FINDINGS AND CONCLUSION

FINDINGS

1. The narrator used the method of story ‘telling’. Telling is an attention taking device and it gives a direct control power over the listeners.

2. The Pañcatantra stories are originated from folklore and oral tradition. It is the distinctive mix of literate and oral sensibility, and also transmitted spontaneously through word of mouth from one person to another or from one generation to the next.

3. The stories are connected with the nature and the whole animating world.

4. The five divisions are the first narrative devices of Pañcatantra. That is
   a) Mitrabheda
   b) Mitralābha
   c) Kakolūkīya
5. 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 intimacy feeling of their surroundings.

6. The title names of each division are the notable device of Pañcatantra. Each title name gives an idea of that division. For example the first division 'mitrabhedas' denotes the types of friends; The second division 'mitralābha' or achievement of friend' indicates how to choose a good friend. The third division, 'Kākolūkiya' illustrates the theme of war and peace. The fourth book has for its central theme Labdhapranāśa the loss of one's getting and this is illustrated by a frame story about a monkey and a crocodile. The fifth division 'Aparīkṣitatāraka' denotes hasty or ill considered action.

d) Labdhapraṇāśa
e) Aparīkṣitatāraka
These five divisions of *Pañcatantra* deals five tricks of the politics.

7. The title of each tale is given by means of a *śloka* which gives the moral of the story and also narrates the chief characters.

8. The naming of characters are very important device in *Pañcatantra*. It is a way to the opening of the characteristics. For example Mandamati the lion in the 1st division is so named because he meets his end on account of his stupidity. Laghupatanaka (light wing), Meghavarṇa (cloud colour), Lambakarṇa (long eared) 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 characters, etc.

9. The variety of characters and the diversity of opinions are expressed by them and start the interaction of narrative and discourse, make the *Pañcatantra* a densely textured and layered text.
10. The style and language is one of the other narrative techniques in Pañcatantra. The floating wisdom of Pañcatantra's style is simple, clear and interesting. The narrator avoids long compounds and difficult constructions, and accept the finite forms and the passive to the active construction. The language used as particularly suitable to the plan of the work. It is simple and chaste by elegant.

11. Mixture of prose and verse where verses are adopted to underline the moral. Current proverbs, adages and moral lessons are presented in graceful verses.

12. Each book has its own frame tale, and these all are emboxed within the main frame story if the entire collection with further narrative levels in the form of tales within tales. So arises a structural hierarchy and unbroken chain of tales that is one and the Pañcatantra's most striking features.

13. One of the interesting narrative technique in Pañcatantra is that it does not move in the narrow circle of fables only.
14. Stanzas introductory to the coming story and recapitulatory stanzas, summary up its moral which in most cases are identical with each other.

15. The different ideas of śāstras are included in Pañcatantra especially used in Dharmaśāstra, Arthaśāstra, etc.

16. Pañcatantra, used an allegorical method of narration. The use of the frame story, the practice of emboxing stories, the emphasis on moral values, the introduction of sub tales, the element of soft satire, and all the lively presentation of animal characters are important features of the allegorisation attempted in Pañcatantra.

17. Using allegorical method of narration the stories are told the social and political aspects of that society.

18. Another observation is that animal fables function mainly as adjuncts to religious dogma, acting as indoctrination devices to condition the moral bahaviour of small children and obedient adults. Viṣṇuśarma insists three dull or
ignorant princes in the principles of polity, by means of stories this is a text book of *artha*, 'worldly wisdom' or *nīti*, polity, which the Hindus regard as one of the three objects of human desire, the others being *dharma*, religion or morally proper conduct and *kāma*, 'love'. 
CONCLUSION

The Pañcatantra, in the bilingual character of its very circumstances of composition, could become a highly artistic collection of fables and fairy tales, and yet still transmit an old oral tradition to a new and much larger audience of a new, literate type.

For educated people, the background of the Pañcatantra was not just oral tradition. Those who composed and wrote it down also drew on earlier literary texts, including for instance, the jātakas, the Mahābhārata, the books of wisdom, and to Sanskrit text book of polity Kautilya’s Arthaśāstra. At the same time, the oral sources were clearly manifold.

And also hinted, a fable's inclusion in the Pañcatantra was not the end of its life among less educated communities. Given the strict regulations of Sanskrit tradition, the polished refinement of the Pañcatantra did present the fables in a literary form, which some folklorists certainly have described as frozen. Yet oral narratives are nothing if not malleable and the temporary freezing
of the tales in the *Pañcatantra's* Sanskrit itself gave rise to a new wealth of story telling within non-literate traditions. Both the ancient literatures and its living oral variants in India's many modern languages are at the very heart of the subcontinent's culture.

*Pañcatantra's* division into five books is on a thematic basis. Their tales are... The 1st book, which consists of 33 stories, whereas in the other four books the number of the tales varies from nine to seventeen (not counting the frame-tales). But throughout the entire collection there can be no mistaking its practical purpose. The affinities with the ancient collections of *arthā* (worldly wisdom) and *nīti* (polity) are very clear, and the five themes are obviously felt to hold important lessons for real life.

But the didactic element is certainly not as strong here as in for instance, Kautilya's *Arthaśāstra*. Each book has its own frame tale, and they all are embodied within the main frame-story of the entire collection, with further narrative levels in the form of tales within tales. So arises a structural hierarchy and unbroken chain
of tales that is one of the Pañcatantra's most striking features. The overall impression is neither of a rag-bag of folktale odds and ends, nor of somebody just preaching. It is dealing with a work of art, carefully finished and coherent. The only practical exception is the fifth book, whose frame-tale does not fully enclose its fables.

The framing tale of the Pañcatantra as a whole tells of king Amaraśakti's despair at the ignorant stupidity of his three sons. Since all attempts to teach them grammar, sacred law, and polity have been so time consuming and fruitless, ministers advise the king to place them under the supervision of the Brähman Viṣṇuśarma, who has promised to make them masters of the science of polity in a mere six months.

Compared with the tight structure of the Pañcatantra at a more local level, the main frame-tale is fairly relaxed. But it does present a clear picture of Viṣṇuśarma, the octogenarian Brähman who is the work's author, and it does prompt readers to read the entire work as a textbook of wisdom for real life. Also if
constructs the fictional situation within which the wise old man tells stories to the stupid young princess. So if the *Pañcatantra* is the first book ever written for children, it is at the same time the first didactive children’s book, even if didactism is not the only goal. There are clear hints of an educational potential in some of the detail of the frame-tales for the second, III, IV and V books and in point of fact the Brāhman’s idea of teaching his charges through the examples of fables exactly corresponded to ancient educational practice. Over the centuries, the *Pañcatantra’s* didactic and educational function became very deeply ingrained in Indian tradition.

In *Pañcatantra*, the lessons which do get taught are emphasized by being written in verse stanzas which interrupt the main flow of narrative prose. These stanzas can come either at the beginning or the end of a tale, but also in the middle as well. And their essential character is proverbial, gnomic, and aphoristic. If anything they belong less to an educated class than to the folk, they are at not so much literate as oral.
In each of the five books, the stanzas actually unite the meaning of all the individual tales at a higher discoursed level.

So despite the elaborately literate sophistication of the narratological structures, the style and sensibility of that higher level are not so much literate as oral. Nor is it easy to see how the actual stories told could be summarized in any other spirit.