Book-III: Kākolūkīya

The elements of emotion can be employed very effectively in the strategy of power-game. The protagonist owl-minister Sthirajivī of the frame-story of Book-III, Kākolūkīya, demonstrates it.

Though Sthirajivī seems to be the principal actor apparently, but the rivalry between the crows and the owls has been a longer history. It is as follows--- Once upon a time the birds had no king. They assembled and decided to coronate the owl as their king. As they were at the outset of the ritualistic performance of coronation a crow alighted. The other birds invited his opinion regarding this selection. Without considering the consequences, the crow rejected him on the basis of his ungracious appearance and improper attitude to protect the subjects. With the crow’s apparently powerful argument, the birds were convinced and decided to postpone the ceremony of coronation to some other time for the election of a better king. So, the birds leaving the owl all alone, dispersed. Having learnt about the connivance of the crow, the owl was inflamed in rage. From that very moment the die-hard enmity between these communities of the owls and the crows set in.

Now, Arimardana and Meghavarna, despite any personal conflict, are carrying over this legacy. The curtain rises in a pensive mood when Arimardana, the owl-king destroys the retinue of the king of the crow, Meghavarna. To take control over the situation, Meghavarna calls in his ministers. Out of the six ministers, five argue with classical theories of Polity, to counter the invasion. None of them are
wrong in their proposition, but Meghavarna cannot accept any of these. According to Plutchik, acceptance is one of the primary emotions. And so far we have seen that the owls and the crows are fighting not to gain any mortal thing, but to glorify their race-memory with a tale of taking revenge, even after such a long period. Hence, both of them are more emotionally involved than anything else.

Finally, the good old minister Sthirajivī comes up with a novel strategy. He advises to outwit the opponents by winning their confidence, in disguise. Sthirajivī himself takes up the assignment of espionage. He can make a silent flight to the stronghold of the owls. But, he wants to establish his identity of an outcast, even among his fellow people. So, he stages a dissension with Meghavarna, the king, in public. Rather he wants to be accepted as an outcast by his community. He is tapping the basic emotion-key of the mass. And he takes the unique advantage of the socio-political scenario. As at that time, the crow-community has largely suffered due to the foray of the owls, they are not supposed to take any single word in favour of the owls. Therefore, they would never think twice or take up the trouble to scribble Sthirajivī’s words, considering his life-long service to the nation. This is the emotion-process, which is largely influenced by the elements of the contemporary environmental factors.

On the other hand, Arimardana becomes convinced by Sthirajivī’s crafted story. Moreover, his contempt to the crows made him to accept the cast-away Sthirajivī in his flock. Plutchik shows, “contempt=disgust+anger”\(^1\). Again, acceptance, disgust, anger are the primary emotions. Here, the yielding of
one primary emotion by other two emotions of same genre is
resented.

Sthirajīvī takes the advantage of Arimardana’s
generosity and as per his game-plan, ravages the owl-
community one day.

The fight becomes more intense when the nature
herself is the opponent. Generally, then one reflexively
retreats. He anticipates much harder blow from the other side.
In the time of the drought so do the elephants, anxiously (III.i).
Plutchik shows, “anxiety = anticipation+ fear”2.

In search of water, after five long days the
elephants reach the lake, where the hares used to live. They
embrace the water and have no care for anything else. Hence,
many of the hares are smashed by them. The newcomers offer
death and destruction, but the hares, owing to their
insignificant strength could do nothing. Terror looms large.
The pessimism governs the attitude of the victimized hares.
“Pessimism = sadness+anticipation”3. Then, one of them
courageously approaches Caturdanta, the elephant-leader.
Plutchik enumerates, “courage= anticipation + joy”4. He cooks
a story of the moon-god for Chaturdanta. The elephant-leader
becomes curious about the whole thing. “Curiosity=
acceptance+ surprise”5. And finally accepts Lambakarna, the
hare’s proposal to shift his base to somewhere else.

Not only the evil but also the dear and near ones
make us anxious, especially when we have to wait a long time
for them. The crow loves his friend and neighbour Kapiṅjala,
the chataka (III.ii). One day Kapiṅjala flew away to a far-off
land. He was there for quite a long time. The crow becomes anxious. “Anxiety= anticipation + fear.”\(^6\) In the meantime, Śīghraga, the hare intrudes Kapiñjala’s place. Then, as Kapiñjala returns he becomes furious. Anger is one of the primary emotions. Rather he is surprised. Plutchik terms Kapiñjala’s attitude as outrage. “Outrage= anger + surprise”.\(^7\) But, Śīghraga takes pride of his possession and outrightly denies to leave. “Pride= anger + joy”.\(^8\)

At last they approach Tiksmadananstrā, the cat, who pretends to be an ascetic, for the last judgement. They trust him blindly. In other words they accept him as their mentor. Acceptance is the primary emotion. The cat gobbles them.

Often the big, the powerful has to submit himself to the small, if the opponents are a good follower of the maxim---“united we stand”. Atidarpa, the gigantic snake cannot stand against the organised attack of the ants (III.iv). He tries his best to protect his weak, injured self. But, ultimately fails. This failure is synonymous to death. Plutchik defines, “submission= acceptance + fear”.\(^9\)

Anywhere in the world, anytime in the history newcomers are never welcomed. May be the original inhabitants feel insecure or due to some other reason, they become hostile to the later group. The golden geese show this hostility to the newcoming golden Brhatpaksī (III.vi). The Brhatpaksī approaches the king Citraratha and complains against them. Then, by the king’s order men come to catch the geese. They are alarmed and fly off in time. Plutchik shows, “alarm = fear + surprise”.\(^10\)
The ultimate goal is existence. We employ emotions even in modified form to exist. For instance, both fear and anger are included in Plutchik’s primary emotions’ list. Apparently, these two emotions are discrete in nature. In fact, Dadhipuccha, the fox is terrified in assumption of some lion inside the new-found cave. (III.xi). But, when his anticipation turns into reality, he plays offence to protect himself. As they say, being offensive is the best policy to save the defense in crisis. And Kharanakhara, the lion, who infact previously took seat in the cave, being outwitted by the confidence of Dadhipuccha practically runs away.

Snake and frog fight with each another since the eternal days of history. This bond of enmity is a natural settlement approved by both of them. But, one frog finds Mandavisa, the snake all alone, indifferent (III.xii). Obviously, it arouses curiosity in him. Plutchik shows, “curiosity= acceptance + surprise”.11

Mandavisa presents a strange story of being cursed to be the carrier of the frog-king. Even he serves the king Jalapada for some time and wins his confidence. In the other word Jalapada accepts him as his man. Acceptance is one of the primary emotions.

At last, the frog-king allows him to eat small frogs, Mandavisa takes advantage of the king’s generosity and one day he eats them all.

Here the Book-III comes to an end.
References

2. Ibid
3. Ibid
4. Ibid
5. Ibid
6. Ibid
7. Ibid
8. Ibid
10. Ibid
11. Ibid