John Macmurray observes, “Reason is the capacity of to behave, not in terms of our own nature, but in terms of our knowledge of the world outside.” ¹ The frame-story of Book-1, Mitrabheda expounds how successfully one could employ this knowledge to achieve his own goal. Here, Damanaka, the jackal pulls the strings of emotions of other people in order to become the power behind the throne. He does it efficiently and subtly.

Karataka and Damanaka both the jackal-ministers lost their position in the cabinet of the lion-king Pingalaka. And they want to get their position back. But, due to their different personality patterns, their desire is expressed in different ways. For instance Karataka cannot master the courage to fight for his cause. Though he is very much eager to get back his former status. Plutchik explains, “courage = anticipation + joy”.²

On the other hand Damanaka is aggressive to attain his goal. As per Plutchik, “aggression= anger + anticipation”.³ But, at the same time he is shrewd enough to exploit other’s to accomplish his mission.

Damanaka finds Pingalaka in a confused, insecure, pensive state. The king’s body-language expresses his utter inconfidence in response to something beyond his knowledge and experience. Damanka wants to make the best out of this situation. We know, fear is the key by which any dark hidden room of one’s emotional self can be opened. Plutchik observes the fear as one of his eight primary emotions.³

Damanaka knows very well that he will get Karataka’s moral support, but may be not in the form of active participation, in this project. Still, he presents some arguments on interpreting body-language, relation between
the king and his men and above all tricks of turning king’s attention in favour of personal gain. In turn, Karataka has to accept his proposal. This acceptance is also a primary emotion. Thus Damanaka wins his peer’s confidence.

Then, he approaches Pingalaka only to find out that he was accurate in reading his master’s mind, even from a distance. Damanaka assures Pingalaka that he himself will take care of the cause of king’s trouble. Pingalaka gets relief from a deep feeling of anxiety and unknowingly he accepts Damanaka in his confidence. Here the primary emotion of acceptance also plays a vital role.

In the course of his investigation he meets Sañjīvaka-the bull, whose roar even made a lion unnerved. Being a new-comer Sañjīvaka had never heard about Pingalaka before. Damanaka exploits his ignorance and poses threat on behalf of the lion–king. Naturally Sañjivaka becomes utterly confused and cannot decide on make up the next move. Now, Damanaka offers his hand.

The fear-stricken bull has nothing to do except accepting him as a friend. Here, we can get a cause and effect relationship between the two primary emotions of fear and acceptance.

The lion and bull bond together. Pingalaka develops a dependence on his new-found friend Sañjīvaka and does not bother about his men. Plutchik defines,” friendliness= joy+ acceptance.”

Damanaka-Karataka duo gets their position back. But, this cannot satisfy Damanaka fully, as Pingalaka becomes too attached with the herbivorous bull and gives up hunting, which compels his people to starve.

Then Damanaka initiates to separate them. He meets Pingalaka and Sañjivaka in person to instigate a fight between them. He threatens Pingalaka in the name of
Sañjīvaka and vice versa. Surprisingly, this time also both of them accept Damanaka unanimously as they did on the proposal of alliance. Thus, the same primary emotion of acceptance generates rivalry as well as friendship in this case.

Once they were good friends but now they intensely hate each other. Plutchik shows, “hate = disgust+anger”.

At the end, Pingalaka kills Sañjīvaka, whom he loved most. Here, the eternal conflict of love and hate comes up. Plutchik observes, “The result of a tendency to accept and simultaneously to reject leads to conflict and immobilization of action.”

Here, death draws an end to the conflict and immobilizes the interaction of the concerned actors. Thus, the story sums up.

Being curious about the unfamiliar sound within his vicinity, Pingalaka comes to know Sañjīvaka and gets a good friend. But, the wedge-puller monkey is not as lucky as him (I.i). Driven by curiosity the monkey pulls out the wedge and invites his death. Plutchik shows, “curiosity= acceptance+ surprise”.

This curiosity may also lead to utter frustration. It happens in the story of drum and the fox (I.i). In the deep of the forest the sound of drum-beat makes the fox curious. As we have mentioned earlier, “curiosity= acceptance+ surprise.” The fox even tears open the hard skin of the drum, expecting a sumptuous meal of flesh and blood. But, to his dismay he finds absolutely nothing inside.

According to Plutchik, anger is one of the primary emotions. Whenever we lose something, we react in anger. And to any parents, no loss can be more uncompensated than that of their child. Naturally the crows are mercilessly angry with the snake who gulps down their new-born birdies (I.vi).
But, on second thought they have to accept the hard reality. A tinge of pessimism glooms their heart thinking that, the snake is quite powerful in comparison with their physical strength. This “pessimism = sadness + anticipation”. At this point of time, their friend, the fox infuses optimism in the form of a suggestion of a way out. We know, “optimism = acceptance + joy”. Finally, they get rid of the snake. This winning fills them with pride. “Pride = anger + joy”.

Generally, any wrong thing in a right place strikes our curiosity. Hence, Plutchik defines, “curiosity = acceptance + surprise.” The crane sneaks a fish in an opportune moment. Nothing is bizarre about it. Curiosity strikes the crab when he finds the crane, beside the water, all crying (I.vii). When asked, the crane informs about a forthcoming drought. No doubt, the aquatic inhabitants become cynical on their fretful destiny. This “cynicism = disgust + anticipation.”

Again, the crane himself assures them by suggesting a new address of another pond, nearby. It makes them optimistic about their survival. “Optimism = anticipation + joy”.

He offers his service to carry them to the other pond. Although, the crab is the very first one who receives the shock of the dreadful prediction, he is not getting the chance to fly away with the crane. Hence, he becomes a bit anxious about his future well-being. Plutchik shows, “anxiety = anticipation + fear”.

Finally, one day he takes his seat on the back of the crane only to find a heap of bones of his peers on the stone. The crane, being confident about his advantageous position in air, reveals his secret of pot-hunting to the crab. The crab is shocked and in surprise. Then, the merciless killing makes him angry. He reacts in sheer “outrage (=surprise + anger)” and twists the crane’s neck to death.
Then, he comes back to his fellows and takes pride over this glorious victory. As per Plutchik, “pride = anger + joy”.

The weak has to succumb to the strength of the powerful, so far physical strength is concerned. Often this submission affects the moral spirit of the subdued side, and in fact they take the whole situation as pre-destined, like the animals (I.viii). They accept Bhāsuraka, the tyrant lion in a fatalistic attitude. Plutchik says this “fatalism = anticipation + acceptance”. At last they collect their courage to place a proposal before Bhāsuraka. The lion accepts their offering of one animal each day as his royal meal. We know, acceptance is a primary emotion.

One day the tiny hare turns up unexpectedly late, which makes Bhāsuraka angry. Again, anger is one of the primary emotions. The hare tells him about another lion whom he met on the way. He also adds that out of fear he has to submit himself to the other lion and must get back to him. Plutchik defines, “submission = acceptance + fear”.

No doubt the mention of the other lion surprises the hungry and angry Bhāsuraka. He becomes outrageous. According to Plutchik, “outrage = surprise + anger”. Bhāsuraka follows the hare to face his opponent and reaches the well. The wall echoes his roar and the water reflects his mirror-self. Bhāsuraka becomes envious of himself. This “envy = sadness + anger.” He jumps into the well.

Bhāsuraka takes his own shadow as his arch-enemy and embraces death. But, Mandabvisarpinī, the lice accepts Agnimukha, the bedbug (I.ix) as her guest and shares her place in the royal bed only to die another day; as Agnimukha fails to follow Mandavisarpinī’s warning of not to pinch the king before he falls asleep. This is another instance where acceptance, one of the eight primary emotions shown by Plutchik leads to death.
Not only by motivation and personal effort but also by chance we end up at an altogether different crossroad. Candarava, the fox fears the dogs like anything and trips off into the washer man’s vessel of bleaching indigo (I.x). He comes out with a strange blue-coloured skin. As he returns to the forest, the other animals, including the fierce one cannot recognize him and takes him in awe (fear + surprise)\textsuperscript{21}. Conversely, their fear infuses courage in Candarava. Plutchik shows, “courage = anticipation + joy”.\textsuperscript{22} He wants to take the advantage of this situation and claims himself as demi-god. All of the animals accept him. We know, acceptance is a primary emotion. He rules over them. Thus, he satisfies his ego. But, his inner self craves for something else. The very joy, which can only be shared with dear and near one’s, can nourish him. According to Plutchik, joy is another primary emotion.\textsuperscript{22}

Surprisingly all of a sudden, once he could hear the chorus of the foxes, from at a distance he cheers them in delight. Plutchik defines “delight = joy + surprise”.\textsuperscript{23}

Before his community could answer him back, the other animals in the meeting, identify him as a mere fox. The significant figures of the gathering like the lion, the tiger and so forth contempt themselves for serving a common fox. They burst into anger for being deceived by Candarava. Plutchik shows, “contempt = anger + disgust”\textsuperscript{24}. They take Candarava into pieces.

In the story of Krathanaka, the camel (I.xi) we learn that one should never take chances at the stake of his own life. Madotkata, the lion becomes curious when he sees the camel for the first time. Plutchik shows, “curiosity = acceptance + surprise”. Madotkata accepts this newcomer strange animal in his troop of wolf, crow and fox. Though acceptance is a primary emotion, but in this case it cannot represent the mass-attitude. On the contrary, the other members become hostile to Krathanaka. Plutchik defines
“hostility = disgust + anger.” 25 But, for the time being they swallow down the anger and bitterness.

Then, suddenly Madotkata has been severely injured and thereafter fails to provide meal to his men. He seeks someone to get cured. But, they could not find anyone. Then, the fox suggests Madotkata to kill Krathanaka for flesh. At first Madotkata refuses the proposal outright. Because, he feels very much embarrassed to take his words back from Krathanaka, whom he assures secured shelter. “Emarrassment = surprise + sadness”. 26 Finally, the fox convinces him by saying that the survival of the whole troop depends on his well-being.

On the other hand, in a private meeting with the fox, Krathanaka accepts the responsibility to save his master’s life. This acceptance is a primary emotion.

Afterwards all of them meet Madotkata. Strange enough, all of a sudden everyone offers himself as the royal meal. Being absolutely ignorant of other’s evil plan, nothing seems out of the place to Krathanaka. And Madotkata sets them free in kingly generosity. The relief of the wolf, crow and the fox makes Krathanaka optimistic about his chance of survival. Above all, he might take the other’s demeanour as court-gesture. Plutchik shows, “Optimism = acceptance + joy”. But, despite his robust optimism the other members kill Krathanaka to satisfy their hunger.

Krathanaka is brutally deceived. But, the tittibha-couple (I.xiv) shows that even a tiny bird can face the tyranny of the big power, the sea. The she-tittibha is anxious to lay her eggs in their nest on the sea-shore. She anticipates danger for her new-borns. “Anxiety = anticipation + fear”. But, her spouse is confident. Rather he takes pride in his own capability. As per Plutchik, “pride = anger + joy”. He assures his wife, that the sea would not dare to do any harm to them. The sea outrages at this open challenge. The little bird’s audacity makes him surprised. He becomes angry at the bird.
Plutchik named this mixed emotion as outrage. “Outrage = surprise + anger”. He splashes the eggs away.

Tittibha can never accept this loss. He gathers all the other birds and appeal to their king Vainateya, who serves lord Visnu. Vainateya becomes embarrassed as he fails to protect his people from the wrath of the sea. Plutchik enumerates embarrassment as a sum total of surprise and sadness. He even denies following Visnu-dūta. Then, lord Visnu himself comes to his place. Still he refuses him. Vainateya takes the sea’s reaction to tittibha very personally and abstains himself from Visnu’s service. This attitude can be termed as resignation. Plutchik shows “resignation = acceptance + sadness”. Afterwards by the order of lord Visnu, the sea returns the eggs. Tittibha wins.

When we could anticipate Evil but cannot get the chance to face him, it makes us anxious. In this way, anxiety strikes Kambugrīva, the tortoise and the geese named Samkata and Vikata (I.xiii), as the drought dries up their home-pond. Plutchik defines “anxiety = anticipation + fear.”

The birds could fly afar but they did not want to leave their tortoise friend behind, amidst the crisis. Kambugrīva also admits his helplessness to them. “Submission = acceptance + fear.”

Finally, they pick up a stick with their beaks and ask Kambugrīva to bite firmly at the centre of it, so that they can carry him while flying. They warn the tortoise, under any circumstances, to just keep his mouth shut. Then the three set out.

One tortoise flying along with geese is a strange sight indeed. Seeing this from the ground the people become curious and exclaim. “Curiosity = acceptance + surprise.” Naturally, their comments make the tortoise angry. Anger is one of the primary emotions. And as we know, anger is one letter short to danger; he hits the ground.
Unlike the previous story of the tortoise and geese, the evil knocks at the door of the fishes(I.xiv) named Anāgatavidhātā, Pratyutpannamati, Yadbhavisya. They become alarmed as they hear the fishermen’s plan of exploiting their pond the next morning. Plutchik shows, “alarm = fear + surprise.” Though they are overwhelmed by the unexpected bolt from the blue, at first Anāgatavidhātā takes up the initiative to solve it. Obviously, it takes a lot of courage, which is a sum total of anticipation and joy. He suggests shifting somewhere else the very night. Pratyutpannamati also accepts his proposal. Notably, in this crucial moment he reacts out of emotion as acceptance is one of the primary emotions. But, the third one Yadbhavisya refuses to move. Rather he shows some fatalistic attitude. According to Plutchik “fatalism = anticipation + acceptance.” He submits himself to the mercy of the opponents and get caught while the other two retreats and survive.

In this story, the catakas lost their son, as the wild elephant carelessly breaks the branch, where they lived (I.xv). The bereaved tiny couple could not raise their voice against the gigantic beast. Even their good friend, Kastakūta, the bird also suggests them to swallow the sorrow of the great loss in despair. Plutchik shows, “despair = fear + sadness”. But, the he-cataka is aggressively stubborn to accept the fact. “Aggression = anger + anticipation”. Then, Kasthakūta takes him to his friend, Vināravā, the bee. Knowing the grave situation Vināravā also feels sorry and takes them to Meghanāda, the frog. Both, Vināravā and Meghanāda accept their friend’s friend cataka as their personal friend. According to Plutchik, this friendliness comes out of joy and acceptance. And all of them destroy the wild elephant in revenge, as per jungle-rule.

Śankukarna, the camel, reared by the lion Vajradamstrā (I.xvi), undergoes the same fate of Krathanaka (I.xi). The lion’s men--- Caturaka, the fox and Kravyamukha,
the wolf deceive him as well. But, then the story turns and
twists in different way. In this case, Caturaka is much smarter
than his counterpart of the former story. He lures
Kravyamukha to taste the flesh of Śankukarna, while they
were supposed to attend the meal for Vajradamstrā, the lion.
No doubt, Kravyamukha’s disobedience outrages

Afterwards Caturaka blackmails Vajradamstrā by
interpreting a false notion of a common caravan led by some
camel. Fear is one of the primary emotions. Caturaka utilizes
the lion’s guilty feelings, which come out from his inherent
fear. Vajradamstrā leaves the place. Caturaka devours the
meal all alone.

Often, the more experienced people laugh at the
futile perspiration of the novices. But, sometimes this fun may
be a little expensive. As the bird Sūcimukha, plays to the pack
of monkeys (I.xvii). The monkeys’ futile attempts to lit flame
from the fire-coloured red fruits delight Sūcimukha who
continues his unasked advices.

The monkeys are already frustrated at their own
failures. They cannot stand the preaching anymore. Now, they
become aggressive and kill Sūcimukha. As per Plutchik,
“aggression = anger + anticipation.”

When someone is struggling with adversity of the
surroundings, then he cannot bear other’s opinion, belonging
to a more comfort-zone, easily. She-cataka feels for the
drenched monkey in distress (I.xviii). Her intention was so
pure, that she suggests the monkey to build a shelter for
himself. But, the monkey becomes envious of the bird’s cozy
nest. Plutchik shows, “envy = sadness + anger.”30 He breaks
the nest into pieces.

The curious crab comes to know that the crane is
crying for his babies, whom he lost to the snake(I.xx). Plutchik
explains, “curiosity = acceptance+ surprise”. He suggests inviting the mongoose with a bait of fish to the room of his arch-enemy, the snake. The bereaved crane sinks into misery. Plutchik defines “misery = sadness + disgust”. He did not think over the consequences of the crab’s proposal. He calls in the mongoose only to lose his relatives as the meal of the newcomer, later on.

Here we end the analysis of Book-I, as the last two of this book do not exclusively deal with the beast characters.

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