering others are the 'means that bring money' (dhanakārakayogas) and truthfulness, honesty and scholarship are the 'means that bring poverty' (dāridryakārakayogas). The poets obviously select the former 'yoga' for their uplift. They tread this path just for a morsel of food.

The House in Disorder

The house-holder and his relatives are the next targets of satire. In the Kaliyuga the values such as 'Matṛdevo
bhava', etc., have lost their value and their places are occupied by the wife, her sister, her brother and her parents. These five are called the 'pañca-prāṇas' of the householder in the Kaliyuga.

The relatives in the Kaliyuga come and stay with the householder. They do not help, but exploit him. Like rats and mice making their dwellings in the bags containing food grains and gradually emptying them, the kith and kin live in the householder's quarters and render it poor. The householder is so helpless that he cannot take any action against them for fear of incurring the displeasure of his mother, wife, daughter, etc., accordingly as whose relatives they are.

The Mahābhūta

The creditor is depicted as a cruel person on par with a ghost and sometimes as more cruel than the ghost. The poet calls him the 'Mahābhūta'. Yama can wait till the end of man's life to take away his life. But the creditor cannot wait. He tortures the debtor physically and mentally to get his money back. Even though he does not have a rope in his hand like Yama or fangs on the face like the serpent, the debtor shudders at his sight.

Poverty and Wealth

Poverty is portrayed satirically because it is the biggest enemy of man. Depicting the effects of poverty, the
poet first refers to begging as made compulsory by it. But the satirical point lies in the fact that poverty gives strength to go for begging, keeps his appetite good and makes him capable of digesting even mud and stone (i.e., anything).

Wealthy persons of the Kaliyuga, unlike those of the earlier yugas, do not adhere to the principle of sharing their wealth with the have-nots and contributing to the good of society. The arrogance, humorous actions and foolishness on their part and the evil effects of their affluence are satirically portrayed here. They look down on the poor. They become victims of flattery by the selfish persons. The newly rich throw their good manners to winds and behave like uncivilised beings. They think themselves as gods and have no respect towards Sastras. They look down on even the scholars. The way they behave haughtily even when they are rendered poor reminds the poet of garlic, which when eaten has its smell for days together. The intoxication of wealth is like the hereditary disease descending from generation to generation.

The School for Scandal

The slanderers are those that carry tales against others. They remain with kings and rich men and go on carrying tales against others and create hatred against them in the hearts of the king or the rich man as the case may
be. Just as good people do good works selflessly without being asked to do so by others, the slanderers come in the way of the progress of others through tale-bearing without any selfish purpose in the sense that they do not get anything out of slander-mongering.

The Cage of Wealth

The miser is often the target of satire by the poets. To him money is more than anything else in the world. He does not spend money even for his personal comforts. Instead he takes pleasure in just looking at wealth. Just as the poor man fears that the rich man might reject his request for money, so does the rich miser fear the poor man that he might beg something of him. He does not give the money to others; nor does he use it for himself. Even when afflicted by any ailment he fasts to get relief because it does not ask him to spend money.

'Kartṛ-Karma-Viparyaya'

The common folk also gets into the satirical purview of the poet. Even the common folk in the Kaliyuga have become adept in time-serving and cheating. If they find somebody soft and generous, they exploit him to the core. In accordance with the generosity of the rich person, the greed of this common folk multiples. In the beginning the people beg of the rich man and in the end they make the rich man beg. This is how the miracle of interchanging the 'Kartṛ' and 'Karma' takes place in the world.
The Boasting Band

Hypocrites are the followers of dharma forming a clan by themselves in the Kaliyuga and making a show of their devotion, etc. The innocent people are misled by their Vibhūti, Rudrākṣa or Tulasī and such other religious ornaments to take them as very great and sacred persons. Those who do not have the real knowledge of Śāstras claim equality of Tulasīmālā or Rudrākṣa with all Śāstras. They are a boasting tribe claiming some connection with holy places, holy men or great teachers to impress upon the minds of the innocent people. They pose as the 'Brahmājñānins' having a rosary in hand, sitting with eyes closed and muttering 'aham brahmāsmi' again and again.

The Wickedness of all Hues

Lastly wicked persons of all hues are subjected to satirical humour. They form the majority in the Kaliyuga, engaged in cheating others. These people have the support of kings in power and no body can inflict punishment on them. The poet says that it is better to keep them at a safe distance. If the people do not give money to them, they get enraged and trouble them. They are not, however, satisfied even if good folk give all their wealth to them. The most striking point of satire about them is that Brahman has created their hearts with loopholes of others, their ears in the affairs of others and their talks in the secrets of others.
CONCLUSIONS

In the foregoing paras of the present chapter (V), an account of the highlights of the study in four chapters has been presented. The satirical flashes of each of the poems studied have been set forth topic-wise. In the respective chapters some observations by way of pointing out the main trends and purpose of the satirical poems have been already made. In the light of the above, the following conclusions are drawn:

1. The earliest glimpses of humour with a special tinge of satire are already noticed in the Rgveda. The Hymn of the Frogs, which is regarded as a magic for procuring rain, has the flashes of satirical humour brought out through comparisons. The Gambler's Hymn, the dialogue hymns, etc., contain some flashes of satire. Some friendly lenience is behind the satirical remarks of Vāmadeva directed at Indra asking him as to who made his mother a widow, etc., in the Dialogue of Vāmadeva, Indra and Aditi. In the dialogue between Purūravas and Urvasī, the comparison of the hearts of women to the heart of hyena has a tinge of satire in it. Some of the moralising remarks about wealth and women have the tinge of satirical humour in them. These and other stray instances taken are enough to say that from the earliest times satire has a role to play in literature. The satire there
is mainly inspired by humourous comparison and friendliness. It does not have the pinch of hatred, intolerance or anger.

2. The instances of Hanumān's monkey-tricks are of pure humour. But the instance of Lakṣmaṇa's criticism of the forgetfulness and negligence on the part of Sugrīva is one of satire inspired by anger. The same is true of Daśaratha's remarks against Kaikeyī. Bharata's harsh statements directed at his mother Kaikeyī are inspired by anger and intolerance on Kaikeyī's shocking transgression of decent norms.

In the Mahābhārata also it is evident from even a cursory survey, that certain types of satire play their role. Draupadī's remarks against Drona, Bhīṣma, Yudhiṣṭhira have a satire inspired by intolerance and deep anguish at the way she was treated in the court of Dhṛtarāṣṭra after the game of dice. Vidura's remarks about six persons living upon six others are satirical with a view to bringing home the point that certain persons prosper on the weaknesses of certain other people. Śrīkṛṣṇa's taunt directed at Arjuna on the battlefield represents satire inspired by the sympathy towards a person who has become a victim of a sudden despondency. Śrīkṛṣṇa's address to Karna has the tinge of satire inspired by intolerance because the latter was questioning Dharma when it was he who was involved in a critical situation.
3. Satire in Sanskrit drama is mainly centered round the Vidusaka right from the very early times, as evident from the dramas ascribed to Bhāsa, wherein he appears as an intimate and personal friend of the hero. So is the case of the Vidūṣaka in the dramas of Kālidāsa and the Mṛcchakatika of Śūdraka. He is endowed with a special skill of creating amusement among the audience with his descriptions in humorous and satirical tone. His very name Vidūṣaka means that he is especially skilled in abusing - 'विदुषा दुषयति इति विदुषाकः'. He not only subjects others to satire but also subjects himself to satire. Self-satire with the intention of creating amusement is the speciality of the Vidūṣaka. There are other instances of satire in Sanskrit dramas where the Vidūṣaka does not take part. For instance in the beginning of the sixth act of the Abhijñānaśākuntalam, there is satire in the words of the Rāksaka at the gate of Duṣyanta's palace directed at the Dhīvara (fisherman). In the Mṛcchakatika the Viṭa accompanying the Śakāra uses the opportunity to pass satirical remarks against the latter. Bhīma's satirical remarks in connection with the treaty with the Kauravas are very interesting in the Veṇīsāṃhāra.

4. In the light of some of the instances of satire chosen at random from the major Mahākāvyas, viz., the Raghuvamśa,
the Kumārasambhava, the Kirātārjunīya and the Śiśupālavadha, it may be observed that satire in the Mahākāvyas has many varieties as inspired by an assumed air of pride and the intention of bringing out the best in man (the Lion's against Dilīpa), intolerance for what is considered as inaction (Bhīma and Draupadī's against Yudhiṣṭhira), anger resulting from insult (Draupadī's against elders in Dhrtrāśtra's court), personal venom (Śiśupāla's against Śrīkrṣṇa and Bhīṣma), etc. These varieties of satire come often in other Mahākāvyas and Laghukāvyas. In fact the satirical poems taken up for study in the present thesis belong to the category of Laghukāvyas.

5. On the theory of Hāsyaratrasa along with its six varieties developed in the works on dramaturgy starting with the Nāṭyaśāstra of Bharata, it is necessary to note that the type of humour called satire can create any of these six forms of laughter. Satire may be Ātmastha or Parastha as the occasion turns out to be.

6. The satirical poems of Damodaragupta, Kṣemendra and Jalhaṇa, all belonging to Kashmir, reflect the general degradation in morality in the society. As evident from the Rājatarāṅginī, the period to which Dāmodaragupta belonged, i.e., the latter half of eighth century A.D. and the first quarter of ninth century A.D., the period
of Jayapída, was one of moral degradation in Kashmir. Actually Dāmodaragupta was the chief minister of Jayapída. Two to three kings before Jayapída were unjust, cruel, voluptuous and licentious. It is depicted how Jayapída was virtuous in the beginning but later unfortunately he turned into a vicious person given to sensual pleasures. The whole society seems to have been merged in the deep mire of immorality and corruption. This is evident from the fact that the satirical poems of Dāmodaragupta, Kṣemendra and Jalhana give the satirical pictures of people of all professions, castes and creeds, the major chunk of them being the Government employees of all grades and responsibilities, the prostitutes and the procuresses. It appears that these poets have drawn their characters from real life.

7. Dāmodaragupta's Kuṭṭanīmata and Kṣemendra's Samayamātrkā deal with the advices of procuresses to young and upcoming prostitutes. In the Kuṭṭanīmata a procuress called Vikarālā gives an exposition of the craft of prostitutes to train up one Mālatī. Through this exposition of Vikarālā, the poet has revealed the various cunning arts, wiles and devices practised by the prostitutes to capture the mind of the unwary and innocent youngmen of rich families and drain all their wealth. The procuress, the lady messenger, the
prostitute's mother (with whom Mālatī has a false quarrel), the prostitute (in the main story), Śaśiprabhā (in Hāralatā's story), Māñjarī (in Māñjarī's story), the various prostitutes in the lane of courtesans relating their varied experiences, are all the co-perpetuators of evils in the dark world of vice. Similarly in the Samayamātrkā of Kṣemendra, the account of deceitful measures of prostitutes is laid open. The characters that play their vicious roles are Kañka the barber, Kaṅkālī the procuress, Kalāvatī the young prostitute who takes Kaṅkālī as her mother on agreement and other prostitutes in their lane.

The victims of these vultures in human form are the innocent and weak-minded youths of affluence such as Cintāmaṇi, Sundarasena, Samarabhaṭa, Paṅka, etc. These young persons represent the class of richmen who lead easy lives with lot of money at their command and who fall easy victims of the scheming of the procurers, procuresses, prostitutes and their mothers with their ego-inspiring sweet words and demonstrations of genuine-looking love. But one question stands out amidst all these dark pictures of the ways of prostitutes and cases of victimisation of young men of affluence and that is the one put by Vikarālā: "The courtesans, 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 professional courtesan gives delight to the paramour without being emotionally involved with him like the horse, the birds and the actor. It is the weakness on the part of the paramour that he falls a prey to the tricks of prostitutes. He is to be blamed for this weakness of his. This implied satire is directed at the paramour.

8. The Mugdhopadeśa of Jalhaṇa deals directly with the same pictures of the scheming prostitutes and the victimisation of the paramours, bringing out the standard features of the prostitutes such as concentration on rich persons, intractable ways, absence of genuine feelings, absence of regard for the penniless, etc. It is foolish on the part of men to seek genuine love in the hearts of prostitutes. Let them pause and ponder as to how genuine is their love for the prostitutes. Do they go to the prostitutes' lane for love or for mere enjoyment?

9. The Narmamālā, the Desopadeśa and Kalāvilāsa of Kṣemendra and Kalividambāna of Nīlakaṇṭha Dīkṣita reveal a broad vista of the mundane world before the eyes of the readers covering every human activity under the sky with men, women and matters involved in it viewed through the satirical spectacles. The descriptions of the Government employees from the Grhakṛtyādhipati (Head of the Home
Department) to Bhaṭas (attenders) in offices as self-serving, cruel and corrupt have been more or less the same in all these satirical poems. The portrayals of the vices of these Government employees give an impression that this class of employees, irrespective of grades and duties assigned to them, have remained by and large the same for all the times. Every generation of people thinks that its period of life has been the most corrupt forgetting for the moment that corruption and vices existed in some measure in the past and likely to continue in future also. The contemporary experiences have their stronghold on the people. The satirical poets have shown that their times were the most corrupt. But the truth is that at all times the corruption and vice remain in some measure or the other. The reflections on Durjanas, Kadaryas, Chātras, Vṛddhabhāryas, Gurus, Kulavadhūs, Gurubhaktas, Panditas, Lekhakas, Rāṇḍās, Vaidyas, Gaṇakas, Adhyāṭpakas, Māntrikas, Rogins, Poets, Grhaṣṭhas, śīrṣas, Uttamarṇas, Adhamarṇas, Dāridrya, etc., in these satirical poems, may appear to be poetic exaggerations to some extent, but they are rooted in truth. Such pictures can be witnessed often in our society even now.

10. Generally, all the satirical poems studied in this thesis, as clear from the contents and the observations of the poets themselves, do have a didactic purpose in
revealing the vices of the people of all professions and vocations in society. For instance, as already noted, at the end of Kuṭṭānīmata dealing with the prostitutes and the deceptive ways of their trade, Dāmodaragupta says that those who read that poem carefully and followed the implied teaching contained in it would not be liable to be cheated by rogues, wicked women and deceitful procuresses. Thus the object of the poem is to expose the ways of the promoters of vice and to sound timely warning to the innocent and inexperienced young men, whose future has to be moulded carefully not only for their good but also for the good of the society at large. Similarly in the end of Mugdhopadeśa, Jalhaṇa gives an advice to the innocent young men regarding the ways of prostitutes by warning that the prostitute was the flame of lamp burning in the night and creating a blindness due to the delusion of beauty. At the end of his Narmamālā, Kṣemendra, through his portrayal of the consequences of the evil deeds of the Niyogin and other officers of higher and lower rank, has given a message that evil deeds are bound to prove disastrous in the end. As usual, when such people meet their disastrous end, they complain that it was terrible on the part of Kali to have brought them to such an end, that good people were lost and that Dharma had come to an end. This is how they talk when they are in peril of their
own making without realising for a moment what type of blunders and crimes they have committed in their life. They assume a show of innocence and put the blame on Kali. It is again noteworthy that in the last chapter of his Kalāvilāsa, Kṣemendra has portrayed through Mūladeva the righteous activities of good persons with a view to creating an awareness in young men about the bright side of life. Mere presentation of the dark side of life full of vices and crimes would make young people completely pessimistic about life and render them totally despondent bereft of all hopes of life. Hence to make the young men like Candragupta competent to live with confidence in this world, the righteous activity of the good persons is also revealed. This shows that purpose of the poet here is to advise the young people to lead a virtuous life after knowing the vices of the world and guarding themselves against them.