EXTERNAL AND INTERNAL NARRATIVE DEVICES IN

PAÑCATANTRA

Pañcatantra is a model of simple Sanskrit prose, which deserves to be emulated. There are occasional traces of the elaborate kāvya style, so much in vogue in later prose texts, such as the use of the long compounds, double entendres (śleṣa), and elaborate metres. The habit of denoting the past by means of active or passive participles, the regular use of aorist, the growing fondness for passive construction resulting in nominal verbal forms, and the excessive use of gerunds and adjectival participles are other stylistic characteristics of this work. In fact, the linguistic and grammatical evidence gathered from the extant version goes to show that the simple unaffected mode of expression of earlier Sanskrit prose was gradually undergoing changes. This was to culminate in the ornate prose style of the classical writers.\(^{81}\)

The Pañcatantra is intended mainly as a book of instruction. This text deals with the traditional story telling technique in the

\(^{81}\) Prof. SuKumar Azikode, ‘Gadyarahasyam’, Bhāṣāpoṣṭi, Published by Malayala Manorama, October-November, 1979, p.37.
most befitting manner. The stories of it are connected with the nature and the whole animating world. Animals and human beings are brought together in a most natural way to play their distinctive roles. It truly represents the popular culture, which is far different from the so-called classic culture in its form and content.\(^{82}\)

The form of *Pañcatantra* is closely related with folk culture. The folk culture is directly related with nature. They learn about everything in nature, because everything is closely connected with nature. So that the narrator of *Pañcatantra* accepts this method. The birds and animals are the characters of *Pañcatantra*. They are closely related with nature.\(^{83}\)

Myths, fables, proverbs and adages are the main features of folk culture, because in the oral tradition, the important matters are stored in the form of proverbs, adages, myths and tales. The folk tales express the social, political and cultural aspects of a


society. This technique is seen used profusely in *Pañcatantra*.
The essence of a story is in the form of poetry or pleasing words.
This expresses the society at many levels. The folk culture used
the animal fables, beast fables etc. Through these fables, they
transfused knowledge, slyness, self-courage, aware of virtue and
also command power for an uncertain educational society.\(^{84}\)

**Structural Device in *Pañcatantra***

The *Pañcatantra* has a unique structure. It is hardly
accurate to describe it as a 'collection' of stories as is sometimes
done. A collection of stories consists of single, individual tales,
loosely strung together to form a continues narrative at best told
usually by a single narrator. The *pañcatantra*, on the other hand,
is a artistic whole with a highly organized and complex structure
with several narrators functioning at multiple levels of story telling.
It is an intricately designed text interweaving tales with maxims
and precepts, discourse and debates.

The stories are told in rapidly moving narrative and the
language used is particularly suitable to the plan of the work; it is

---

\(^{84}\) Roger D Sell, ‘Pañcatanta in Modern Indian Folklore’, *Journal of the American Oriental Society*, 1980, p.3.
simple, and chaste but elegant. Even the inclusion of verses occurring at the beginning, the middle and the end of the stories do not hinder their progress or the increasing tempo in the technique of story telling.

There are 71 stories in Pañcatantra. In these 23 in tantra I, 6 in tantra II, 17 in tantra III, 11 in tantra IV and 14 in tantra V. The text has a frame story, the preamble, with five narratives or tantras set within it, each narrative or tantra having its own frame story, narrative, dialogue and discourse, and well defined characters. Within the 'frame' or tantra of each of the five tantras are set 'emboxed' stories (story within a story). An 'emboxed' story has one or more tales resting within it, narrated by one or other character to others in that specific tale who form the audience. Each tale and sub tale has therefore a narrator and an audience and dialogue, together with maxims and precepts and discourses on ethics and polity all woven into the fabric of the narrative to form a rich pattern. For e.g., the tales of How the crow killed the snake (I.VI) and Fair mind and Foul Mind (I.XXIX). In some cases, to complicate the structure further, the process of
'emboxing' is taken one step further, and then another: e.g. the tales of The crow opposes owl's coronation (III.I) and The rabbit Befools the elephant (III.II).

The pattern of structure of frame story-emboxed tale is repeated at several narrative levels in the *Pañcatantra*. Thus, each *tantra* mirrors the structure of the work as a whole. The following diagram would clearly indicate how the text takes the audience into a series of story-book one after the other, and how each time the audience (listener/reader) steps into layer after layer of storytelling. The examples are from Book I, tale 16.

1<sup>st</sup> level: Narrator, anonymous; audience; listeners/readers at all times and in all places.

2<sup>nd</sup> level: Frame story of the king, the three princes and Viṣṇuśarma.

Narrator/storyteller and audience the same as at the 1<sup>st</sup> level.

3<sup>rd</sup> level: *Tantra* I; Estrangement of Friends (*Mitrabheda*), frame story- the merchant, his bull, Sañjīvaka, the lion Piṅgalaka and his ex-officials, the two jackals, Karataka and Damanaka.
Narrator-Viṣṇuśarma; audience-the three princes.

4th level: Emboxed tale 16- the Lapwing who defied the ocean; narrator- Damana, the jackal; audience- Saṃjīvaka, the bull.

5th level: Sub tales in tale 16, (four); narrators, (two); audience, (two)

I - Sub tale of The Turtle and the Geese.

II - Forethought, Readywit and what will-be-will-be.

III - The sparrow and the Tusker.

   Narrator-chaste the hen-lapwing audience-long legs, the cock-lapwing.

IV The sub tale of The Ancient Wild Goose and the Fowler.

   Narrator-a wise bird, friend of the lapwings.

Audience- the concourse of birds.

6th level: Tale within sub tale IV(5th level):

The lion and the lone Ram.

Narrator- The Ancient Wild Goose: sub tale IV.
Audience- Garuda, king of birds and the whole conourse of birds including the lapwings.

It is clear from the foregoing diagram that there is a multiplicity of narrators at several levels in the narrative, each with his/her immediate audience. In addition, they speak to a whole range of audience beginning with the three princes and ending with a modern reader. Several points of view on fundamental concerns of life and conduct such as fate, free will, ethics and expediency are presented with a case being made for the validity of each point of view by telling a tale or tales. The variety of characters, the diversity of opinions expressed by them and the constant interaction of narrative and discourse, make the Pañcatantra a densely textured and layered text. Behind all this diversity however, is the presence and voice of the ancient storyteller who sits at his loom, weaving all the richness spread before us. He provides the thread of unity.

The structure of the work with a frame story or several frame stories, one for each tantra in a sense every tale and sub
tale is framed and emboxing tales within it, has a precedent. The *Mahābhārata* is structured similarly with a grand frame and a second frame with in it; the story of the epic itself and hundreds of other stories and legends are set within this second frame. But the *Mahābhārata* as we now have it is vast. Because its aim has been to be encyclopedic. The kind of art and artistry of the *Pañcatantra* is not possible of accomplishment in a work like the former which is a saga of a people and their history and culture.

Some of the 'emboxed' tales are located in places that are identifiable: Pātalīputra (Patna), Vardhamāna (Burdhwan), Kosala (a district of Uttar Pradesh). These place names might have been carried over with the specific tales originally current in those places, which are taken into the *Pañcatantra* and reworked. But, generally, the stories are set in places that are described vaguely as, 'in a certain woodland'; 'by the edge of a certain pool; in a lotus pool', or 'in a certain town or settlement', and so on. These
are places in an indefinable landscape of the imagination that seems eminently right and proper to set stories in.\[^{85}\]

**External narrative devices in *Pañcatantra*.**

**Divisions of *Pañcatantra*.**

First of all the narrator divides the collected stories into five sections, that is *Mitrabheda, Mitralābha* or *Mitrasamprāpti, Kakolūkiya, Labdhapraṇāśa* and *Aparīkṣitakāraka*. It is also known as *Pañcopākhyāna*, each of which deals with an aspect of practical wisdom. It can see that the name of the *tantras* are employed very purposefully. This is the first narrative device of *Pañcatantra*.

**Style and language of *Pañcatantra***

This is the second narrative device in *Pañcatantra*. The style and language of a text is closely connected with the culture and society of the narrator. He had an important role to regard the personality of a person, and also personality is related to his period, and surroundings. Therefore, the subject of a work is

---

\[^{85}\] C. Rajan, Viṣṇuśarma’s *Pañcatantra* (Reprint), Penguin Books, New Delhi, 1st ed. 1993, p. XVIII.
related with the culture of the society and personality of the narrator. \(^{86}\)

**Style**

The style of story, narration and characters are existed only on the basis of the deviations of events. When each situation are changed into another situation then the events are changed into another stories. There are so many problems (direct and indirect) including these stories. These problems are solved with skill power through the interesting stories and cunning characters.

Society → Situations problems → Events → Stories. It denotes stories are the mirror of society.

The stories and events are connected with each other. There emerges a problem how can create a story from events. This problem is the way of ‘fabula’ concept. There are two types of story events, fictional and reality. In *Pañcatantra*, majorities of stories are fictional events, and these fictional events are

---

connected with 'reality'. Reality is now seen to be very much dependent on belief in what we assumed to be "true".

The Pañcatantra is a work known in Sanskrit as Campu, written in a mixture of prose and verse. The two forms are used for different and distinctive purposes. Verse is employed for articulating maxims, proverbs and precepts, sententia generally, and for conveying heightened emotion; prose of the narrative and dialogue. A verse always identical, comes at the beginning and end of a tale, thus marking some kind of separation of the tale from the rest of the narrative. It lays out the content of the tale in brief and points out the moral. Generally the prose is simple and straightforward so as not to detract from the story-interest. Occasionally, a passage is written in an ornate style with long compounds drawing attention to itself in various ways.

The narrator narrates the moral lesson of stories, for the delight of listeners. But at the same time they gain instructions and mingling power. Through these point of view, we can see that there are mainly two aims for kāvya, drama or stories. That
is delight (*prīti*) and instruction (*vyutpatty*). Some of the poetic texts discusses the two aims as the purpose of literature. *Pañcatantra* is a best example of this. Through the stories *Pañcatantra*, a child will gain both delight and at the same time instructions to live usefully in this world. Because in the beginning of the story, the three princes are very foolish. But through the learning of the stories, they achieved mental power. And finally, the princess are very intellect in *śāstras*, especially in *Nītiśāstra*.

**Story telling.**

The narrator used a special kind of narrative device to mould the princes in *Nītiśāstra*. He used very simple stories in starting level especially in *mitrabheda* and *mitralābha*. He wants to arrange to get into the track of the story, basic awareness of king, and also try to develop their mental power. Both the middle and the ending level of stories the narrator used are very cunning and simple for catching the tough part of *Nītiśāstra*. But the princes do not know they are studying very tough subjects. This
attitude of children will be possible only through the oral story telling. Reading and visualizing methods are not so much effective in this process, as there is no direct control over the listeners. So telling is very important part in our developing psyche through delight and instructions.

**Simple Narration**

The floating wisdom of *Pañcatantra*’s style is simple, clear and interesting. The narrator avoids long compounds and difficult constructions, and accepts the finite forms and the passive to the active construction. Because the audiences are children, so the narrator used very simple method of narration. Through the simple narration, he gives delight and instructions. Kuntaka supports this idea in *Vakroktijīvita* as follows.

धर्मादिसाधनोपायः सुकुमारक्रमोदितः।

काव्यवन्धोषभिजातानां हृदयाहादादकारकः।87।

According to this concept, through the simple narration a *kāvya* gives delight and instructions to lead a successful life in

87 श्रीमद्भागदाननकनलकविरचितं, क्रमोत्सरिताम्, चौधुर्म्मा सार्वसंस्कृत संस्कारं, वारणासिः, १.३
this world. Through this method the narrator explains the
*Dharmaśāstra, Arthaśāstra, Nītiśāstra* and the like.

Besides the benefits of *Puruṣārthavyutpathi*, a *kāvya* gives
an instruction how to live in this empirical world.\(^8\)

\[\text{व्यवहारपरिस्परणगतियोऽव्यवहारिभि:।}
\]

\[\text{सत्काव्याधिगमदेव नूतनिौधितमापयते।}\(^9\)

According to Kuntaka, the study of a good *kāvya* is a route
for the achievements of the dealings of world. In this view,
*Pañcatantra* helped the princes to develop their personal and
official matters. Besides the instructions, they utilized a special
kind of *rasa* through the delightful moments. Because they are
studying with enjoy. In short, they do not know the advising
method of teaching. They are only concentrated in the stories
and the moral lessons. To attain and fulfill the interest of the
students different kinds of *rasas* are used in a text.\(^9\) This idea is
supported by Ānandavardhana as follows.

\(^8\) Dr. N.V.P Unithiri, *Vakrokthi Kāvyagīvita*, Kerala Bhaṣa Institute, Thiruvananthapuram, 1st Ed., 2001, p.32.
\(^9\) Ibid., 1.4
\(^9\) C.V Vasudeva Bhattathiri, *Dhwanyalokam by Ānandavardhana*, Kerala Bhaṣa Institute, Thiruvananthapuram,
This method is used in *Pañcatantra*. The narrator deals the tough subjects like śāstras with very sweet and taste narrative devices. Originally the śāstras are like a decotion. The decotion of knowledge helps to destroy the disease of knowledge.\(^92\)

In *Pañcatantra*, the narrator achieves his aims into destroy the disease of unknowledge of the princes. Viṣṇuśarma gives the decotion of śāstras through the form of stories. He fulfilled this method through the simple narration.

Several ślokas appear to be the author's own composition. They bear evidence to his great poetic skill. The work has been popular throughout the length and breadth of India with the result that it has been translated into almost all modern Indian languages.


languages. The following will illustrate the simplicity of the verses.

For example,

यज्ञीयते क्षणमय्ये प्रथितं मनुष्ये-
विज्ञानशोभविभवायंगुणः समेतम्।

तत्राम जीवितमिह प्रवदन्ति तजः:
काकोणं जीवलं चिराय वर्णं भुदके॥

It is a very simple verse and also gives an instruction to the next generation. Everybody is to oblige for others, otherwise the selfish life is waste. Another example may be cited.

दंत्रद्वारहितः सपो मद्हिनो तथा गजः।

सर्वेषा जायते वश्यो दुर्गहीनस्तथा नृप:॥

Into simple verses the narrator expresses important ideas very purposefully. The above noted verse denotes that a castle is a very important factor for the achievement of a king.

न विश्वेस्तूर्विरोधितस्य, शत्रुःलङ्कामुदगतस्य।

94 श्री यहापूर्वक: (व्याख्याकार:), विष्णुसम प्रणीतस्मृ, प्रेक्षनस्थ, मौनिलाड़ कनसीदास, निश्च, २, २४।

95 Ibid., २, २४।
In some occasions, the verses give an indication of the content of that chapter using very simple words and avoid long compounds.

This verse gives a hind or a preface about that story. It is an interesting narrative device of the narrator.

This interesting verse denotes that quarrel led a person into destruction.

Thus using simple, clear and interesting verses, the beautiful text *Pañcatantra* traveled all over the world.

The external narrative devices in *Pañcatantra* are

---

96 Ibid., 3. 11
97 Ibid., 4. 11
98 Ibid., 5. 71
1) The use of a basic narrative frame in which other stories are fitted.

2) Interlocking of tales, mixing stories within stories. It is an attention taking device, and also gives a continuity about the stories.

3) Mixture of prose and verse, where verses are adopted to underline the moral. For example:

अव्यापरेषु व्यापारं यो नरः करुणाचार्यः।

स एव निधनं यति कीलोत्पादीव चानरः॥⁹⁹

4) Stanzas introductory to the coming story, and recapitulatory stanzas, summing up its moral which, in most cases, are identical with each other. For example:

यो न पुजयते गर्वायुतमाध्यममध्यमान्।

भूपसंभानमान्योपि भ्रष्टयते दन्तिलो कथा॥¹⁰⁰

5) The title of each tale is given by means of a śloka which gives the moral of the story and also narrates the chief

---

⁹⁹ Ibid., १, २१।
¹⁰⁰ Ibid., २, १४१।
characters. For example, the eighth tale of Book I bears the title stanza;

यस्य बुद्धिबलं तस्य निर्वृद्धस्तु कृतो बलम्।
वने सिंहो मदोन्नतं: शाश्वकेन निपातितः।। 101

6) In some of the title stanzas even the names of the characters are given. For example,

अर्थस्योपजनं कृत्वा नेव भोगं सम्मशुन्ते।
अरण्यं महदासाध्य मूढः सोमिठको यथा।। 102

7) Current proverbs, adages, and moral lessons are presented in graceful verses. The examples are as follows:-

a) Proverbs:-

अव्वापारेषु व्यापारं यो नरः कटूमिच्छित।
स एव निधलं याति कोऽलोत्पादीव वानर।। 103

101 Ibid., १, २३७।
102 Ibid., २, २२९।
103 Ibid., १, २२१।
It denote a lesson, that is "do not meddle with the work of another. Always mind your own business. Do not burn your fingers in another's fire."

न हि भविष्यति यस्र भाव्यं भविष्यति च भाव्यं विना प्रयोगे।

कर्तलय्यतमपि नशश्व वस्त्र तु भविष्यत्यत्ता नाशिः।

In this verse, there is a popular proverb. That is,

"भविष्यत्यं भवत्येव।"

नाच्छायति कोपीं यो दंशमशेकापहम्।

शुनः पृच्छिर्व व्यर्थं पाणिन्यं धर्मवर्जितम्।

Some of the proverbs which are still used in day to day life are of origin of a thousand years old.

b) Adages:-

यो नात्मना न च परेण च बन्धुवर्ग, दीने दयं न कृतते न च भृत्यवर्ग।
In these verses, "काकोठपि जीवति चिरश्र बलिः भुवः," स्थायी भवति चात्यन्तं रागः शुक्रपाते यथा।

In these verses, "काकोठपि जीवति चिरश्र बलिः भुवः," स्थायी भवति चात्यन्तं रागः शुक्रपाते यथा" are very important and even popular adages. Through the adages the narrator gives important and valid ideas. So this device of presentation is a very notable point.

c) Morals:-

The moral lesson in each tale is cohesiveness to the narration. It appears to have been framed only to teach some moral. Example,

उपदेशो हि मूर्खाणां प्रकापाय न शान्तये।

पवःपानं भुजावानं केवलं विषवर्धनम्।

106 Ibid., 1.25
107 Ibid., 1.34
108 Ibid., 1.420
In this type of verses moral lessons are learnt and transmitted spontaneously through oral tradition from person to person. Another example with a sketch line of a story is provided thus:

यस्य बुद्धिबलं तस्य निर्बुद्धेः स्तु कुतो बलम्?

वने सिंहो मदोनमतः शशकेन निपातितः।।

These verses teach the moral lesson "intelligence is the power of a man". It proved the story of the rabbit who killed a lion using his courage and intelligence.

8) The different ideas of śāstras are included in Pañcatantra. especially used in Dharmaśāstra, Arthaśāstra etc. For example:

सर्वदेवमयो राजा मनुना सम्प्रकरितः।

तस्मात् देवतपशयेऽन्य व्यक्तिने कहिकिचः।।

This verse indicates that a king is like a god. It is the valuable message of Manu. In Pañcatantra the narrator

109 Ibid., १, २३५।
110 Ibid., २, १३१।
quote this message very purposefully and teach the students through the interesting tales. It is an important device in *Pañcatantra*. Because the tough subjects are narrated in a very simple and interesting method. The narrator has used the very important aspects of *Arthaśāstra*. For example:

This verse gives an important and useful idea of *Rājanīti*. thus Viṣṇuśarma gives the knowledge about śāstras through the cunning tales.

9) The birds, animals and different kinds of human beings are the characters. Their names give a hint about their characterisation, i.e. Sūcīmukhi, Laghupatanaka, Citragrīva, Tīkṣṇadāmstra, Bhāsuraka, Mañdavisarpīṇi etc. This technique is seen everywhere in *Pañcatantra*.

111 *Ibid.*, २, ४५२।
10) There are some rare verses in the *Pañcatantra* which are narrative in character, e.g., the following verse in the Deer's tale,

वातवृङ्खलिभूतस्य मृगयूथस्य धावतः

पृष्ठलो नु गमिष्यामि कदा तन्मे भविष्यति।

One of the interesting features of *Pañcatantra* is that it does not move in the narrow circle of fables only. There are several stories of our world, the world of mortal men, characterized by a penetrating insight into human affairs and a deep sense of humour. There are pictures of Indian rural life, portrayed authentically. There is a tale of the washer man, who is unable to feed his donkey properly, so he lets him set free in disguise of tiger at the farms of other men. (IV.VII) There are several stories revealing the social consciousness of the author. Devaśarman, the master of a monastery, sells the cloths denoted by saints, and thus becomes very rich. Finally, he is deceived by

---

112 Ibid., ॥ २ ॥४॥
Aśādhabhūti, a very cunning man, and is deprived of his wealth. (I.IV) Some of the stories deal with love affairs and woman's treachery.

A greater effect is produced by interlocking and mixing the tales of human beings and animals, in which the different species are brought into contact with one another. A man who is saved from death, by some wild animals like the bear is deceived by his fellows. There is a very intelligent story of a she-rat, transformed into a beautiful girl and raised by a sage. When she reaches the marriage age, the noble sage is at a loss to find a suitable husband, as she rejects everyone. Ultimately, she selects a mouse for her husband and, luckily for her the sage again turns her into a mouse.(III.XIII) By bringing the humans and the animals together the Pañcatantra gives new dimensions to the interpretation of life and the world.114

Language

Any narrative is embodied in a medium, a language. 'Pañcatantra', a story by Viṣṇuśarma was created as a special structure in the Sanskrit language.

The language is on the whole simple, chaste and clear. It would not have achieved its avowed object of teaching nīti to the young princes if it were otherwise. In verse the śloka metre predominates which in the style of the epics and the smṛtis avoids long compounds and difficult construction, e.g.;

आपत्तकाले तु सम्प्रासे यन्त्रित्र रिश्त्वेव तत्।

वृढ्दिकाले तु सम्प्रासे दुर्जोनोऽपि सुहन्द्रवेत्॥ ११५

किं तया क्रियते धेन्या या न सूते न दुर्घोदा।

कोर्थः पुञ्ज्रण जातेन यो न विद्राश्व भक्तिमान्। ११६

115 श्री व्यामात्मक्रम पाण्डवः (यापाकार ), विन्याशम प्रणालीम्, यथालक्ष्म, मोहिनालक्ष ज्ञानादित्तस, विषो, ५, १२८।
116 Ibid., (कथामुखः), ५।
These verses are so simple that they are generally included for beginners. In some cases the author resorts to elaborate metres using long compounds, e.g.;

सिद्ध प्रार्थयता जनने विदुषा तेजो निग्रंथ स्वकं,
सत्योत्साहवतापि देवविभिषु स्थेयं प्रकार्य क्रमात्।
देववन्द्रविषेण्ठरानांतकसमैरपथ्यन्वितो भ्रातृभ;
किं क्रिष्ण: सुचिरं त्रिदण्डमवहच्छ्रीमान्त धर्मात्मजः?।

But in these verses, there is simplicity itself when compared with the kāvyā style of the later writers. The following verse describing the relation between the king and the prime minister occurs in the Mudrārākṣasa:

अत्युक्तेऽ मन्त्रिणि पार्थिवे च
विश्रम्भय पादचुपतिष्ठते श्रीः।
सा ख्रीस्वभावावदसहा भरस्य
तयोद्वोरेरकारं जहाति।

117 Ibid., 224।
As regards prose, it is admittedly not the least as difficult as that of Daṇḍin or Bāṇa; in fact, it is simpler than even the prose of the Jātakamālā and the Campus. It abounds in the use of participle formations. The past tense is generally denoted by past participles or historic present. The most stories are told in present tense. It is one of the attention-taking devices. The passive construction is more frequently used than the active, the gerunds and the adjectival participles are abundantly used, and the nominal verbal forms instead of infinite forms.

And also in some occasions the narrator used the yamaka style of ślokas. For e.g.:

यस्यार्थस्तस्य मित्राणिः, यस्यार्थस्तस्य वान्धवाः।

यस्यार्थः स पुमाझःकेः, यस्यार्थः स च पण्डतः॥।

अरक्षितं तिथिः देवरक्षितं सुरक्षितं दैवहंतं विनश्यति।

जीवत्यनाथोपि वने विसर्जितः, कृतप्रयालोपि गृहे विनश्यति॥॥

119 Shri Samaachaara Padaaka: (Vyaasakara), Vigyanatma Prapad, Prakram, Prasangila, Manaadars, Hindi, 1. 31.
120 Ibid., 1.20.
In some verses, using yamakas, the author presents the ideas very beautifully, and also purposefully.

**Internal narrative devices in Pañcatantra**

1. **Characters**

The characters are the delightful features of Pañcatantra. They are the different kinds of human beings and non-human beings. Non human beings are appearing to possess human feelings and emotions and appear in the role of wise politicians and skilled exponents of nīti. Perhaps this is the only work that achieves a miraculous effect in transferring human nature and human affairs to the animal world, making the text evince a piquant and different sarcasm.

The Pañcatantra deploys a vast variety of characters drawn from human life and low, town and country in the human world, and also brings within its ambit a whole new

---

121 Ibid., 2.147.
world-the world of nature with its own hierarchy of high and low, strong and weak, predator and prey. In both respects, the *Pañcatantra* is like the Indian epic with which it has a strong and close kinship.  

2. Characterization

On the basis of features, there are two types of characterization, structural features of characterization and functional features of characterization.

The structural features of characters are very important in the motivation of a story. The characters are existing on the basis of the story. The social, political and religious aspects are discussed through the different events, stories and characters. These aspects, depends upon the structural features of characters. For example- in the political stories of *Pañcatantra*, the lion, the jackal, rabbit, deer etc are decorated their roles (king, minister subjects) more effientially. The attribute of profundity and

---

splendor the lion is very suit for the post of king. And also the jackal was the symbol of cunning, so he suits the post of a minister. Each animals had their own shape and innovation. The selection of characters depends upon these shapes and moods. The profundity and splendor of lion is suit for the character of king. But at the same time a deer or rabbit is not suit for the post of king. Because their structural features are not suit this character. So the structural features are very important for the portrait of characters in a story. We can see that this narrative device is very successful in Pañcatantra.

Each animal had cultural consideration in their own societies. The functions of characters are declared on the basis of these cultural considerations. Any level of audience can aware the functions of cruel and poor animals. Whenever the big animal win in front of the small animal then they (audience) were too straight rejoice. This rejoice was to create an interest to hear these types of stories. According to the functions and knowledge, the animal
characters are equal to the human being. The function and refunction of human beings are to ascribed to the animal characters. *Pañcatantra* is the best example of this type of narration.

3. **The naming of divisions and characters**

a) Divisions

The naming of divisions and characters are some of the important sections of the structure of a story. It is a way to the opening of the characteristics. The title names of each *tantras* and the names of characters are the notable feature of *Pañcatantra*. For example, the *tantra’s* name *'Mitrabheda'* denotes the separation of friends.

The frame story relates how a wicked jackal brings about the estrangement of the lion Piṅgalaka from the bull *Piṅgalaka from the bull*.

---

123 श्री श्रीमातारण पाण्डुः (प्रायःलाक्षण), विष्णुसरम प्राणीसम, प्रभुवंस्य, महानिलाध बनासीदास, विली, १. १।
Sañjīvaka. Piṅgalaka treats Sañjīvaka as a dear friend, to the absolute disgust of the sly jackal, Damanaka, and his mate. Ultimately the lion is made to distrust the bull and defeat him. As Piṅgalaka, feeling penitent, laments the health of his one time faithful attendant, Damanaka refers to the principles of polity to console him. Polity, he says, recommends extermination of even the nearest and dearest, if he endangers the stability of the administration. State craft, Damanaka adds, is sometimes false and sometimes true, sometimes harsh and sometimes soft, sometimes marked by ferocity and sometimes by compassion, sometimes bestows pain and sometimes profit; and in all this, he says, it may be compared to a clever courtesan who presents herself in different forms. Damanaka then cites from the Bhagavadgīta the memorable teaching of the lord never to lament the living or the dead. Finally Piṅgalaka is consoled; he continues to
administer his forest domain with the help of his jackal minister Damanaka.\textsuperscript{124}

In these, we can see that a rare relationship between the lion and ox, which is improbable as lion, is a wild animal and ox is a domestic animal. But the cunning jackal makes a relation between lion and ox through tricks. Relating to a king, friends are very important participants in his ruling life. He has rare relationship like the connection of lion and ox. The first division \textit{Mitrabheda} teaches us how to use the types of friends in various situations.

The second division \textit{Mitralābha} or achievement of friend indicates how to choose a good friend. For example:-

\begin{quote}
केनामृतःतिमि सृष्टं मित्रमित्यक्षरद्वयम्।

आपदां च परिव्राणं शोकसन्तापबेशज्ञम्।\textsuperscript{125}
\end{quote}


\textsuperscript{125} Ibid., २,५१।
With the winning of friends as the topic of its central theme, this topic tenders the advice to have friends and deal with them fairly; as it says at the end, one with a rich collection of sincere allies is never put to difficulty by his antagonists. The frame-story opens with a description of the way the clever king of the doves, Bright-neck (Citragrīva), with his whole retinue fell into the hunter's net. Bright-neck makes all the doves fly up together, carrying the net with them; and ultimately he has the bonds cut by the mouse Goldy (Hiranyaka), being careful to see that he himself is released last of all. A crow, Light-wing (Laghupatanaka), who watches Goldy as he helps the doves, succeeds in making friends with the mouse and is introduced by him to his old friend the tortoise, sluggish (mañtharaka). A fifth friend is added in the shape of a deer

---

126 Ibid., 2.199
who, in the course of his wandering, is caught in a snare but is released finally by his comrades. The slow-moving tortoise is also taken by the hunter, but by a clever stratagem his friends rescue him. (II.1) This frame story provides ample scope for the introduction of a number of tales, each of which is incorporated in order to substantiate a point raised by one of the characters.

The third *tantra* named *Kakolūkīya* represents the crows and owls. They are the main characters of this *tantra*. For example:

न विशेषसत्पूर्वविरोधितस्य शान्तोऽभिन्नत्वदन्तित्यः

दश्यां गुड्डां पश्य उग्रकप्रूणां काकप्रणीतेन हृताशनेन।

The third book, *Kakolūkīya*, illustrates the theme of war and peace, using a frame-story about the crows (*Kākā*) and the owls (*Ulūka*). The king of the owls, foe-killer (*Arimardana*), destroys the retinue of the king of the crows, cloud colour (*Meghavarna*), who summons his ministers.

\[127\] *Ibid.*, ३.१
and seeks their advice on the steps to be taken against foe-killer. (III.i) This gives the author an opportunity to discuss the six expedients recommended in the treatises on polity and also to throw light on the relative strength of these expedients. At last, on the advice of the old minister, firm life (Sthirajīvi), cloud-colour decides to apply the policy of dissension. Firm life presents himself to the owls as a suppliant for help, saying that he has been cast out by the crows for offering good counsel to the king. He expresses a desire to burn himself and become an owl in his next birth. The owl-minister, Red eye (Raktākṣa), warns the foolish sovereign, but Foe-killer persists in permitting his enemy to live within the gates. Finally at an opportune moment, the stronghold of the owls is set on fire by cloud-colour and his retinue and, as a result, the entire host of owls perish.

The fourth book has for its central theme Labdhapraṇāśa, the loss of one's getting, and this is illustrated by a frame-story about a monkey and a
The monkey and the crocodile are friends, and every day the monkey entertains the crocodile with delicious fruits. The friendship between the two grows so strong that the crocodile's wife is jealous. She begins a fast, saying that she will be content with nothing save the monkey's heart. The crocodile invites the monkey to his home and they set out together. On the way, however, the crocodile reveals his purpose; but the monkey declares that his heart has been left behind on the big tree, and together they go back for it. As soon as they reach the bank of the river, however the monkey takes shelter in the tree and tells the crocodile that, following in the footsteps of Gangādatta, he will never return. Thus starts the story of the king of the frogs, Gangādatta(IV.II), who to have his enemies destroyed invites a serpent into the strong hold. The serpent destroys the enemies but eats the frogs themselves as well, whereupon Gangādatta escapes never to return. The monkey tells the crocodile further that he is not a fool like that ass, long-eared (Lambakarṇa). This introduces the story of the
lion, the jackal, and the ass. Long-eared is persuaded by the jackal to visit the lion who is old and feeble. The lion tries to jump upon long-eared but misses, and long-eared escapes. A second time, however, long-eared is persuaded to return and is killed. Before eating long-eared, the lion goes to bathe; but the jackal eats the heart and the ears and then convinces the lion that the ass had neither heart or ears. The story praises the cunning jackal and blames the stupidity of the ass and of the lion who is no less a fool.(IV.III)

The theme of the fifth book, is hasty or ill-considered action. The frame-story opens with the young merchant Mañibhadra mourning over the loss of his fortune. In a dream he is bidden to slay a monk who will visit him in the morning; the monk will then turn into his lost treasure. The merchant does as he dreamt and gets back his wealth.(V.I) A barber, having seen all this, clubs to death several monks, expecting a lot of treasure. Instead, he receives the death sentence at the hands of justice. The fate of the
barber reminds the merchant of the tale of the Brāhmaṇa and the mongoose, and he relates the tale to the judges. (V. II) The Brāhmaṇa leaves the mongoose to guard his sleeping child. On his return, however, the mongoose runs to greet him with paws red with blood. Thinking that the mongoose has killed his child, the Brāhmaṇa kills the mongoose. He then discovers the mutilated body of a snake, while his child is safe. The Brāhmaṇa is filled with remorse for his thoughtless action in killing the mongoose who had actually saved his child's life. (V. II)

The tone of this book is rather unhappy since the different tales are intended to demonstrate the bad effects of diverse types of human weakness. There is, for example, the story of the goblin and the weaver. The goblin offers to give the weaver anything he wants. The weaver hurries home and consults first the barber and then his own wife. The barber tells him to ask for a kingdom, but his wife says that would involve a lot of trouble. Instead, he should ask for a second pair of arms and a second head, for then he
would be able to double his weaving. The weaver follows his wife's advice and the goblin grants his wish. On the way home, however, the weaver is mistaken for a fiend and killed by the villagers.¹²⁸ (V.VII)

These five divisions of Pañcatantra deal with five tricks of the politics. Each title gives a clear awareness of the content.

b) Characters

The names of characters indicate their characteristics. For example, Pingalaka, the lion in the frame story of Book I, is so named because of the reddish-brown coat of lions, but another lion is named Mandamati, because he meets his end on account of his stupidity. The officious sparrow, needle beak (Śucimukhi) is aptly described as a weaver bird, honest wit (Dharmabudhi), evil wit (Pāpabudhi), bright neck (Citraqrīva), goldy (Hiraṇyaka),

light wing (Laghupatanaka), foe-killer(Arimardhana), cloud colour (Meghavarṣa), firm life (Sthiraṇī), red eye (Raktākṣa), long eared (Lambakarṇa) and so on. It is a narrative trick to attract the children. Some of the names indicate their works, physical structure, positive and negative aspects of character etc. The choice of names is deliberate, as in some of the novels of Thomas Hardy, and adds to the total meaning of the story. The narrator gives a new outlook using animal characters.

4. Interlocking of Tales

Interlocking of tales, mixing stories within the stories is one of the narrative devices in Pañcatantra. Like the model of Mahābhārata, of which each and every story may be used singly and at the same time, may be counted as connected story of the text of Pañcatantra. And also it is truly very purposeful. This is one of the peculiarities of the stories of Pañcatantra. A greater effect is produced by inter-linking and mixing the tales of human beings and
animals, in which the different species are brought into contact with one another. A man who is saved from death by some wild animals like the bear is deceived by his fellows. There is a very intelligent story of a she rat, transformed into a beautiful girl and raised by a sage. When she reaches the marriage age, the noble sage is at a loss to find a suitable husband, as she rejects everyone. Ultimately, she selects a mouse for her husband and, luckily for her, the sage again turns her into a mouse. (III.XIII) By bringing the humans and the animals together the Pañcatantra gives new dimensions to the interpretation of life and the world.

The length of the stories are very short. But it gives an anxiety for the readability of the audience. The linking story technique gives a scientific force to the stories. Each and every stories are try to transfer a positive sense for the audience. For example, The story of the crow-couple and the cobra, which shows the advantage of clever over force. The cobra has defeated the offspring of the crows. To punish him the female crow puts into his hole a golden
chain stolen from the prince. The chain is found there by the king's men, and they kill the cobra. (I.VI)

Another interesting story emboxed within other stories concerns with two friends, the sons of merchants. Their names are Honest wit (Dharmabudhi) and Evil wit (Pāpabudhi), also translated as Right Mind and Wrong Mind. These two traveled to another country far away in order to earn money. There Right Mind found a pot containing one thousand rupees. These had been hidden a long time ago by a holly man. Fortune favoured him because his mind was right.

They decided to go home since their object was attained. So they returned together.

When they drew near their native city, Right Mind said, "My good friend: a Half of this falls to your share. Pray take it, so that, now that we are at home, we may cut a brilliant figure before our friends and those who are less friendly".
The Wrong Mind said, "My good friend, so long as we hold this treasure together so long will our friendship last. Let us take a hundred rupees each and bury the reminder".

So it was done.

Before long Wrong Mind had finished his money. Therefore, they took another hundred rupees each, with in a short time, this money also slipped in the same way through Wrong Mind’s fingers.

As a result, his thoughts took this form, "I think I should steel all the remaining six hundred rupees",

So Wrong Mind went alone, removed the treasure, and leveled the ground.

A month later, he went to Right Mind and said, "My good, Let us divide the rest of the money equally."

So he and Right Mind visited the spot and dug the ground. They found no treasure. So Wrong Mind said, "Surely, Right Mind, you must have stolen it. Give me my half, if you don’t, I will bring you into court."
"Be silent, Villain" said the other. "My name is Right Mind. Such thefts are not in my line."

So together they carried this dispute to court and related the theft of the money.

Wrong Mind said, "I have a witness, the goddess of the wood. She will reveal to you which one of us is guilty and who not guilty."

And they replied, "you are quite right, sir."

Then Wrong Mind went home and asked his father's help.

"Father dear," He said, "The six hundred rupees are in my hand. They only require one little word from you. This very night I am going to hide you out of sight in a hall in the tree that grows near the spot where I dug out the treasure before, in the morning you must be my witness in the presence of the magistrates.

And so it was done.

Wrong Mind said. "O blessed goddess of the wood, which of us two is the thief? Speak".
Wrong Mind’s father spoke from his hole in the tree "Gentlemen, Right Mind took that money".

Meanwhile Right Mind heaped dry leaves near the hole in the tree and set fire to them.

As fire and smoke went inside the hole. Wrong Mind’s father issued from the hole. With a choking breath, his body scorched and his eyes popping out.

And they all asked, "why sir what does this mean ?"

"It is all Wrong Mind's doing", they all said.

Therefore, the king’s men hanged Wrong Mind to a branch of the tree and conferred king's favours and other things on Right Mind. (I.XIX)

This story is intended to be a warning against embarking upon a project without knowing the various effects that are likely to follow from it.

Each story is taken very purposefully, because it gives an instruction to live in a realistic world.
5. **Structure of Language**

The language is very important in the structure of a story. The model of language depends upon the narrator. It proves his identity. The language is changed into the place and thought of the narrator and also changed the structure and subject of the work. Language and the representing subject are closely related at the end of the text.\(^\text{129}\)

The structure of language is one of the important peculiarities of *Pañcatantra*. The language is very simple.

उत्तमं प्रणिपातेन शूरं भेदयेन योजयेत्

नीचमल्यप्रदानेन समभस्तं पराक्रमः।।\(^\text{130}\)

These verse are very simple and also are used very purposefully.

The deep theoretical subjects, advice of *nīti* and the essence or the remembering part of the story stored in

---


130 श्री व्यासाचारण पाण्डुः (व्यासाचारं), विष्णुसम्प्रदायम्, रघुनाथं, मोतिलाल बनारसीदास, दिल्ली, 4.२०।
verses as a computer language. It is one of the attention taking device.

न हि तद्भवते किष्ठ्यद्ध्रयेन न सिद्धवति।

यथे मतिमांस्तस्माद्यमेकं प्रसाधयेत्॥

यस्याऽर्थस्य मित्राणि, यस्याऽर्थस्य बान्धवः।

यस्याऽर्थः स पुमांशोके, यस्याऽर्थः स च पणिनितः॥

*Pañcatantra* is a mixture form of prose and verse. The proses are simple, short and also employed very purposefully. For example,

अस्ति दक्षिणालये जनपदे महिलारूपं नाम नगरस्। तत्र धर्मापार्जित
भूरिविभवो वर्धमानको नाम वणिकपुत्रो वभूव। तस्य कदाचिद्रात्रो
शायामुद्दस्य चिन्ता समुत्पन्ना, यत् प्रभृतेषुपि विलेश्यायायितनीयः;
कर्त्यायितं ...

\[131 \text{Ibid., 1.2} \]

\[132 \text{Ibid., 1.3} \]

\[133 \text{Ibid., 1. P. 1} \]
The location of each *tantra* is in the native place of the princes, that is *Mahilāropya*. It is a narrative device of the narrator. Because it helped to make an intimate feeling of their surroundings.

The narrator used famous proverbs for the story telling, because it helps to get the popularity of that time. It is another narrative device in *Pañcatantra*. The proverbs are originated, through the deep connection between person and society. It is an equation form of their observed knowledge. For example:-

उत्तरालुत्रे वाक्यं वदता सम्प्रज्ञायते।

सुभृतिरूपसंपत्त्रादृ बोजादृ बीजमिवापरम्।

134

बलिना सह योद्ध्यमिति नासि निदर्शनम्।

प्रतिवांतं नाहि घनः कदाचिदुपपर्यति।

135

---

134 *Ibid.*, २.२२।
135 *Ibid.*, २.२२।
The proverbs arise as part of everyday discourse as well as in the more highly structured situations. It includes deep ideas and valuable knowledge.

The another narrative device applied is in the construction of words. It is a peculiarity of the narrator, because he used smallest sentences for story telling. At the same time it can see that the rhythmic and deep words to express very dynamic ideas. The structure of the work is closely related from the starting level to the ending portion, and also each story is connected with the narrative techniques. It is surely an artificial fabrication. So that it faced the dynamization.

All the stories begin through the repetition method. It makes a connection between past, present and future. This method of narration remembers that every thing of nature is interrelated. There had a good connection between the narrator and audience, and also connected with the audience and narration. 'All those literary works are
distinguished by two characteristics: the presence of a story and a storyteller'.

The narrative techniques regarded by the purpose of the work. *Pañcatantra* is an attracting book for the children, at the same time it increases the anxiety and gives the knowledge through the different kinds of narrative devices. That is the separation of each *tantras*, interlocking of tales, peculiarity of characters, characterization, structure of language, proverbs, adages, morals, interlocking of śāstras, and so on. Through these types of narrative devices the narrator gives a picture about the social, political and economical situation of that time.