Chapter IV

Fables Compared
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Literature appeals not only to the child in the adult but to the adult in the child. As Jane Ever shed says:

To Read is to Empower,

To Empower is to Write

To Write is to influence;

To influence is to Change

To Change is to Live

This chapter deals with comparing and contrasting Vishnu Sharma’s *The Panchatantra Tales*, and Aesop’s *Fables*. The study attempts on featuring the applications of literary characteristic of the animal fable.

*The Panchatantra Tales* is one of the best known classics of ancient India. The stories were composed in Sanskrit about 1600 years ago. It was a unique contribution of India to the world of literature. These fables have carved a prominent place for themselves in the World of classics.

Teaching through fables was a very ancient mode of instruction to be traced in a greater or lesser degree in the early history of all nations. The Greek fable forms a literature by itself. The fame of Aesop’s *Fables* has spread far and wide
and has in it all the elements of the traditional fable. The characters are all beasts and birds but personified to suit the themes.

Both the works, *The Panchatantra Tales* and *The Fables* aim at teaching worldly wisdom and *niti*. The tales glorify the clever animal which survives by outwitting its enemies. The good man is also asked to be clever too. He may be excused if he is not good, but suffers immediately if he is not clever.

The *The Panchatantra Tales* tells us at the beginning of the book that the main purpose is to teach the princes’ *Rajniti* which is two fold:

1. The behaviour of the king towards his subjects in controlling and extracting revenue from them and,

2. The behaviour of the king with other kings (TPT, 93).

The king is advised to behave in a paternal way so as to bring happiness and prosperity to his subjects. But even here, the king’s behaviour is mostly for his own good as also of the subject. The external behaviour of the king with other kings and kingdoms was directed not at all by any moral considerations.

In Aesop, we do not come across fables which deal with the behaviour of the kings with others, but there are fables which warn us against dictators and tyrants. They can be mentioned here as below:

1. The Cat and the Cock.

2. The Wolf and the Lamb.
3. The Lion and the beasts.

4. The Fowler and the Blackbird.

The Fables also instruct the reader in worldly wisdom. But they were not written for any prince but for the common man. They warn us against dictators and tyrants.

Vishnu Sharma, the author of The Panchatantra Tales, was a Shaiva Brahmin. He was a believer in the karma theory; Most of his fables are only illustrations in defence of karma theory. The genesis of this version lies in stories – that Lord Shiva narrated to Goddess Parvati, his consort. This was overheard by Pashpadatta, who was born on earth as Gunadya and was appointed as a noble laureate in the court of an emperor named Salivahara. Gunadya then retold these stories in Paisachi and the compilation of his stories is called Brahatkatham (ocean of stories). Vasubhaga drew a few stories from them and compiled them into what was known as Panchatantra.

Salutation to the makers

Of percepts on policy,

To Manu and Vachaspati,

To Shukra and Parashar with his son,

And to Chanakya the wise.
Having well considered

The essence of all the percepts

Vishnu Sharma did contrive

This charming work with chapters five (TPT ,1).

Thus Vishnu Sharma attempted to teach the rajniti to the princes’ with the five books of The Panchatantra Tales which have the titles: Losing Friends (Mitrabed), Making Friend (Mitra Sampraptau), Of Crows and Owls (Kakolikeyo), Loss of Gains (Labdha Pranasham) and Rash Actions (Aparikshit Karkam)

The king of Mahilaropya named Amar Shakti. requested Vishnu Sharma to train up his three sons, in all the sciences. But the princes’ named Vasu Shakti, Ugra Shakti and Anek Shakti, were extremely dull heads. Vishnu Sharma promised the king that he will make the princes’ wise and intelligent within six months. Vishnu Sharma, on his part, composed and taught them the five chapters or five systems under the title, The Panchatantra Tales. Within six months, as Vishnu Sharma promised to the boys became literate and worldly wise. From that time on the treatise known as The Panchatantra Tales, gained immense popularity among readers.

The Panchatantra Tales is essentially didactic with an focus on niti, the art of running the kingdom. The term niti, tantra and yukti are used in India with a wide scope of importance in political science. The word niti means roughly the wise
spectrum of life. Thus the terms *tantra*, *yukti* and *niti* are used with a great importance. From 'polity' upto 'morality' they vary according to context. The tales glorify the 'clever' animal, which survives by outwitting its covert enemies. This secular moral – be wise: outwit of our enemies – cannot be described as an ethical imperative. The imperative of 'tantra' presupposes a world of competition and the survival of the fittest. In the world of foolish men and cranks, the good man is asked to be clever.

Aesop possibly did not write and certainly did not make a collection of his fables. They were orally narrated as per the demand of the occasion and were handed down by words of mouth. The life history of Aesop is clouded by obscurity. He belong to the chief province of Phrygia is guessed to be his birthplace. Xanthus and Jadmon, both were inhabitants of Samos, were his masters. He was a slave initially. He was freed by Jadmon because of his wit, tact, ability and judgement. Later, Aesop was forced by the country-men to go to Lydia, where he became famous for his wit, wisdom and sense of humour. Most of the stories that are read today were told by him during the period he was with Croesus the King of Lydia. It is very clear that Aesop's purpose was to instruct through entertainment.

Vishnu Sharma, a professional story-teller, adopting a pattern to teach royal pupils through stories, an entire political behavioural science based on the situation.
Panchatantra must be accounted for in the existence of a professional teacher. Whereas Aesop can be accounted for in the narrations of the clever slave’s resorting to the situation by using the animal fables His aim was to bring home the bare truth to the aristocrat without giving rise to ill rancour.

A comparative study of the authors is worth undergoing. Aesop was a slave, and Vishnu Sharma was a Brahmin. This caused some differences in their attitudes towards the themes. Both of them had access to a number of well-shaped stories. Vishnu Sharma had wild and young princes to teach. Aesop did not have any such purpose. He converted a public need into an art form. He was never appointed to teach anyone. It was the outcome of his hobby to tell others stories’ to his friends. The credit of authorship can go to the writes in so far as they gave the raw material of the oral tradition a form with a distinct meaning with a beginning, middle and an end. They can get the credit for the moral content of wisdom in the animal fable. Much of the moral content of wisdom will inhere in the content of the fable itself, though the witty, sarcastic expression of this moral content should belong to the literary artist. Vishnu Sharma and Aesop had a stock of popular animal stories.

Though Vishnu Sharma belongs to East and Aesop belongs to West, both used animal fable to illustrate their situation for the political allegory. Both have invested animal characters in their stories with a certain human quality – fox for cunning, the hare for timidity, the dog for fidelity and the donkey for foolishness. Hunters and forest dwellers have survived by outwitting these animals all over the
world. Vishnu Sharma, being a sage has dwelt in the forest and therefore has had maximum chance of knowing the instincts and inborn characterization of each of these animals. Aesop, being a slave, lived in the farm house due to his ugly appearance. Such being his life-style, he must have had a good opportunity of observing the domestic and will creatures of the forest.

We can understand the ferocity of the tiger, the majesty of the lion, the cunningness of the fox and the stupidity of the donkey, which probably was the earliest to be reclaimed. But more elaborate allegories such as the old lion tired of hunting and demanding that each species send one victim for his daily nourishment, is clearly a superimposition of an already political existence. The subject of such stories is to criticize a king who is living on the tributes extracted from his own subjects. The intended teaching is that the king should be active, because only through his own activity can he exist. No animal enters the mouth of a sleeping lion. Such tales are derived from not only a political cause but has inspired political allegory too.

A lion is not always wise – he is outwitted by a hare, which also is not noted for its cleverness. A small and weaker creature sometimes proves to be intelligent as in *The Elephant And The Rabbit*. There lived in a forest a mighty elephant called Fourtusk, who was the leader of a herd of elephants. Once there was drought and the well became dry. Many elephants, dying of thirst, led the leader to decide that
they must move to subterranean Ganga, where the water is always full. On reaching
the river all plunged into it.

Around that pool lived countless rabbits. They were all trampled upon and
crushed by the elephants wandering everywhere. Many rabbits were killed and
some were barely alive. Their homes had been crushed and their children were
killed. All the rabbits began to lament. So they decided upon a solution for this
problem and suggested quitting the place. However, some rabbits did not agree as
the land belonged to their forefathers. They also believed that their King Vijaya
Dutta lives in the moon. At last they decided to send an ambassador called Long-
Ears, with a warning that the Moon King forbade the elephants to come to the pool
because his subjects live around it. Clever in speech and diplomacy should an
ambassador be and this is the message:

Presentable and eloquent,

Free from greed and versed in various skills,

Able to know the minds of others,

Such should be the king’s messenger.

and,

He who sends to royal courts,

As envoy one who’s a greedy fool

And specially a liar,
His works is never accomplished.

So lets all find such a one, that we are fully free from our
difficulty (TPT, 28).

Thus appointed Long-Ears went to the elephants’ path and climbing to an
inaccessible place, addressed the elephants thus:

O base Pachyderm, what is this game that you come so carelessly to
the lake of the Moon? Entry here is forbidden. Go away (TPT, 29).

The elephants much angered, wondered who he was. To this Long-Ears
replied that he was the messenger of Vijaya Dutta, the Moon King, who had appointed
him to meet the elephants. All kings speak through envoys. It has been said:

Even when weapons are raised,

And intimates are slain,

Kings do not kill envoys,

Even though they speak harshly. (TPT, 29)

On being enquired. The rabbit stated that the herd had killed many a rabbit
and destroyed their race. So the elephants should leave the place by the lake and
find another habitat. The elephants asked him to show the Moon God. Very cleverly
the rabbit took the elephants to the lake and showed the reflection of the moon in the
clear waters. He also added that the Moon King was in deep meditation. So he
warned the huge elephants to pay homage to the Moon King and leave the region
silently. The elephant were intimidated and saluting the reflection and went away. There after the rabbits lived happily.

Dropping great names

Gives rare success.

By Long-Ears’ name dropping

The rabbits lived in peace (TPT, 30).

Thus we can see that a weak creature like the rabbit can be more powerful than a stronger animal like the elephant.

An example from Aesop Fables also shows that weaker creatures are more intelligent than the stronger ones as in the story of A Lion Out Of The Cage. Once a lion was trapped helplessly inside the cage. A man crossed him and the lion requested him to free from the cage, but the man said that the former might pounce on him and devour him. The lion promised that he would remain grateful to him for the whole life. The man took pity on the lion and released him. Immediately the lion got ready to kill the man. While the man was trembled in fear, a fox happened to pass by. The man sought the help of the fox. The fox is well known for its cunning nature. The fox said that he can do justice only when he is made aware of the whole sequence of happenings. As the man began narrating the incident the lion went inside the cage. The foolish man was about to open the cage, when the fox shouted that he was a fool to release the latch. It was all a drama to put the lion
back into the cage. It was then that the man realized how foolish he was in trying to free the lion again from the cage.

**Aesop's Moral:** *Making a mistake once is a mistake, but repeating it is foolishness.*

Thus we can see that in both *The Panchatantra Tales* and Aesop’s *Fables*, exemplified the truth that inferior and weak creatures could exhibit themselves as intelligent and strong in crucial situation. It is individualized and thus plays a peculiar role for a particular situation. *The Monkey and The Crocodile* in *The Panchatantra Tales* may now be taken for consideration. Once there was a monkey on a jamun tree. The tree was on the bank of a river where a crocodile and his wife lived. One day the crocodile came near the tree and became friend to the monkey. In turn, the monkey gave juicy jamun fruits to the crocodile everyday and the crocodile gave it to his wife. One day the crocodile invited the monkey to his house for dinner. Sitting on the back of the crocodile, he reached the middle of the river when the crocodile said that his wife wished to eat the monkey’s heart. Cleverly the monkey replied that he has left his heart in the tree, and if he had told him earlier then he would have brought it with him. The foolish crocodile took him back to the bank. The monkey climbed the tree and to safety. Instead of honoring the friendship the monkey the crocodile wanted to kill him. Thus the crocodile lost his good friend because of his greed and foolishness. The moral of the story is *When greed begins, friendship ends.*
Similarly in the story of The Crow and the Fox the crow with a piece of cheese in its mouth, was sitting in the branch of a tree. The fox was crossing by saw the crow with the cheese. The fox immediately used trick stating that his voice was very sweet, and asked the crow to sing a song. The moment foolish crow opened his mouth to sing, the cheese fell to the ground. Thus the clever fox ran away with the cheese.

It is totally a human drama of bourgeois existence. Once an animal becomes a more individualized, human, social and political characteristics adhere to him. The animal begins to represent human types. It is here that the main beauty and spell of the animal tales lies. Fable becomes a genre of their own. Jungle life externalizes itself when; the situation is human. The animal story evolves into an allegory. Animal fables is in the form of colourful comics, and animated pictures remain a favourite of the children and adults alike.

A well-meaning friend may not be able to help a person because of the person’s own stupidity. The Cranes And The Tortoise The two cranes were friends of a tortoise. Once the river became dry and so they decided to take their friend tortoise from the dead lake to another, more pleasant one as an act of friendship. They held a stick in between their beaks and the tortoise hung to the stick holding it with its mouth. The tortoise is amazed by the beauty of the surroundings and opened its mouth. Before it could utter a word, it slips down to the ground and is
The story of *The Sweet Song Of A Donkey* also reveals that even a friend cannot help the stupid. A washer man had a donkey named Uddhata which carried heavy bundles of clothes on its back everyday. But the donkey’s all hard work was in vain as he was not well fed by the washer man. The washer man during the night time let the donkey loose to go and graze in the fields and every morning he would return on time to the washer man house. Wandering in the fields Uddhata met with a jackal. One day both entered the fields and ate the cucumbers well. One day the donkey said to the jackal:

> Look, O nephew, how bright and clear is the night. So I think I will sing. Say, in which raga I should do so.”

Blessed are those in whose ears falls

> The nectar drawn from sound of music,

When autumn moonlight dispels the shade

> And the beloved draws near (TPT,9).

The jackal replied that a song would buy trouble and they may get caught.

It is said:
The man with a cough should give up theft,
And so should he who sleeps a lot.
As a sick man should gluttony abjure
If he wishes to stay alive (TPT, 9).

Besides, the donkeys do not sing, they bray. The donkey paid no heed to the words of caution of the jackal. So the jackal suggested that he would guard the gate and look out for the guards who were sleeping. The donkey started to sing loudly. The guards woke up and came running with the stick to beat him hard and tied him to a and went back to sleep. Watching this from afar the jackal said with a smile:

Well sung, uncle, even though
You did not stop, as I advised.
Unique is the collar you have,
A mark of music excellent (TPT,10).

A similar kind of story is also seen in The Fables of Aesop as in Foolish Mouse. The story begins with two mice who saw a cat sitting quietly with her eyes closed and tail curled round her paws. One of the mice was very much impressed to see the sanctimony of this sanctimonious hypocrite. The cat appeared to be very gentle and harmless, and wished all the cats were like that, so he could make friend with the cat. The other mouse warned him, for his stupidity. The cat was their natural enemy. The cat would not spare him if he came within its reach. But
the mouse did not listen to her friend's advice. He went near the cat in a friendly manner, but before he could say hello to the cat, the cat pounced upon the mouse and ate him. The mouse ultimately got its lesson but in the harder way.

The narration of the fable has to relate to one simple action, consistent with itself and neither be over laden with a multiplicity of details, nor distracted by a variety of circumstances. It indicates that brevity is an important characteristic of a good fable. The other elements of the fable largely depend on this aspect. A fable always has the tendency to focus the story on a central situation.

A fable is brief in narration as in the story of A Greedy Dog. Once a dog managed to get a piece of bone from the butcher's shop and prepared itself comfortably to gnaw at the piece of the bone. It came across a bridge over the stream. While crossing, the dog happened to see his own reflection in the water. Thinking that it was another dog with a piece of meat in his mouth, he decided to have that piece also. So the dog in order to frighten the other dog opened his mouth to growl at him, he lost hold on the piece of meat he was having in his mouth. The piece of meat dropped and reached the bottom of the stream. So, because of his greediness for more, he lost what he already had and he had to go hungry.

Aesop's Moral: Some people are foolish enough to lose what they have in trying to get what they do not have.

Likewise The Magic Pond from The Panchatantra Tales. In the forest, there was a pond, it had strange magical powers. Any animal that happened to fall
into the pond would turn into a human being. But if the same animal fell twice into
the pond then it would get back to its original form. One hot summer the two
monkeys were playing on a tree, which was above the magical pond. They both
got slipped into the magical pond. When they came out, one of the monkeys has
turned into a beautiful girl, while the other had turned into an ordinary looking man.
Not satisfied with his ordinary looks, the monkey decided to take another dip in the
magical pond, hoping to become handsome. The girl who had been a monkey
persuaded him and said, “Do not go looking for what you do not have. Be
content.” But the man jumped into the pond and was instantly turned into a
monkey again.

He tried again and again but he remained monkey. A man from the circus
saw the monkey and took him to the circus to perform the trick. The monkey spent
all his life in the circus. The beautiful girl married a handsome prince and led a life
of ease and luxury.

In The Dog In The Manger, a dog lay in the manger, and by his growling
and snapping prevented the horses from eating the hay which had been placed for
them. One of the horses said to his companions, what a selfish dog he was, he
cannot eat the hay himself and yet he refuses to allow those to who can eat.

Thus most of the fables have been narrated in a very few sentences. The fable
of The Goose That Laid Golden Eggs has been told in just three sentences. Though
brief there is a tendency to tell a tale dramatically.
It can, therefore, be seen the fabulists emphasize on action. There would be nothing surprising in this uniformity of treatment if it were true of the Greek fables only. But it appears both surprising and exceedingly important when it is found to be the case with fables of such distant lands as the Greece, and the India. Because of the brevity of the fable, detailed characterization is not possible within a small compass.

The characters are mainly animals of the forest and birds of the air and sometimes human beings and supernatural beings. They all speak, act and reason as if they were human beings. The animals, the birds, even the bees, the ants, each of its own kind, act as human being. Each of them display some element of human character such as common sense, wisdom, courage, enterprise, feelings; stupidity, greed, guile and craft. In fact they are all personifications. Every animal is endowed with the gift of human speech and action of human beings. The lion is majestic, the horse proud, the fox cunning, the hare timid, the monkey imitative and the ass patient and hard working. These characters are all simply variants of the ordinary human being, woven into a meaningful tale where animals are actuated by human motivation.

Let us take an example from The Panchatantra Tales – The Wedge-Pulling Monkey: There was a city in a certain region. In a groove nearby, a merchant was having a temple built. Each day at the noon hour the foreman and workers would go to the city for lunch.
One day a troop of monkeys came upon the half-built temple. There laid a
tremendous anjana-log, which a mechanic had begun to split, a wedge of acacia-
wood being thrust in at the top.

There the monkeys began their playful frolics upon tree-top, lofty roof, and
woodpile. One of them, whose doom was near, thoughtlessly bestrode the log
thinking: “Who struck a wedge in this queer place?” (T F P, 46) So he seized it
with both hands and started to work it loose. What happened when the wedge gave
away? His parts entered the cleft, and that led to his end. A monkey is, by its very
nature, imitative. The monkeys had seen and watched with eagerness the mechanic
splitting the wooden log and tried to loosen the wedge that was put in the log.
He did try, but alas his private parts entered the cleft and immediately did he die.

Aesop fables also deals with similar kind of stories as in – It Is Foolish Trying
To Please Everyone. An old man and his son were driving an ass to the market.
On the way everyone including small children began jeering at them. One of them
commended that either the old man or his son could ride the ass, so that it would
reduce their weariness.

So the old man made the boy to sit on the ass. After covering a few miles
they were mocked again by the townsfolk the poor old man is plodding behind him
in the dust. The boy got down and the old man mounted the ass. As they passed by a
village, the womenfolk at a well cried out, what a lazy man he was making the
small boy to run behind him. The old man lifted the boy and made him also to sit on the ass. When they had travelled a little, a man laughed at them on seeing the pathetic condition of the ass.

The old man was in disgust, not knowing what to do. At last he tied the legs of the ass together, and slung the poor beast on to a pole, upside down. The old man and his son carried the pole between them on their shoulders. Once again a huge crowd gathered and the ass got frightened and while they were crossing a bridge, the cords that tied the legs of the ass broke and fell into the river and got drowned.

The old man tried to please everyone but he could please none. And in this process he had lost his ass.

**Aesop’s Moral:** *Try to please all and you end up pleasing none.*

Thus we can see both Aesop and Vishnu Sharma adopted brevity which leaves much to the readers’ imagination.

Humanization of animal through the social relationship is the more dominant impulse. For example, the lion as the king of the forest is clearly a reflection of human quality, superimposed on the non-political existence of animals. This superimposition could be described as another further step in the development of the fable. The process of ascribing the human qualities to animals is now followed by modern cartoonist and a number of them appear in newspaper and magazines.
It has been seen that in a fable, animals and birds and sometimes inanimate objects are used as characters. But a question arises why mainly these are used? It seems that the why and wherefore of the primitive mind are there in trying to understand the surrounding animal and plant kingdoms. The ideas have been woven into fables. Primitive man lived in close contact with the wild beasts and the birds of the forest. So it was natural for him to invent imaginary animals and make them and act and speak like human beings. This might indicate that the fable originated at a time when people were nature worshippers and believed that all which grew and multiplied had life.

The other intension of using animals in the fable is that the reader perceives the similarity between himself and the actor in the fable. He also possesses the same characteristics and hence his actions will lead to the same consequences as of the animal or bird in the fable. The reader always identifies with the characters and enjoys or suffers with them. Such identification raises and disturbs the human feelings and passions. In those days it was not difficult for people to believe that beasts could speak and act like human beings. This was particularly true in India. It was easy to understand how people with great literary incarnation would treat animals in their stories very much like a distant relatives. The tales which animals can talk are by no means singular to India, but in other folk-lore they do talk so nicely, so witty or so well. But on the whole, it is a good procedure to make animal
kingdom bear all the sins of hypocrisy and cunning and avarice of mankind. When the wolf chides the lamb for soiling the water he is drinking, the people of the weak nations know who the wolf is, if not the oppressor himself.

One of the distinguish features of a good fable is that it has a moral lesson at the end of each narration. It is implied in the narration itself, yet it is told separately at the end of the each fable. The story comprises of an introduction to the animals and the complication emerges from the introduction of the motives and the comparability of each character in the active practice of worldly wisdom; the resolution is invariably loaded in favour of the wiser, the stronger, and the more diplomatic. This is followed by the moral lesson about virtue and vice.

In the story of Cunningness For Cunningness from the Aesop’s collection. There was a man who had a very cunning servant. Not that he was not aware of his servant’s cunningness, but generally ignored it. And the servant thought that his master was a fool.

Once he was traveling in the country with his servant. They rode on horses, and it was winter season. They were covered with mud when they arrived at an inn for the night. The next morning the master asked his servant to bring the boots. The servant brought the boot without cleaning it. The master asked how is it that he had brought the boots without cleaning them. The servant said with a cunning smile that anyhow he is going to ride and they would become dirty again. And that is the reason why he did not clean the boots.
The master became very angry but instead of showing or conveying his displeasure, he decided to teach him a lesson. The master asked the servant to get the horses ready. While the servant is away he ordered that his should not be given breakfast. When the servant returned the master asked him to get the horses. The servant said that he did not take breakfast. The master replied, “oh, it hardly matters. Do not worry about the breakfast,” said the master with an equally cunning smile. “If you had your breakfast you would soon be feeling hungry again.”

**Aesop Moral:** *Paying in the same coin is the real treatment for those who are cunning.*

The moral lesson of the fable is so dependable on the narration that every reader is compelled to give it the same undeniable interpretation. It flows out so naturally. The fable of *A Mate for the Mouse.* Once a holy sage named Shalankayan was having bath in the river Ganga. While he was at his devotion there, a she-mouse happened to be seized by a sharp taloned hawk. The sage was moved and rescues the mouse from the hawk. He turned the mouse as a young girl and took her with him to his house.

When the sage’s wife saw the girl, she asked him from where he had got her. The sage narrated the whole incident. The sage was about to change her back a mouse. The sage wife said:

“You must not do that,” said the wife, “according to Dharma you are her father. It is said:
The provider of the daily bread,

And he who gives the sacred thread,

The teacher, and the protector bold

Are as the natural father, the scriptures hold.

You have given her a new life. Apart from that, I too have no child.

So she will be my daughter (TPT, 61).

Thus the girl grew like waxing moon. The sage’s wife suggested that a groom must be found for a young girl. The sage called upon the Sun God to marry the girl, but the girl said that he was too hot. Then the sage called upon the clouds to marry her but the girl said that he was black and cold. The sage next called upon the wind to marry the girl, but refused to marry him also, as he is greater than her. Then the sage invited the mountain to marry her, but the girl said he is very hard and not able to move. When the sage asked the mountain who is stronger than him, the mountain said that mice are stronger as they make holes in his body.

The girl also felt happy and requested her father to change her back to a she mouse. The sage was knowledgeable about Dharma of women. Hearing her words, he turned her into a she-mouse, and gave her away. It is well said:

Not gold, nor jewels, nor royal state,

Do ladies long for, as they do

For a most desired mate.
And,

Spurning the Sun and the Cloud,

The Wind and the Mountain,

The she-mouse took a husband from her own kind.

It’s difficult to get out of the racial syndrome (TPT, 64).

In *The Fables* of Aesop a story entitled *Jackdaw Rendered Homeless*, a similar situation takes place. Once a jackdaw came flying being thirsty and tiresome, perched on the parapet of a house to relax and quench his thirst. Just then he saw a house with a number of pigeons in it. They were grey and beautiful and looked very well-fed. Jackdaw saw the pigeon and said they are looking beautiful but he is black in colour and wished to be a pigeon. Just then an idea struck him that he will paint his feathers and join the pigeons and made a point the he will not speak even a word. All at once the Jackdaw joined the pigeon for some days he was very happy.

One day some Jackdaw sat on the parapet and began cawing; and the jackdaw with changed identity, guided by its real instincts, too, let out a raucous caw. Immediately the pigeons were alarmed to hear such harsh and loud sound from someone among them. They immediately singled out him out, fell upon him and pushed him out of the house.
Ultimately, having no alternative, he decided to go back to his old friends and live among them. But, there too, because of his grey feathers, he was ousted from the group of jackdaws. Thus, he, could neither become a pigeon, nor could he remain a jackdaw.

**Aesop’s Moral:** *This is what happens to men, as well as jackdaws, when they try to be what they are not.*

The fable is didactic by nature and aim to expound some moral values or maxim, social duty or political truth. The moral maxima are usually in the form of proverbs. Some of the following can be given as examples:

1. *As You Sow So You Will Reap*
2. *Sour Grapes*
3. *Union Is Strength*
4. *Haste Makes Waste*
5. *Like Will Draw Like*
6. *One Is Known By The Company He Keeps*
7. *A Friend Is In Need Is A Friend Indeed*
8. *A Stitch In Time Saves Nine*

Both The Panchatantra Tales and Aesop Fables have a great purpose of giving moral instruction at the end of the story.
In the collection of Vishnu Sharma's *The Panchatantra Tales* the following story proves for the proverb *As You Sow So You Reap*. A merchant named Naduka lived in a city. He was a rich man, but bad luck turned him a poor man. So he sold all his property and started to go abroad. Before leaving he met his best friend Lakshmana and handed over five hundred kilogram heavy iron beam, and to get it back after he returns back. Naduka returned with leaps of wealth and established his business once again. Naduka meets his friend Lakshmana, and shared his abroad experience. Naduka asks Lakshmana back the iron beam which he left with him. But Lakshmana said with hesitation that he is very sorry that unfortunately rats had eaten the iron beam. Naduka got quickly that Lakshmana was not willing to return back the iron beam. He said not to worry and if the rats have eaten what Lakshmana could do. Naduka was about to move he told Lakshmana that he had brought gifts. If he sends his sons with him he would send the gift. Lakshmana was very happy; he thought his friend is a fool. He called his son Ramu and send with Naduka to collect the gifts. Ramu did not return till evening, so Lakshmana went to Naduka’s home in search of his son. With the same face Naduka told Lakshmana that an eagle swooped his son while they were coming. Lakshmana was not able to believe, so he went to court. When the judge asked Naduka, he told the same reason. The judge shouted how can an eagle fly with a lad of fifteen years?
Naduka calmly told the whole story from the first. All began to laugh and the judge asked to return the iron beam to Naduka and he will return his son back to Lakshmana. Thus was the lesson taught.

Similar kind of story in Aesop’s Fable is Punishment for cunningness. In a forest lived a lion, once the lion fell seriously ill. He was the king of the animals in the forest. All the animals came to see him, except a fox. The wolf who was a sworn enemy of the fox, utilized the golden opportunity the wolf told to the lion that all the animals are praying for his recovery, but the wolf is not to be seen.

The lion got very much angry and shouted at him why he did not come to see him. The fox understood that it was the game of the wolf. The replied that he is aware of the lion’s illness and he went in search of a doctor to find a way to cure his illness. The doctor advised if the lion wears the skin of a freshly killed wolf, he will be cured. The lion immediately pounced at the wolf before he could plead for his life. Thus the wolf, in trying to put the fox un a difficult situation, got what he deserved.

**Aesop’s Moral:** As you sow so you reap.

The story of The Three Fishes from The Panchatantra Tales rightly illustrates the popular proverb A Stitch In Time Save Nine, which talks about the three fishes Vrinda, Chanda and Manda, they were fast friends. One day two fishermen decided to catch the fish from that river; Vrinda warns Chanda and Manda but no use.
The other two friends were not ready to go from the river. As a result Chanda and Manda were caught, but Chanda acts as dead fish and saved her life. Manda the foolish one did not obey the wise ones and met with her doom.

The proverb *Like Will Draw Like* titled *Doomed To Slavery* a story from The Fables of Aesop, once a parched horses went to the river to quench his thirst. At the same time a wild boar was bathing in the river. As soon as the horse was about to start drinking the water, the wild boar shouted at him, not to drink the water as the river belongs to him. Seeing a man passing by with a bow and arrow, the horse complained to him and asked for his help.

The wild boar saw the man and started to run, the horse asked the man to kill, but the man said that the boar is out of reach and he cannot run so fast. The horse immediately said that he can run, so the man mounted the horse and chased the boar and killed it. Now the man had realized the use of horse and said that the horse is very useful to him whenever he go out for hunting and so tied him in his house. Now the horse was feeling sorry. In trying to exact a revenge on the boar, he had become a life-long slave to man.

**Aesop’s Moral: A Bad Way Has A Bad End.**

Aesop very cleverly employs the fox as character to reveal the human cunningness with a popular proverb *Sour Grape*. Once a fox was passing the vine yards and saw cluster of beautiful ripe grapes. His mouth watered and decided to taste it. They were out of his reach. He jumped again and again, but he could not
reach it. He got tired and consoles himself by muttering that these grapes are sour. It is no use wasting time and energy for something so worthless. So he left the place.

**Aesop’s Moral:** *Only fools criticize when things go beyond reach.*

The King Of Birds from The Panchatantra Tales talks about how decision made in haste goes wrong. Garuda has been the king of all birds. All the birds had a meeting and peacock said that Garuda was busy praying and serving Lord Vishnu and so did not look after his fellow creatures. Therefore he is not fit to be a leader. The dove suggested that owl being benign, learned and venerable was fit to be their leader. At once all the birds accepted. Soon preparations were made. A crow arrived there and asked what for the preparation is being done. The bluejay replied that they are going to appoint owl as their leader. The crow laughed at them and advices that the owl does not have neither royal look nor tenderness but proud and fierce look. Moreover the owl is unable to see during the day time. Garuda was a pious king, then why choose another king? This made the other birds to think and understood their error and the shrewd crow saved them from making a wrong choice and taking a disastrous step. *Haste Makes Waste* proverb is applicable in the above story.

**Divide And Rule,** is a story of three strong bulls who were friendly with each other. It was their common practice that none would go grazing without the other two; such was their bond of love and friendship. The lion that used to live
nearby had an eye on them. Once the lion tried to attack the bull but was badly hurted. After recovery the lion spreads a story that one of the bull always advised the other two to drink lot of water before going to graze. This kind of ruse adopted by the lion had the desired effect and caused the bulls to fall out with each other. They began grazing separately. This is what the lion had wanted and waiting for. The lion made aprey of all the three bulls, one after other and ate them all.

**Aesop’s Moral:** *United We Stand, Divided We Fall.*

*Disunity Benefits Others* is a story from *The Panchatantra Tales*, as the above story it also talks about the proverb *Unity Is Strength*. There was a king named Devashakti. He had a son who grew leaner day by day as he had a snake in his belly. The king was very much worried. The prince was desperate and to relieve his father’s worries he left the palace one night. He opted to live in a temple and started to beg for his livelihood. The king of that city had two daughters, everyday both would bow before their father. The elder daughter would flatter her father, but the younger one would say the all is due to luck. One day the king became angry and told his minister to marry her to an unknown person and let she get the reward. The minister reached the temple after roaming in many places asked the beggar who is Devashakti’s son to marry the princess. The princess was also happy. They both moved from that place, on the way she said her husband to wait and went in search of food. The husband sat under the tree and slept off. After some time the snake from his belly came out and started to fight with another
snake. Both the snake in the fight told how they are to be killed. The princess heard everything and prepared a gruel made of cumin and mustard seed and asked her husband to drink it. Immediately the prince regained his healthy appearance. After that, the princess with her husband’s help poured hot oil into the anthill where the other snake was killed and took out the pots full of gold.

Thus the two snakes were killed because of their jealousy and foolishness and the princess and her husband were benefitted from their disunity.

*A Friend In Need Is A Friend Indeed,* is a proverb where many stories can be illustrated from the works of both the fabulists

*The Four Friends* by Vishnu Sharma’s *The Panchatantra Tale* proves that *A Friend In Need Is A Friend Indeed.* It deals with the story of four friends namely Mooshak, a mouse; Kak, a crow; Mantharak, a tortoise and Harini a doe. All the four are thick friends and used to meet every morning and share jokes. One day all were waiting for Harini in the lake side, it was afternoon still she did not come. So Kak went in search of Harini and found trapped in the net. Kak returned back and informed the other friends. Mantharak asked the mouse to climb over the Kak and set free the doe. Mooshak promptly set Harini free. By the time the tortoise reached the spot.

The hunter meanwhile reached the place, all hide themselves, but the tortoise was caught by the hunter. In order to save the tortoise the doe again spotted the hunter as thought chewing the green bush and the hunter started to chase the
doe leaving the tortoise in the bag. Meanwhile other friends released the tortoise and hide in a safe place. Kak flew to Harini and Harini ran fast so that the hunter is unable to catch him. When the hunter returned he found no tortoise and he had no doe for dinner.

The moral of the lesson is always told in the form of a proverb, which is very easy to remember. Rhyme and consonance are one such device:

1. A stitch in time save nine
2. Like will draw like
3. Harm seek, harm find

A balanced form is perhaps the commonest device of all.

1. More haste, less speed
2. Like father, like son
3. Two is company, three is none.

Brevity is an essential aspect of the moral maxim.

1. Sour grapes
2. Abstain and enjoy
3. Stoop to conquer
4. Might is right
In *The Panchatantra Tales*, the maxim containing the moral of the lesson is usually in the form of a verse, which can be remembered easily. The following is the example:

Better wit than only learning,

In former’s absence, undiscerning,

Doom befell the lion makers,

Common sense is always safer(TPT,83).

It will be noted that the moral drawn out is secular and non-ethical. So the animal fable need not be subjected to literary objection. It is true that it contains epigrammatic moral statement at the end of each narration. Self-preservation is the centre of all the fables. Therefore, instruction conveyed by the fable is striking and effective.

Thus we see that fables dealing with human conduct are described in such a way as recommending itself to the conscience more forcibly than in any direct condemnation.

Vishnu Sharma adopts a verse form which can be learnt and quoted as and when the occasion arises. However, since their social roles were different and the modes of their societies differed, the worldly wisdom dealt by both the fabulists has slightly different colour.
The construction of the fable in both The Panchatantra Tales and Aesop’s Fable is very simple indeed. The exposition comprises of an introduction to the animal character and the situation or relation or motivation with its possibility of development. The complication emerges from, the interaction of these motives and the comparatives and ability of such character in the practice of worldly wisdom; the resolution loaded inevitably in favour of the wiser, the stronger and the more diplomatic. This is followed by a moral at the end of the fable. For example, let us take the fable The Plight Of The Maids: The first sentence sets out the stage.

A certain old lady had several maids whom she used to wake up for their work every morning at the crowing of the cock.

The second sentence tells us as to action taken by the maids to destroy the cock.

Then the maids who found it grievous to have their sweet sleep disturbed so early, combined together and killed the cock; thinking that when the alarm was gone, they might enjoy themselves in their warm beds little longer.

The third sentence tells what the old lady did.

The old lady grieved at the loss of her cock and having by some means or the other, discovered the whole plot, was resolved to be even with them; for from that moment she obliged them to rise constantly at midnight (TPT, 68).
Another characteristic difference between The Panchatantra Tales and Aesop’s Fables is that usage of the verse form in Panchatantra. These verses have been quoted in order to justify the statements made by the characters. But Aesop does not have such verses, for the justification of the statement made by him in his fables.

**Learning Is Not Enough.** The story begins with a verse form and slowly developed prose form and the moral of the story once again said in the verse form.

What is the use of treating

Wealth only like a bride,

And not a common harlot,

For all on the way side.

And,

This is yours or mine,

The small minded show

‘This earth is a family’

The large hearted now(TPT,82).

In a certain place lived four brahmans who were good friends. Three of them had mastered all the branches of learning, but lacked common sense. The fourth was a sensible fellow, but he had no learning. Once they felt that they should use their
use the knowledge and earn. Therefore they set forth to the eastern country.
Having gone some distance, they had some more consultations to explain their
science knowledge. One said that he can put proper place the skin and bones of
even dead animal. The second one said that he can create the flesh and blood. The
third one said that he knows the science of revival, by which even the dead can be
made to live. The fourth one said all he has is mind and he knows no science.

All the four travelled some distance, the eldest said that they should send
back the one who has only mind but no science and will not give anything from
what they earn. But the third brother said that it is not fair as they played from the
childhood together, so let him join them. While they were walking through the
forest, they saw the bones of a dead lion. All the three decided to revive the bones
and test their knowledge. One collected the bones; the second promptly arranged
the skin, flesh and the blood. But when the third was about to breathe life into the
animal, he was stopped by Subuddhi; saying that if he gives life then the lion will
kill them all.

Immediately the other brother said to stand aside and moreover they are not
going to let their science be fruitless. In that case Subuddhi asked them to wait for
a moment while he climbs a tree. Thereafter when the lion was revived, as expected
he arose and killed all the three learned Brahmins. The fourth descended from the
tree and went home. From this it is said:
Better wit than only learning,
In former's absence, undiscerning,
Doom befell the lion makers,
Common sense is always safer (TPT, 83).

Thus in The Panchatantra Tales, the stories are told both in prose and in verse. The verse is used for quoting the general maxim and the prose for narrating the fable. But Aesop, has made only a prose narration of his fables.

In The Panchatantra Tales the characters are given meaningful names, for example, the lion is Madotkata, and the tortoise is called as Kambugreeva. Vishnu Sharma in fact had used characters from the royal class like a king, prices, Brahmin and minister. As he has to instruct the princes’ Being a Brahmin and learned person it is clearly depicted in his characters, as in the story The Stubborn Hunter. Once there lived a hunter who loved hunting rabbits. He liked rabbit meet. Many times his friends advised to stop hunting the rabbit but he did not. One day the hunter was preparing to go for hunting expedition. Just then a saint passed by, seen the hunter he said:

It seems to me you are going to catch an animal.

Yes I am going to catch a rabbit, replied the hunter.

But what will you do with that rabbit, asked the saint.

I will cut its throat, roast it and eat it up.

Will you stop me? (TPT, 68).
The saint calmly replied no and he just wanted to tell that killing innocent animal is a sin. The hunter got angry and shouted back to the saint that he is waiting to see who will come to punish him. The saint smiled and sat there in meditation. After some time the hunter came back happily with the prey in his hand when he was about to cut the head of the rabbit. The knife slipped from his hand and landed on his foot. The hunter let the rabbit down and it ran away. Now the hunter realized his mistake and thanked the saint for the words of wisdom and went on his way.

Aesop does not name his characters. His characters are mainly from lower class of life like hunter, goldsmith, shepherd boy and so. The reason must be that he was a slave and therefore his style of depicting the characters are different. They are all known by their common names such as the lion, the monkey, the ass, the tiger and the peacock. In both the works, supernatural elements and gods and angels appear. Some Gods and angels appear in the fables. They are mentioned as under:

1. The Bees and the Jupiter
2. Inflated ego of Mercury
3. When Frogs chose their King
4. The Cat and the Venus.

In the fable When Frogs chose A King, there was a pond in a jungle. It was full of frogs. The frogs lived happily, but they all wanted a king like human beings
and animals. All the frogs unitedly prayed to Jupiter for a king. Jupiter send a big log. The log was very big the frogs thought that it would do something for them. All the frogs were frightened at first but later they felt that it is harmless and moreover did not do anything. So the frogs prayed to Jupiter for the log is useless, the frogs wanted a king who does something.

The Jupiter god in response to the prayer sent them a stork. The frogs were happy. The stork gobbled up more frogs. The frogs were more frightened and hide themselves, but the stork found them and had nice dinner. The frogs prayed to Jupiter and said to take away their king Stork away, or else, this pond will have a king with subjects in his stomach. But Jupiter god said that they grumbled at king Log that did no harm. Now, they have to make the best of the one with what they have.

**Aesop's Moral:** *One should be happy with what one has.*

Another characteristic feature which often dealt in works of both the writers is that one should not make friends with the fools. A story from *The Panchatantra Tales* titled *The Foolish Guard* is a good example. Once there was a king who had a monkey for his friend and pet. He loved the monkey very much, fed him fresh fruits from the royal fruit orchard and even dressed him in finery.

The king used to take the monkey wherever he went even to the battlefield. He would keep the monkey all time with him even when he sleeps, the monkey would guard him. As the royal bed-chamber is perfumed and the window is also
opened, one day the king took a nap in the afternoon. As usual the monkey was
guarding the king, a bee came buzzing, the monkey tried to chase the bee with the
fan it did not move, but it sat on the forehead of the king. As the monkey was angry
and in his devoted zeal to protect the king, the monkey drew out the king’s sword
and promptly hit at the bee on the king’s forehead. The obvious impact split the
king’s head in two and brought the king’s end. The moral of the story is that One
should not make friends with a fool.

The style of the fables of both the writers is very simple and direct. No words
are wasted in describing the characters or the incidents. The most important thing
to be noted is that the power of packing the thoughts into a smallest possible
space. It can be seen in the fable of The Shepherd’s Boy, it contains only three
sentences. The first sentence stage: A certain shepherd’s boy kept upon a common
fun shouting out ‘The wolf, the wolf’. The second sentence would stage: the
farmers would run to him with stick but found deluded and decided in future not to
come for rescue. The third sentence says: one day a wolf came indeed the boy
cried out earnestly but nobody turned for his help and the wolf devoured the sheep.
The moral enforced in this fable would point out the evils of departure from the
truth by showing that a liar, even though entails on him the loss of respect and
confidence of his neighbours.

The animal fable right from The Panchatantra Tales and The Fables of Aesop
to the comics of Walt Disney and Hannah Barbera is closely associated with a
moral lesson which usually governs its end as a generalization for which the story is the exemplar.

Thus we can see that though both the writers belong to different cultures and different life styles they had many similarities as well as dissimilarities. Both the fabulist contributed imagined qualities super infused by human analogy upon the animal world. It is to be seen that Vishnu Sharma employed characters of higher class like King, Princes’, Ministers, Brahmins, Saints and Rishis. Aesop used characters like Hunters, Slaves, Goldsmith and Shepherds. Vishnu Sharma being a Brahmin to teach the royal Princes’ used characters of high class, as in the story The Perfect Palace. Thousands of years ago there lived a King. His people loved him as he to care of them, at the end of every month he analysed his work and got the advice from the noble man. Every year the King modified his palace. One day he decided to built a perfect palace. After finalizing the design he handed over the builders and masons. After a month the perfect palace was ready.

The King invited and all cheered the beauty of the palace. One saint kept silent and the King went to him and asked for the suggestion. The saint replied the palace is beautiful the people living in are mortals. The palace will live forever but not the people. Man is born with empty hands and so does he dies.

The King thanked the saint for his wise words and never tried to build a perfect palace again. Thus it is to be seen that Vishnu Sharma’s knowledge of employing the characters of high class.
Aesop employs ordinary characters in all walks of life, as in the story of The Boy and The Butcher, presents two juvenile delinquents of antiquity stealing from a butcher. The point of the story lies in the boy who steals the meat saying that he did not have it and the one who had it saying that he had not stolen it. The butcher’s remark that even if they deceive him with their lies, they will not deceive the gods, is very lame indeed.

Thus both the fabulists dedicated skillfully the stories to their maximum heights through the animal character with a moral interpretation. Therefore the same dedication is recalled again and again by the younger generations and a memory for the older generation. The essence of animal stories is rapidly getting popularized in the television cartoons, but it is to be noted that the initialization is from Vishnu Sharma in the east and Aesop in the west that nobody can deny.