CHAPTER -VI

"Animal used as symbol in the Mahābhārata, Pañcatantra, Hitopadeśa and other works"

**Animal used as symbol in Sanskrit Literature**

It has already been noted that story telling is the oldest of all literary activities. Animals play a large role in the stories and fable literature of the world. The authors of the fable literature represent animals with human character, which bear some symbolical significance through the natural character possessed by the animal in the guise of stories.

In this chapter we shall discuss about the animals used as symbol in Sanskrit fable literature. Dhvanikāvya or suggestive poetry in Sanskrit is considered under symbolical literature, which has been highly admired in the world. A symbol is a generic term and in the modern sense includes all that is meant by a sign, mark or a token. It is a suggestive medium of presenting a truth. Animals have been used as a symbolical medium of presenting some truth of a great practical importance.

The conception of animal symbols and their impact on Ancient Indian literature discussed in the present work are mainly dealt with on a religious background, which followed a specific pattern depending on whether the animal was herbivorous or carnivorous.

In the world literature animals are used by authors as symbols through various animal fables. In India there are many tales and fables which have been found in other sources of the Pañcatantra, the Hitopadeśa, the Kathāsarit sāgara or the ocean of streams of stories and such other works like the Mahābhārata and the Jātakas etc.
Animals used as Symbol in the Mahābhārata

The Mahābhārata is a work of worldwide fame, which is the source of Indian fables. There are many significant stories of birds and beasts in this great epic, which have been fully utilized by later authors in the works of fables. In the Mahābhārata, animals are depicted through various characters in different chapters. Some of them are again mentioned in the stories of the Pañcatantra, the Hitopadeśa and other great works. The Mahābhārata is a veritable mine of stories endowed with great practical wisdom.

The poet of this great epic mentions various animals, which are depicted through different human characters. Particularly in the ‘Śāntiparvan’ of the ‘Mahābhārata’ some animals are mentioned and used as symbol signifying human character. We find some interesting stories such as - ‘The tiger and the jackal’, the story of ‘The lazy camel with its long neck’, the story of the ‘Sage and the dog’, the story of the ‘Cat and the mouse’, the story of ‘the self-sacrificing dove and the hunter’, the story of ‘the vulture and the jackal’ and another interesting story of ‘the Golden mongoose and the poor Brāhmaṇa’ is found in the Aśvamedhikā section of the Mahābhārata, which have great didactic values. There are some significant stories of bird also, such as- the story of the ‘Saranga bird’, the Crane’s story etc. These stories of the Mahābhārata have great wisdom relating to practical matters and administration that received a great importance. In fact, the Mahābhārata is a treasure house of Indian lore and holds within it a code of life for ethical, social and spiritual relations, which have been fully utilised by later authors in the works of fables.

We find some important animal symbols in the Śāntiparvan of the Mahābhārata, as mentioned in the above stories. In this regard we can refer...
to the conversation of Bhīṣma and Yudhiṣṭhira (Chap.-88) where the king’s policy of collecting revenue from his subjects is discussed through these symbols. In this chapter Yudhiṣṭhira asking Bhīṣma how the king should behave, if not withstanding his great wealth he desires for more. In this chapter Bhīṣma says to Yudhiṣṭhira as

"madhudoham duhet rāṣṭram bhramarā iva pādapam. vatsāpekṣi duheccaiva snaṇāmsca na vikuṭaṇayet." (Sloka-4)

"jalaukāvat pibet rāṣṭram mṛdunaiva narādhipah. vyāghrīva ca haraṇu putraṇa samdaśena ca piḍayet" (Sloka-5)

Bhīṣma explained to Yudhiṣṭhira by giving beautiful examples relating to animal behaviour, that, a king should collect revenue from his subjects like a ‘bee’ gathering honey from flowers. He should act like the keeper of a ‘cow’ who draws milk from her without boring her udders and without starving the calf. There are another nice symbol of a tigress and her cubs in the same context. The king should conduct himself towards his subjects of taxes like a ‘tigress’ in the matter of carrying her calves, touching them with her teeth but never piercing them. He should behave like a ‘mouse’ which though possessed of sharp and pointed teeth still cuts the feet of sleeping animals in such a manner, that they do not at all being conscious of it.

Through this conversation made by them, it is clear that a king should impose taxes on his subjects in such a manner (without injuring the source) that they do not feel the pinch. The demand should then he increased gradually till what is taken assumes a fair proportion. He should enhance the burden of his subjects gradually like a person gradually increasing the burden of a young bullock.
In the ‘Śāntiparvan of the Mahābhārata’ (chap.-111) Yudhishṭhīra, while having a discussion with Bhīṣma, of how outward appearances could be deceptive of how one should not accept anything at face value but rather use one’s intelligence and reasoning power to discern falsehood, hypocrisy and treachery.

Here also Bhīṣma narrated the tale of the ‘tiger’ and the ‘jackal’ to illustrate the above points. The jackal is usually associated with cunningness and deceit, but in this tale the jackal is presented as a pious, honest and gentle one contrary to the nature of an ordinary jackal.

Due to these qualities the ‘jackal’ rises in life and becomes a minister to the king of the jungle, but unfortunately he became a victim of a plan hatched by his own fellow-being and is somehow saved by timely intervention.

From this tale it is learnt that, it is very difficult to change one’s reputation, as nobody believed that a jackal could be an honest, trustworthy in his nature. That one should never go into temptation however attractive it may be. Here, the jackal is used as the symbol of a greedy one as he was lured by temptation to become the minister of the tiger and brought his own downfall. And last but not the least ones negligence and wisdom should only be the guiding force.

In this tale, the jackal was later on symbolised as an honest official also. The tiger on the other hand symbolises a hypocritical one, because when he pronounced the punishment did not used his own intelligence, and wisdom to judge the jackal when he himself had appointed, but listened to the advice of others, who were out to ruin him.

It is described in the Śāntiparvan of the Mahābhārata (Chap-112) how ‘camel’ due to its slothfulness invites own disaster.
The boon that was granted to the camel became the curse to him and ended his life. The camel who according to his own wish, has got a very long neck will not be bothered to carry his head home in stormy weather, instead puts it in a cave, where it is eaten by jackals. As a result the camel lost its life. The camel is used here as a symbol of lazy person who calls its own misfortune and misused one’s grace and favour.

Again, we find in the Śāntiparvan of the Mahābhārata (Chap-138) Bhīṣma narrated to Yudhiṣṭhira another tale about a ‘cat’ and a ‘mouse’ and described how superiority of intelligence saves a person from difficult situations as illustrated by the tale of the discourse between a cat and a mouse at the foot of a banyan tree.

The mouse (Pālīta) represented here as the possessor of wisdom, courage, foresight as well as humility by which he overcome his much stronger foes, viz- the cat, the owl, the mongoose and the hunter.

The ‘cat’, Lomaśa, on the other hand lacked foresight, he was an opportunist, who thought of making a meal out of the mouse ‘Pālīta’ once the danger to his life was over.

However, weak people may be if they mistrust their foes the later even is strong never succeed in getting them under their power.

Through this tale it is also found that the mouse ‘Pālīta’ possessed of wisdom, though weak and alone succeeded in baffling many powerful foes. The mouse and the cat owed their escape to their reliance upon each other’s services. Making peace at a time of common danger with one that is powerful, one should act with proper considerations in the matter of uniting thyself with the foe (when the common danger has passed away). Thus, it is derived from the story the difference between friend and foes and the proper time for war and peace.
The story of the ‘Self-sacrificing dove and the Hunter’ in the (Chap. 143-146) in the ‘Śāntiparvan of the Mahābhārata’ which is also mentioned in the Pañcatantra shows that the dove couple shared perfect understanding i.e. they complement each other in their daily lives, each is incomplete without each other.

The dove is used in the tale of Mahābhārata as the symbol of meekness and peace. They were so gracious to receive the hunter as their guest, because for them a guest is as incarnation of God, that without any hesitancy they sacrificed their lives. In their hospitality towards the hunter they non-chalantly entered the fire. This story of the dove couple symbolises the meekness, generosity, and refinement of the person who tries to abandon his inhuman deeds and sacrifice his life for the betterment of others.

The wolf is a ferocious animal, which devours even human beings when it gets a chance. In the Mahābhārata too, the poet describes old age and death in a symbolical language as two wolves. In this connection the poet says-

“jarāmyṛtyuhi bhutānāṃ khāditārau vṛkaviva”

We find some other symbolical aspects of animals in the Mahābhārata. Thus, in the Śāntiparvan while Yudhīṣṭhīra asking Bhīṣma regarding behaviour of a king towards his enemy, Bhīṣma says that a king should show his power and supremacy to the enemy at appropriate time like a lion and he should grapple the opportunity like a hare. (Śāntiparvan, Ch. 140)

The story of the ‘Golden mongoose’ in the Aśvamedhikā Section of the Mahābhārata is a symbol or representative of a person who is always hankering after virtuous deed, who has been repeatedly advised to make gifts and offer adequate hospitality to incoming guest.
The mongoose, which visited the dwelling of the Brāhmaṇa family, became partially golden due to the grace of the mendacious act performed by the family.

The mongoose, whose body is partially golden, narrates his past experience of the charity and hospitality of a poor Brāhmaṇa family who earned extraordinary religion merits of their extraordinary act of charity and sacrifice.

However, desirous of getting his body made all gold the mongoose has been trying every place when man performs great Yajñas and Penances. He visited the great Āśvamedha sacrifice of Yudhisthira which was not so great as the gift of flour that Brāhmaṇa made to his guest, hence, it (the sacrifice of Yudhisthira) has failed to turn the other part of his golden, thereby suggesting that the making of sincerest gift and genuine hospitality is far superior even to great sacrifice, and every house-holder should stick to this religion.

In the Mahābhārata⁹, there is another story of a rat which was converted into a tiger by a sage. The story reappears in the Hitopadeśa¹⁰. In another story also a dog was converted to a śarabha by a sage¹¹.

**Animals and Birds used as Symbol in Sanskrit Fable Literature viz. the Pañcatantra, the Hitopadeśa and the Kathāsārit sāgara**

In the moral literature like the Mahābhārata, the Rāmāyaṇa, and the Pañcatantra and also in the Hitopadeśa there are various stories in which the influence of living beings are quite evident. From such stories one can feel that in present society so much similarities between the nature of human beings with that of animals and birds exists, that they can be treated as symbols of human society with least doubt.
**Lion:**

The lion has depicted in almost all stories in both *Hitopadeśa* and *Pancatantra* as a strong and majestic animal possessing all qualities of the king of beasts. Lion is used as a symbol of power and strength. Man is sometimes compared with the lion that is called ‘strong as a Lion’ due to his strength and majestic personality.

In many fables in Sanskrit and other literature lion is described as the ‘king of beasts’. Because of its haughty nature, the lion is able to control other lower animals in the forest he lives. Similarly, an individual who possess the dignity and shows the majestical behaviour towards his fellows is regarded as a man of eminent worth.

Generally the lion behaves in a rational and judicious manner. However, the lion in a story of *Pancatantra* represent as a dictator, who act rashly and demolish their subjects unnecessarily.

The lions in Sanskrit fable literature (*Pancatantra* and *Tantrākhāyikā*) are depicted as a majestic king of beasts but due to their association with wicked and false friends they deprived from their wise and learned friends. A king should not act in haste while taking a decision. It represents those kings and persons who moved around the company of shrewd friends, performs its duty wrongfully.

The lion in the frame story *Pancatantra* (*“The Lion and the Bull”*) symbolises that, the king should always be scrupulous against the wrong advice of mischievous friends. It should be the duty of a king to examine all matters seriously before performing an act.

In the story of the Lion and the Bull in the *Kathāsāraṇī sāgara*, which is retold in the *Tantrākhāyikā*, the *Pancatantra* and the *Hitopadeśa*, the characters of the lion, bull and the jackal are the same. The Lion in the *Kathāsāraṇī sāgara* also behaves as a king of beasts with judicious manner.
and gives full confidence, giving promise of protection to the bull in the above story and to the camel in the story of *Kathāsarit sāgara*. Both these honest and innocent animals entrapped by their natural enemy, the lion who were instigated by some treacherous fellows and they have to paid their lives to destiny. Here, lion is the representative of ‘tyrant’ who oppressed the weaker always instigated by false friends.

**Tiger:**

The *tiger* appears in the *Pañcatantra* and *Tantrākhyāyikā* as a wicked animal as its association is seen with the cunning jackal. But in *Hitopadeśa* its surpasses the jackal in cunningness through a story- ‘*The Old Tiger and the Greedy Traveller*’. Here, the old cunning tiger tried to convince the greedy traveller in many ways pretending to a charitable fellow. In order to convince the traveller, the tiger told him that he also studied the religious scriptures. The traveller lured by the cunning tiger for the golden bracelet while entered the muddy lake to bathe; he was seized by the old tiger and killed.

The tiger in this story is a typical representative of cunning man who is not painstaking and wants to lead its life without exertion. It is a striking story of the evil effects of greed and danger of trusting wicked persons.

**Jackal:**

Among the jungle animals the *jackal* occupies an important role and its cunningness and witty nature surpasses all other animals as we find in many animal fables of Sanskrit literature.

In the *Pañcatantra* and *Hitopadeśa* the jackal is depicted as most cunning animal. The nature of the jackal in many stories symbolises the person having shrewd character who tried to deceive other for his own interest. Thus, in the story of the ‘*lion and the bull*’ the two jackals
Karataka and Damanaka intended to sow the seeds of discord between the lion and the bull and thus get rid of the bull (Sanjīvaka) and further consolidate their lost position. Their tricky behaviour represents some shrewd politicians of the world who can outwit even a great personality in the society. They could not tolerate the friendship between lion and the bull. The jackal is used here as the symbol of a master diplomat who never bothers about the means to gain his objectives. The author of these fables works also represents the jackal as an unscrupulous person who provoked his master and made him compelled to kill his faithful friend, the bull.

The story of the ‘Blue jackal’ (Candarava) in the Pañcatantra is not meant for the common or ordinary jackal alone. ‘Candarava’ may be compared with a hypocritical person belonging to hypocritical society, wearing musk of civility or gentility in the present modern society. It symbolises a section of foppish people in the society who possess as great and dignified a man, but they are insignificant pallid under the grab of a blue jacket. There is no dearth of such people in the society. The jackal is a typical representative of hypocritical persons of society, who bluff the society for some time, but cannot befool them for all time.

The story of the “Blue jackal” of the Pañcatantra instantaneously reflects in our mind about the story of the ‘Reynard, the fox’ in the Western literature which befooled the king of the country through his shrewd and mischievous exercises with heroic endeavour like a villain. The fox (Reynard) represents in the European fables and the “Blue jackal” in Indian fables as the symbol of cunning man who occupied a dignified position in the society through devious means.

The character of the greedy or miser jackal in the Hitopadesa and the Pañcatantra used as the symbol of a person of excessive avarice for
future use, living in human society, as it is seen that due to extra greed and excessive avarice the jackal lost its life.

The author of the *Pañcatantra* describes the jackal sometimes as an intelligent beast. The jackal in the story of the *Talking cave* is such an interesting story of an intelligent jackal who outwits a lion. In this story the fox symbolises with those intelligent people who avoid danger through a thoughtful study of the situation.

In the Fourth Book of *Pañcatantra*, *Mahācaturaka*, the jackal is represented the character of a jackal who was very cunning and intelligent. When he could not tear-off the hide of a dead elephant for his meal he invited the wolf as its teeth are strong. As soon as the wolf tore-off the skin and was about to dig his teeth into his flesh, the jackal frightened the wolf for the lion’s presence to eat the flesh. Thus, he drove away the wolf and enjoyed the flesh.

The weaker and cunning people in human society also unable to defeat his natural enemy always tried to feed on them by any means and by uttering the name of powerful man being scared of his strength and position.

‘The inborn nature cannot be changed,’ the author of the *Pañcatantra* reflects this saying through a story *the lioness and the jackal cub*, where the nature of jackal is used as a symbol of such a coward people whose upbringing and company do not change inherent nature and instincts. A coward will always remain a coward even if he is in the company of the brave.

The jackal is always a villain in the *Tantrākhyāyikā* as we find in the *Pañcatantra*. Its cunningness and wily nature surpasses all other animals. The author of the *Tantrākhyāyikā* mentions some jackal stories where it shows that the jackal cannot avoid its natural punishment for their thoughtless deed. The story of the *jackal and the drum* is such an instance
where the jackal is a representative of those greedy men who try to save more without any reason.

The jackals in *Kathāsarit sāgara* are as cunning as in the *Pañcatantra* in some fables. Once a donkey was deluded by a cunning jackal who forced the donkey to approach the lion twice. The lion felt ashamed for the first time unable to devour it, but he immediately killed the donkey while he approached for the second time. In this story the jackal misguided the lion of not having the heart and ear of the donkey; in fact the jackal ate up both these organs in absence of lion. In human society also there are such types of persons who misguide his master in order to pacify his greed.

The jackal is described in a story of the *Kathāsarit sāgara* as a low and fickle natured animal in the story of *the jackal that was turned into an elephant*. In this story an old female jackal was about to be killed by a male elephant out of rage, but fortunately a hermit being compassionate as well as endowed with magical power he turned the female jackal into female elephant, by way of kindness to please the male elephant who was furious on accounts of its separation from its female. The female elephant, however, gently pacify the excited elephant and thus she escaped from death. But after sometime when the male elephant sank in the mud (pit) and could not move the female elephant that was before a jackal saw the male in his distress, she went off that moment and followed another male elephant.

**Jungle cat:**

The author of the *Pañcatantra* symbolises the jungle cat as an arbitrator or as a fake sage who was acted to settle the dispute between a hare and a *Kapiñjala* bird. The justice cat here symbolises those hypocritical men in the society who wear decent garb of gentle and wise men and deceive other when opportunity comes.
Mongoose:

In the *Mahābhāṣya* of *Patañjali* the mongoose treated as a small animal. The mongoose is a permanent enemy of snakes. There is only one story of mongoose in the *Pañcatantra* but its involvement with other animals has seen in some other stories in the *Hitopadeśa* also. In the fifth book of *Pañcatantra* the 'faithful mongoose and the Brāhmaṇa lady' created such a deep impact in world literature that the same story has been retold in Ireland in the form of 'I. lewly and his faithful dog' It is a reckless act to a faithful servant done in haste without enquiry causes unnecessary grief and repentance later. In the above story of the *Pañcatantra* the Brāhmaṇa lady killed the innocent mongoose without ascertaining the real facts of the matter. In this story the mongoose is a symbol of loyal and sincere person who serves for its master even at the cost of its own life. It also suggests that man’s suspicion sometimes becomes the cause of the death of a loyal attendant.

Hare:

The hare is an intelligent animal in Indian fables. It always proves itself a shrewd in Sanskrit fables, but unlike the jackal, the hare is not an injurious animal in the fable stories of India. The counterpart of the Indian hare is the rabbit in the Western folk literature. The rabbit appears in *Burmese* and *Central African* folk tales. In Burmese folk tales a rabbit misguided a lion and killed him.

In the *Pañcatantra* the hare 'Lambkarya' used as the symbol of wise and intelligent person who got rid of the elephant’s trap by mere mentioning the name of the Moon God and becomes the saviour of other hares in the lake. It happens in the part of human being also. The activity of the hare illustrates the reach and influence of the powerful. Mere mention of
their name can bring about desired result. Many people in the society take
advantage for their needs to be fulfilled in the same way.

In a story of the *Pañcatantra*⁹, once a clever hare was able to
escape other animals in the jungle from the hungry and ferocious lion
(*Bhāsuraka*) as their king. The hare tactfully showed the reflection of the
lion into a well as if his rival, and drowned there. In this story the hare is
depicted as the symbol of intelligent and wise natured person who always
favoured others at the time of danger.

However, the hare proves itself an innocent and foolish animal in
a story of the *Tantrākhāyikā*⁴⁰ which is retold in the *Pañcatantra*⁴¹ also.
In this story a hare along with a partridge became the prey of a cunning
jungle cat while they approached it for an important dispute.

**Bull:**

The bull is an innocent animal shows in the *Pañcatantra*⁴² and the
*Hitopadeśa*⁴³ also in *Tantrākhāyikā*⁴⁴ who is a symbol of those innocent
and harmless (humble) people of the society who become the victims in
the hands of powerful and natural enemies, as they lead their lives with
enemies without any suspicion. *Sanjīvaka* the bull regretted the day he
agreed to be lion’s friend. He thought it was foolish of him to trust a natural
enemy — water and fire can never co-exist. This is a powerful story
showing how diplomacy and intrigue separate friends for their own selfish
purposes.

**Camel:**

The ‘camel’ is described in the *Pañcatantra* as most innocent animal.
The camels ‘*Krathanaka*’ in the *Pañcatantra*⁴⁵ and ‘*śamkukarṇa*’ in the
*Tantrākhāyikā*⁴⁶ used as the symbol of innocent and humble persons in
the society who fall in a perilous situation for associating with and
trusting the wicked and hypocritical friends. It shows how gullible persons
fall victims and get punished for the crimes of an evil associate. The camel emulated the examples of his friends tiger, jackal, wolf and crow and failed to see through their treachery and so came to grief. The author of these two works suggest that honest and humble should never associate with wicked and hypocritical persons.

**Deer:**

The deer is a meek and timid animal symbolises an innocent people in the human society who fall under the treachery of false friends (like jackal). In the *Pañcatantra* the deer ‘Citrāṅga’ intelligently saved its life from a hunter’s trap pretending as dead animal.

In the *Rāmāyaṇa* the golden deer being the cause of separation of Lord Rāma and Sitā. The illusory golden deer ‘Mārīca’ is solely responsible for altering the very course of the great Epic.

**Ass:**

The authors of the *Tantrākhyāyikā*, the *Pañcatantra* and also the *Hitopadeśa*, describe the nature of the asses who always behaves in a foolish manner.

In the Fourth Book of the *Pañcatantra* the ‘Ass’ proves itself as a foolish animal who was lured by the cunning jackal. Because no other animal will return to the ferocious lion for second time like the ass who paid with his life for repeating his mistake.

The ass is always regarded as a foolish animal in the Indian society also. In the story of the ‘The singer ass’ in the *Pañcatantra* the author shows the stupid nature of the ass and depicted it as a perfect fool because he desired to sing in a moonlit night. In this story the ass is a symbol of those dull-headed person in the society who has no power of thinking.
shows the ruin which overtakes a man when he takes to an occupation for which he is conspicuously unfit.

In the story ‘Ass in the tiger’s skin’ an ass wearing with a tiger’s skin is grazing in the farmers’ field but the ass was badly beaten by the farmers because of its loud braying revealed its real identity. The author of the Pañcatantra\(^5\) and Hitopadeśa\(^6\) wants to symbolise the nature of the ass with such type of individual that however much a person tries to cover things, his real nature will burst-out at unguarded moments when instincts prevails over education. This is a amusing story of how people pass off in tiger’s skin till their real asinine nature is discovered.

**Elephant:**

Though the ‘elephant’ is described as the symbol so power and strength, dignity etc in the literature, yet this animal is used in Pañcatantra\(^5\) as the symbol of such a person who becomes failure to be subdued others. The distressed sparrow couple were adamant to punish the elephant and with the help of wood pecker and a fly they were able to punish the elephant who met his end.

In the Third Book of Pañcatantra\(^5\), the ‘elephant’ represented as a humble natured and obedient one. The little rabbit driven away the huge elephant with its herd by mentioning the name of Moon God and was able to brought about desired result.

*Karpūratilaka*, another greedy ‘elephant’ in the Hitopadeśa\(^6\) tempted by the greed of the kingdom, quickly followed the path of the cunning jackal and ultimately met its tragic death and became the meal of the jackal for many days. The jackal was somehow able to subdue the huge and strong elephant through the power of his intellect, who is a symbol of deceiver.
Monkey:

The monkey is a fickle natured animal as we find in the Pañcatantra\textsuperscript{45}, the Tantrākhyāyikā\textsuperscript{46} also in the Kathāsarit sāgara\textsuperscript{57} where a foolish monkey tried to fiddle with things that were beyond his comprehension. Thus, the monkey is a symbol of some fickle natured person who works without thinking of the consequences and ruins by meddling with what is not his own business.

However, in the Labdhapraṇāśa chapter of the Pañcatantra\textsuperscript{58} the monkey represents as a ready-witted person who can save his life through his presence of mind in any difficult situation. The story of the ‘clever monkey and the foolish crocodile’ has been discussed several times in our earlier contexts. In this story the monkey was duped once but could not dupe again by the wicked crocodile. The monkey Raktamukha symbolises here as a generous foe and gives the crocodile valuable advice.

In the Kathāsarit sāgara\textsuperscript{59} also the porpoise (replaced the crocodile) loved his wife more than his life. So he fell in a dilemma which was not right to plot treachery against the monkey ‘Valimukha’, his true friend. Here also the porpoise represents a silly person. The monkey Valimukha escaped from the grasp of sure death due to his presence of mind.

Dog:

In the Pañcatantra\textsuperscript{60}, a domestic dog Citrāṅga by name plays a significant role in one story. The dog left for another country in search of livelihood. But after some days the dog returned to its native place. While asking about the experiences in the foreign land by other dogs of his own land, Citrāṅga reported that he has been treated as enemy by his own race in abroad.
The story of the dog *Citramga* has a symbolical significance that it is much better to endure comparative misery at home instead of going abroad and enjoying luxuries which will only land on in attacks by the people of that place in envy.

However, in the case of dogs the strong sense of territorial possession is the source of the enmity. The domestic dog, *Citramga* had to face with some wild dogs in the foreign land as intruder, which is a matter of their intolerance.

In the story of the ‘*dog and the donkey*’ of the *Hitopadesha*, the dog though it is believed that it is a faithful animal yet, it behaves as a disloyal to its master and refuses to bark at night when a thief tried to enter in the household.

**Mouse/Rat:**

The author of the *Pañcatantra* introduces many big and small animals in his stories in order to render his readers a vast practical knowledge or worldly wisdom in the life. The mouse (*Hiranyakä*) is used as a faithful and benevolent animal for his act of doing good to other creatures like crow, pigeon, the deer, tortoise etc. in second book of *Pañcatantra* (*Mitra Samprāpti*). The character of the little mouse symbolises a person in the human society may be weak or poor can do some extraordinary tasks which benefit others at the time of danger.

In the second book of the *Pañcatantra* the rat *Hiranyakä* plays an important role in the central theme. The rat was a possessor of a vast wealth, which he enjoys with his family members. The wealth was, however, the source of his strength. So, the rat stole the grains that have been stored by a monk *Tamracūḍa* stored in a pot hanging in a hook. It so happened, that the monk being advised by his friend robbed the entire wealth of the rat. The rat now became poor and mentally feeble. The mouse...
Hiranyaka in this story is a symbol of those men of the society who show their power and strength for his wealth he possess. But when they lose their property, they lose their strength.

But, in the story ‘The mouse and the hermit’ in the Hitopadeśa, the mouse is depicted as a symbol of lowly person. It shows how a lowly person raised to high status by another, feels no gratitude for his benefactor. The mouse after reaching the high position by the grace of the sage did not even hesitate to kill its benefactor, the sage who saved its life from every expected danger. The mouse here symbolises an ungrateful person. History abounds in examples of such ungrateful upstarts.

The Sanskrit fable writers mention some aquatic animals such as crocodile, crab, tortoise, frog, fish, snake etc. in different stories of their works. The author of the Pañcatantra nicely utilises these aquatic animals for his purposes. In our present study we have already discussed these animals in different ways.

**Crocodile:**

Among the aquatic animals the crocodile represents in the Pañcatantra, the Hitopadeśa and other animal fables as foolish animals who have betrayed the trust of a good friend for which there is no atonement.

We have discussed in our earlier contexts of the present dissertation how a monkey Raktamukha befooled a crocodile in the story ‘The clever monkey and foolish crocodile.’ The foolish crocodile realised his mistake of divulging the truth to the monkey in the mid sea.

In the Kathāsarit sāgara of Somadeva, there is a story of a crocodile (makara) where the author presents the crocodile as a substitute of the intelligent crab of the Pañcatantra. Here also, a wicked crane tries to
devour all fish and also the crocodile in the lake. But like the intelligent crab of the *Pañcatantra* the crocodile also killed the **crane** and saved the other water living animals of the lake. In this story the generous ‘makara’ represents as a saviour and symbolises those ready-witted people who can take a correct decision at the time of danger through their presence of mind.

**Tortoise:**

In some stories of the *Pañcatantra* and the *Tantrākhyāyikā*, the **tortoise** is describes as foolish animal, who is lack of prudence. As he did not listen to his friends and well-wishers. The tortoise lost its life due to its impatience and talkative nature. Many people in the human society also face such type of situation because of this nature.

In the *Kathāsarit sāgara* also the tortoise Kambrugrīva represents as a dull-headed person who did not accept the good advice of its true friends - the two swans, (*Saṁkata* and *Vikata*).

But in the second book of *Pañcatantra* and *Tantrākhyāyikā* the **mitrālābha** chapter of the *Hitopadeśa* the tortoise *Mantharaku* represents as a benevolent animal who extend its utmost help to its friend Citranga, the deer while he trapped in a hunter’s net and also from a treacherous jackal.

**Crab:**

The **crab** in the *Pañcatantra* and the *Tantrākhyāyikā* plays a significant role as a saviour to the other dwellers of the lake. In one story the crab plays its role as an adviser to its natural enemy, the crane and took revenge upon them with the help of a mongoose. The **crab** is a typical representative of some sagacious, wise persons in the human society who reposed confidence in him.
The crab is replaced as makara in the Kathāsārit sāgara who killed the wicked crane in the same way as in the Pañcatantra and acts as a saviour of other dwellers of the lake.

**Frog:**

In the fables of the Pañcatantra the frog is used as the symbol of a crooked person who inspite of his being so wise could take foolish step to invite the destruction of his entire clan. In a story (‘Gangadattapriyadarśanakathā’) the frog Gangadatta wanted to take revenge over his relations who had made his life miserable.

The frog is depicted as a symbol of revengeful person in the Pañcākhyaṇaka of Pūrṇabhadra also. The author shows through the above story the unscrupulousness of a hungry man and the cruelty of the weak. The frog Gangadatta is a symbol of some heartless persons in the human society who shed hypocritical tears at the time of misery for inviting the foreigner or strange person in order to liquidate his enemies.

The frogs appear in a number of typical illustrations in the Kāśikā as the representatives of ignorant people. The words Kūpamaṇḍuka, Udapanamaṇḍuka and Kumbhamaṇḍuka found in the Kāśikā (2.1.48) symbolise the persons who have a poor knowledge of the world.

**Fish:**

The author of the Pañcatantra mentions some small water living animal in his work. Thus, in the story of the ‘Three fish’ that is, Anāgatavidhātā, Pratyutpannamati and Yadbhaviṣya, represented the three different classes of people in the society. Fore-sighted and wise persons like Anāgatavidhātā and quick witted persons like Pratyutpannamati were in less danger. In other words, ‘a man who plans for the future stays happy’. But one who thinks that whatever is destined to occur, will occur when it
has to; is destroyed the same way as (persons like) Yadbhaviya’s family was destroyed.

In the Pañcatantra, again the two fish ‘Śatabuddhi’ and ‘Sahasrabuddhi’ symbolise such type of persons who bear meaningful names but in reality they suffer more due to their poor intelligence. While Ekbuddhi the ‘frog’ kept enjoying in the water who is a representative of wise and intelligent person that who acts with the power of intelligence in any situation. When fate will favour, a less intelligent person will enjoy, when fate is against, even wise also suffer agony. (It reflects through the above story in the Pañcatantra).

Snake:

The snake in the Pañcatantra and Tantrākhyāyikā describes as cruel natured animal. In two stories ‘Priyadarśana’ and ‘Mandaviya’ the two snakes represent such type of persons who are wicked by nature, but well opportunist. Thus, the snake (Priyadarśana) started making a meal of the members of Gangadatta’s (the Frog) family one by one. it did not even spare the frog’s wife because the frog took help from the snake, its natural enemy to liquidate his opponents. The another snake Mandaviya is also a symbol of opportunist who wants to make his meal with ease, showing some lame-excuses.

Animal used as symbol in the Pañcākyānaka

The animal stories in the Pañcākyānaka of Pūrgabhādra are more or less same as we find in the Tantrākhyāyikā and the Pañcatantra. He introduces some popular birds like parrot, dove, crane, also some strange bird like Bhāruṇḍa or two faced -bird and some wild animals like lion, tiger, jackal, monkey etc. He also introduces some water living animals like
crab, snake, crocodile etc. in his works. However, some exception is noticed in the story of the jeweller, the tiger, the monkey and the snake (the grateful animal and ungrateful man) that behaved friendly inspite of their ferocious nature.

In this story, it shows that though a tiger is ferocious animal by nature and the snake is (venomous) dangerous for man yet they remained grateful to their saviour. It clearly shows that the lower animal did not harm the benefactor, but man alone did betray the man for the greed of wealth, which proves the mockery of men for his selfish purposes. The jeweller betrayed his benefactor, the virtuous Brāhmaṇa for his greed only. Pūrṇabhadra nicely depicted the hypocrisy of man in this story. The author of the Pañcākhyanaka symbolises those hypocritical persons in the society who wear descent garb like wise men but deceive other when opportunity comes.

In the Pañcākhyanaka, the author introduces the story of the ‘twin parrots’ about their behaviour towards other which, however, symbolises the companionship or association that fosters vice or virtue. The author shows that upbringing is a far stronger factor in determining character than heredity.

Pūrṇabhadra shows some typical nature of animals, which they bear instinctively. In the story of the ‘ass in tiger’s skin’ the ass behaves like a typical ass though he was wearing a tiger’s skin. The ass is an ass like the jackal; they cannot conceal their instinctive nature.

The jackal is always a clever one in the Pañcākhyanaka. Thus, the jackal in the story of ‘Blue jackal’ is a typical representative of some hypocritical person in the society wearing a mask of civility with a gentle garb but its real identity has easily and automatically comes out through its own character which does not last for long time. In this story Pūrṇabhadra
shows the jackal’s cunning and resource and the force of instinct. In the
story of the *Blue jackal* the author shows that the force of instinct is
unquestionable even in the most cultured minds. This story is also a skit
on persons preferring the friendship of strangers to those of their own kith
and kin.

But in the story of the *monkey and the crocodile* in the *Pañcākhyaṇaka*, the *monkey* plays an unusual role, which is against its
instinctive behaviour. In this story, the monkey saved its life hardly from
the wicked crocodile by his wit and understanding. He applied his presence
of mind and thus escaped. Here, the author symbolises the monkey with
an intelligent and ready-witted fellow who can take a prompt decision at
the time of difficult situation.

The *crocodile* in *Pūrṇabhadra’s* work is a same foolish fellow
as we find in the *Pañcataṃtra* and the *Tantrākhyaṭikā*. Similarly, the author
depicted the character of tortoise (Kambukṛīva), which symbolises with
a foolish but ambitious person.

The *meddling monkey* is another story in the *Pañcākhyaṇaka* which contains a profound moral but represents some kind of people in
the society who interfere with what does not concern them and indeed with what they do not know, and come to grief, like the monkey who
cilled due to its innate curiosity.

There is one story in the *Pañcākhyaṇaka* about *the grateful lion
and its companies*. *Pūrṇabhadra* shows in his works the majestic and
judicious nature of the lion. Though the lion is a wild and ferocious animal
in the jungle, in this story, the lion depicted as straight forward and kind
hearted animal. But its friends are cunning and unreliable. They are much
more dangerous than the lion. There are many people in the society, who are
grateful to their friends like the grateful lion, but its cunning associates like
the jackal that is an instrument of deceit and treachery may be a source of danger for good people. Again there are many wicked people in the society who can misguide good men for their own selfish purposes. One cannot believe a person who lives in the company of mean and cunning people. Thus, ‘the grateful lion and its friends’ possess a great symbolical significance in this story.

**The bird symbols in Sanskrit fable**

The author of the *Pañcatantra* and the *Hitopadesha* introduces some bird stories in different fables in their works.

The Third Book of *Pañcatantra* described the reason of the enduring and bloody enmity between the crow and the owl (*kākolūka*). Similarly, the war between swans and peacock has described in the Third and Fourth Section i.e. ‘War’ and ‘Peace’ of the *Hitopadesha*.

In this chapter (*Kākolūkīayam*), the crow is used as the symbol of such a person who unnecessarily interfered in the tasks of others and humiliates others publicly which may create everlasting enmity between the two classes.

*Patañjali* in his *Mahābhāṣya* described a student who leaves gurukula permanently, as a *Tīrthakāka*. The *Kāśikā* (2.1.42) uses the term in the sense of an unsettled person.

The water living bird ‘crane’ is a representative of secret spy in the *Hitopadesha*. In the *Pañcakhyānaka* and *Hitopadesha* the wild goose has depicted sometimes as an innocent bird which is a symbol of birth and life. The wild goose once met its tragic death due to the wicked natured crow and owl, who behaved as its undesirable company.
The ‘Stork’ is represented as a cunning bird who lost its life because of the cleverness of a crab. Some similar stories are there in the Kathāsārīśāgara as we found in the Pañcatantra. The stork and crane represent some unprincipled persons in the human society as described in the Hitopadeśa in the story of ‘The crane, the snake and the mongoose’. The crane is a symbol (in this story) of such a person, who performs work with an unrighteous mind is sure to bring calamity, therefore one should do with a righteous mind as the crane did to the snake.

The parrot as mentioned in the Pañcatantra symbolises the company or association that fosters vice or virtue.

However, the swan in some interwoven stories in the Hitopadeśa symbolises as innocent, humble persons who fall under the tricks of some wicked people and brings his misfortune.

In another story of Pañcākhyaṇaka an owl became the cause of death to an innocent swan sleeping quietly but struck by the arrow of the caravan, instead of owl- who is a sign of evil-omen.

Among the bird stories in the Hitopadeśa the wise Vulture (Jaradgava) though blind and old, represents as a responsible ‘guardian’. But a cunning cat took the advantage of the blind vulture and created confidence in ‘Jaradgava’ and ate up all the young-ones of other birds. The unfortunate, old, blind vulture met its tragic death in the hands of the birds that thought that the old vulture himself had eaten their young-ones.

The vulture is a symbol of virtuous and wise diplomat in the modern society who helps the ruler with valuable advices in matters of ruling the country. In ‘Peace and War’ section of the Hitopadeśa, the vulture represents as a great counsellor in the royal court of peacock king Citravarna. The vulture Duradarśi has given many valuable advices to the
king and did not insist him to go for war without ascertaining everything of his foes.

The authors of the Pañcatantra\textsuperscript{107} and the Pañcākhyanā\textsuperscript{108} mentioned a strange kind of bird named the ‘Bhāruṇḍa bird’, which had two faces but one stomach. However the bird did not have the nature to consult each other, and as a result of their enduring disunity there are no survivors of these exotic birds today.

The story of the Bhāruṇḍa bird symbolises two great vices. This is all because of the jealousy of the right head and selfishness of the left head, which cause the destruction of the strange bird. In human society also there are some persons like Bhāruṇḍa bird who invites their own disasters due to the jealousy and selfish interest.

**Animals used as Symbol in other Sanskrit Fable Literature**

**Jātaka**

The Jātaka stories ostensibly deal with episodes from the previous births of the Buddha. The Jātaka stories have a flavour that is literally unique.

Like the Pañcatantra and the Hitopadeśa in the early Sanskrit literature many of the Jātakas are animal fables, and every Jātaka contains some moral. In the Jātaka stories the animals play a significant role. Each Jātaka containing the life of Buddha during some incarnation in one of his previous existence as a Bodhisattva in guise of some animal or bird. Most of the Jātaka tales are spoken through the mouth of various animals and have the similarity with the fables of Pañcatantra and Hitopadeśa. Some of them are stated below:
In a story of the ‘Sandhibheda-Jātaka’ (349), the jackal by slanderous words brings about a fatal quarrel between a Lioness and a cow. It destroys the friendship of the two animals. But at last these two animals had to face tragic death due to jackal’s false advice. The jackal enjoys lonely the flesh of these two animals. Here, the jackal is used as a symbol of shrewd fellow who cannot tolerate the friendship of others.

In another story the jackal had gone for hunting an elephant like a brave lion, but it has been killed by the elephant. In this story the jackal symbolises a weak person (but with strong associates) who thinks himself as brave as a lion and wants to do something like the brave one. Here, the jackal symbolises itself as a proudy animal.

The jackal is represented as hypocritical animal in the ‘Bīrāṇa-Jātaka’ (128). In one story a jackal, under guise of saintliness, eats the rats of a troop with which he consorts. His treachery is ultimately discovered by (Boddhisttva) the rat king and avenged.

The ‘Crocodile’ and the ‘tortoise’ in the Jātaka stories are used as the symbol of foolish and dim-witted persons as they represent in the Pañcatantra and the Tantrākhyāyikā.

In a story of the Jātaka a monkey hardly escapes from a crocodile at the riverbank of Gangā. The crocodile wants the heart of monkey, who escapes by pretending that the heart is hanging on a big tree. (Vānara-Jātaka 342). This story is re-appears in the Tantrākhyāyikā, the Pañcatantra and the Pañcākhyānaka also.

Likewise, a tortoise is conveyed by geese through the air, biting with his teeth upon a stick, he answers a taunt and smashed on the earth. (Kaccapa-Jātaka 215). Here, the tortoise represents an impatient fellow.
In another story of the Jātaka a haughty elephant destroyed some bee’s nests in a jungle. But it has been killed by a joint effort with the help of a crow, a blue fly and a frog. Here, the story of the elephant symbolises that every wicked person dies due to their evil deeds.

The crow is used as the symbol of cunning and shrewd one in the Jātaka tale also. Once the owl is proposed as king of birds. But it is the crow that deprived the owl to becoming the king of the birds only because of his ugly looks and there by established the eternal enmity between the two races as we found in the Third Book of Pañcatantra.

Thus it is observed that different kinds of birds and beasts were used sometimes as the symbol of peace, good adviser, as saviour and sometimes as well-wisher, sometimes as wise subject of a king, sometimes as shrewd minister, clever and cunning attendant and many other roles are depicted through various animal characters in the guise of stories as described in the Mahābhārata, the Pañcatantra, the Hitopadeśa, the Kathāsarit sāgara and other famous works.

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