CHAPTER IX

CONCLUSION

Fables are a class of stories where birds, beast and other lower animals are generally presented as characters through which conversation many wholesome advices of great importance are given to the people of the world. The world is a complex dwelling where even the most intelligent and cautious man can step into a world of error or a difficult situation. Therefore, sometimes the advice of wise thinkers is necessary for each human dweller to live a meaning-full life free from danger. The ancient human world (of the world) choose fables as an important medium for communicating noble advices to the people. The significance and importance of the induction of the animals in the fable literature of the world and Sanskrit fables in particular have been discussed quite elaborately in the preceding chapters of the present dissertation.

Stories were probably told initially by elderly persons to children with a distinct motive. In the tales and fables of India, the name of the Grand-father and the Grand-mother is very often associated with the tales and fables naturally created a desired impact on children, but the animal fables of India appear to have produced a greater effect on elderly persons rather than on children. The essence of many Sanskrit fables cannot be easily understood by children and they have yielded greater effect on elderly persons of the society. It is a fact known to all people that lower animal-like birds and beasts cannot think in the same way as human beings and they also cannot communicate wise lessons to men in a human language but the presence of animals in tales and fables or in other world’s animal fables have been gladly and widely accepted by all section of people as a source of aesthetic pleasure.
Fables are a literary art whose prime objective is to impart delight to the listeners or readers. However, the giving of delight is not the ultimate aim or objective of fables. The fables are a source of entertainment and encyclopaedia of the worldly wisdom at the same time.

Animals are considered as a symbol of different sections of the people of the society and sometimes the representative of a hypocrite or a wicked man by the readers of fable literature.

Thus, the ‘blue jackal’ in the Pañcatantra represents a hypocritical gentleman clad in attractive attire.

A vast knowledge saturated with great worldly wisdom related to man’s domestic and social and political life has been transmitted to the people of India through a large number of different animals like the lion, the tiger, the elephant, the jackal, the monkey and the crocodile in fables.

Tales and fables are told in all societies of the world including Central Africa where animals have played their significant part. Some animals are generally known to all races of the world; while some animals are unknown to the people in different parts of different continents.

In Indian fables the animals like the lion, the elephant, the tiger, the leopard, the monkey, the jackal, the crocodile, the ass, the hare and the tortoise play the pivotal role. The reason is quite clear. These animals were commonly found at one time in almost all regions of the country and hence, they have naturally enjoyed a place in the fables and other stories. The same is not the case of other fables of other countries. The tiger, is conspicuously absent from the African continent while lions are still found in abundance in it. It is for this reason we do not read in any African tale any tiger as a character in it.

In the story of the ‘Monkey and the foolish crocodile’ in the Pañcatantra, the monkey is a red macao (Raktamukha) which is not found
in Africa. Therefore, in the story, the Indian Macao is replaced by a baboon, which is commonly found in the African jungle.

Of course, the crocodile exists in African waters, but when the story of the “Monkey and the crocodile” was recast in a new garb in the Central African tale, the crocodile has been substituted by a hippopotamus. The hippopotamus is a herbivorous animal, but it has been presented in the African tale in a different way.

The hare was quite in number in ancient days in Indian jungles. Therefore, this animal is presented as a character in several stories of Tantrākhyāyikā, Pañcatantra, Hitopadeśa, Pañcākhya and some Jātaka tales. In Burma (Myanmar) and in Africa, the rabbit is better known than the hare. Therefore, the rabbit occupies its natural place in many stories of these lands.

The Indian writers were not only fable writers, but also were keen observers of nature. They were perfect naturalists, who keenly observed the behaviour of many animals.

We read in the Abhijnānam Śakuntalam of Kālidāsa (Act-V) that, the cuckoo lays its eggs in the nest of a crow. It is called Parabhṛta for this particular reason.

prāgantarikṣa gamanāt svamapatyajāta.
manyaiddvijaih parabhṛtaḥ khalu paśayanti

The author of Sanskrit fables minutely observes the behaviour of lion, jackal, monkey, crow and some other animals which possess some specialties. These wise writers have nicely utilised these animals in different fables in an intelligent manner to give a perfect idea of different sections of people behaving in a similar manner.
It has been already discussed, that the lion is a majestic animal, which otherwise behaves most decently and hardly erratically. After examining its inherent character the lion has been chosen by fable writers of India as the symbol of the Indian king. Till few years back the lion was recognised as the king of forest and the National beast of India. Now, its place has been occupied by the tiger which remains distributed in almost parts of the country.

The jackal or the fox is a cunning animal. Its cunningness is correctly observed in different countries by the people in its regular behaviours. It can easily steal the village poultry by bluffing their master. In England the fox-hunters found that the fox ran in a zigzag manner by cleverly evading its pursuers. When the jackal hears the yelling of another jackal, it immediately reciprocates by a loud yell. Of course, being a member of moving jungle-horde it actually declares its exact position in the jungle by yelling in return.

Thus, fable writers have nicely utilised this behaviour of the jackal in several stories. The animal is very often described as a clever one in Sanskrit fable which can deceive even a mighty elephant. *The blue jackal* in *Tantrākhyāyikā*, the *Pañcatantra* and the *Hitopadeśa*, however, instinctively responded to the howling of other jackals in the evening.

The hare is also a shrewd animal, but not cunning animal like a jackal. Its cleverness has been rightly observed by modern naturalists. The animal very often evades its hunters. Sometimes it crosses shallow waters while fleeing and sometimes it does not return at all to its old habitat out of fear. The hare has been presented in Sanskrit fables as a great benefactor of the animal kingdom and also its own race.

In the story of *the lion and the clever hare* a clever hare kills an erratic lion by means of a clever trick and saves the entire animal kingdom.
from wanton destruction. It should be remembered here that lions generally
do not kill animals beyond their need. The story of the erratic lion rampantly
killing animals is probably a warning to those persons who mercilessly
destroy the wild animals.

The **monkey** is sometimes described in Sanskrit literature as a foolish
and sometimes as an intelligent animal. Thus, in the story of 'firefly and the
monkey'\textsuperscript{15} and 'Sācimukha and the monkeys'\textsuperscript{16}, it appears as a store-house
of foolishness, but in the story of 'king Candrabhupati and monkeys'\textsuperscript{17} and
also in the story of 'crocodile and the monkey'\textsuperscript{18}, this animal shows itself as
a store house of wisdom and ready-wittedness. But the story-writers of India
have perfectly observed that this animal remains constantly fickle\textsuperscript{19}. This
inherent nature of the animal has been rightly observed by Bāṇabhaṭṭa\textsuperscript{20} and
the author of the *Yasastilaka*\textsuperscript{21}. (already discussed)

The **ass** has established itself as a perfect fool in Indian fables. The
author of the *Pañcatantra*, however, has nicely observed in the fable of
the 'Singer Ass'\textsuperscript{22} that the **ass** instantly forgets the atrocities of man
perpetrated on it and lives a normal life. Men with a similar character can
be easily happy on this earth.

The story of the 'Monkey pulling out the wedge'\textsuperscript{23} which appears
in the different fable works of India clearly proves that their authors have
perfectly noticed this behaviour of the animal which was the cause of its
death in the fables.

Among the birds the **crow** is described in the *Pañcatantra* as the
most cunning\textsuperscript{24} in the bird kingdom. (*narāṇām nāpito dhūrtah pakyinam
caiḥa Vāyasah*).

The crow is a cunning stealer of food. It is also extremely difficult to
shoot down a crow which remains constantly vigilant against its predators.
The authors of Sanskrit fable literature have described the crow as a regular enemy of the owl. The enmity between the crow and owl has been first observed by the author of the *Mahābhārata* and then by Sanskrit grammarians.

In the *Kāśikāvṛtti* of Jayāditya, the author describes these two birds as regular enemies of each other (*Kāśikāvṛtti* 2.49). In the *Pancatantra* the cunningness of the crow is magnified by the author in the *Kākolūkiyam section* of the *Pancatantra*. The crow Meghavarna pretends to be a loyal follower of the owl-king and finally burns down the entire flock of owls in a treacherous manner. In the *Hitopadeśa* also the crow is such a cunning and treacherous animal.

The vulture, *Dūradarśī*, in the *Hitopadeśa* on the other hand emerges as a wise bird and the representative of wise diplomats. The vulture *Dūradarśī* described as a great advocate of peace in the *Hitopadeśa* (War and Peace), which is the aim of every diplomat. The vulture always sits in a majestic manner on the tree-top. It never eats any live creature, and never quarrels with any other bird. This is probably the reason for which it has been chosen as a champion of the cause of peace in the *Hitopadeśa*.

There are very few stories of vulture in the fable literature of India. In the *Hitopadeśa* there is a story of simple vulture which was made a protector of young ones of the members of its race, but the sincerity of the wise vulture invited its own death. The vulture in the ‘War and Peace’ section of the *Hitopadeśa*, on the other hand, is a wise diplomat who tries to establish permanent peace between two warring groups of birds.

This vulture is an example of peace-loving diplomats of modern times. Peace and peace alone is desired by the world and not war. The wise vulture of the *Hitopadeśa* has issued a very urgent message to the peace-lovers of the world in the modern times.
The author of the *Pañcatantra* has utilised even some small animals in his fables nicely for some distinct purposes.

The *fish* is mainly a part of the non-vegetarian diet of a section of people. It has hardly any other importance in the society. But the author of the *Pañcatantra* has presented 'three fish' possessing three different characters. He shows through the character of Pratyutpannamati how a man can save himself from an impending danger in a difficult situation by means of his presence of mind.

The *louse* and the *bed-bug* are two small animals. But they also play an important role in the *Pañcatantra* at the cost of their lives to teach the people that nobody should enter into unnecessary quarrel with its neighbour in this world.

The *crab*, an aquatic animal is generally an animal of a non-injurious nature. It also constitutes a part of the non-vegetarian diet of particular section of the Indian society, but a crab plays a very important role of a saviour of aquatic animals in the famous story of the *Pañcatantra*. The crab grapples the throat of a treacherous crane and kills it. The author of the *Pañcatantra* has a realistic idea of the behaviour of a crab. He says in a poem –

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bajra lepasya mûrkhasya nûrinâm karkaṭasya ca
eko grahamu mînasâm nilîmadya payuryathâ```

that a crab clings to an object very fast and does not release it easily. Crab’s stories are very rare in world literature. There is one story in Lakshminath Bezbarua’s ‘Budhî Āir Sādhu’ or ‘Grand-mother’s tales’ where a crab grasp a tiger’s tail and pulls it severely from inside its hole which terribly frightens the tiger. This story is similar to the story of ‘How the polar bear lost its tail’ found in the North Sea Region.
The turtle is an amphibian animal which is quite commonly found in Indian waters. It also constitutes a food item of many people of India. The timid animal, however, plays some important role in several famous stories of the world. A tortoise ‘Mantharakā’ is an important character in the second book of Tantrākhyāyikā\textsuperscript{40}, Pañcatantra\textsuperscript{41} and first part of Hitopadeśa\textsuperscript{42}, where he acts as a virtuous friend of a deer, a mouse, and a crow.

In the first book of Tantrākhyāyikā and the Pañcatantra and the fourth part of Hitopadeśa there is another story where two swans fly away a tortoise (Kambugrīva) to save its life\textsuperscript{43}.

The tortoise, however, becomes a victim of its own foolishness when it talks in the air. It drops into the ground and is smashed. This fable has been recast into a similar story in ‘Central Africa’\textsuperscript{44}. The story is retold in a different way in Aesop’s fables\textsuperscript{45} where an eagle lifts a tortoise to the sky. The tortoise wanted to fly in the sky like the eagle. The eagle dropped into space, and it fell on the ground and died. In a French story viz. ‘the higher the rise, the lower the fall’\textsuperscript{46}, a tortoise reaching a vast space suddenly was stunt and the eagle dropped it out of anger on the earth for not replying to its questions. Here the silence of the tortoise is described as responsible for its doom. In the story of the Pañcatantra, the talkative tortoise reaped its reward for senseless talking.

The frog is a simple and an innocent amphibian animal which dwells mainly in water. In one story of the Grimm’s tales\textsuperscript{47} and in a Korean Tale a frog appears to be an active and intelligent animal. In the first book of tales a frog ‘lifts a ball’ accidentally drop by a lady into a well and return it to her. In this way the frog becomes a friend of the lady.

In the Korean Folk tale\textsuperscript{48} a frog marries three princesses in succession by playing a trick on their family. The eldest princess and her
second sister try to kill the frog moving in a marriage procession but the frog intelligently escapes its death. In the *Tantrākhyāyikā* , *Pañcatantra* however, frogs behave as simple animals not playing an important role in the stories concerned except in one instance. The authors of these two fable works nicely observe that frogs find a pleasure to ride on any harmless floating objects. Thus in the *Tantrākhyāyikā* and the *Pañcatantra* frogs ride even on the back of seemingly innocent venomous serpent.

**Instinctive behaviour of animals**

We have shown in a previous chapter of our present study that certain birds and beasts behave in a specific manner in certain specific circumstances. It is not our intention to reiterate our earlier views in the present context but to discuss the reason for such behaviours of birds and beasts. We have read that in the *Pañcatantra* that a mighty lion grew suddenly angry of another lion in a well which was actually its own reflection.

This is a natural behaviour of a lion that a lion being a powerful and valiant animal cannot tolerate another animal of its class near its habitat. It naturally reacts the presence of the other animal on the spot. We have also found in the *Pañcatantra* that a dog *Citrānga* which left for a foreign land was constantly attacked and bitten by other dogs in the land. There is a distinct reason as in the previous case of such behaviour of dogs. Animals have always a strong sense of possession of their own territory. When a new incumbent enters into the territory of another dog or a tiger or any such animals the original possessor of the land strongly reacts. It considers the incoming of the new animal as an encroachment on the territory and chases it. The dog very often scratches the ground with its nails in order to year-mark the boundary of the land and warning the intruder against any violation of the territory. A fox or jackal is in fact, a species of a wild dog.
When a jackal enters into a locality at night the dogs dwelling there chase it away as we have noticed in the - 'Blue jackal'\textsuperscript{57} for the said reason in the \textit{Pañcatantra}.

The crow and owl have been described by Sanskrit writers as permanent enemies of each other. There is probably a similar reason of enmity in this case also. Crows take shelter in trees at night. Owls become powerful in the night. The owl probably thinks the sleeping crows as intruders into their habitat and the quarrel starts between the two races. The quarrel between these two birds is describes for the first in the \textit{Mahābhārata}\textsuperscript{58} and the \textit{Pañcatantra}\textsuperscript{59}. But modern naturalists are totally silent regarding the enmity of the two birds.

The mongoose is the natural enemy of the snake. Modern naturalists have readily recognised it. Their enmity is quite natural. The mongoose and the serpent\textsuperscript{60} are two powerful adversaries when a fighting takes place between them. The mongoose naturally overpowers the enemy, because it can easily move in an intelligent manner. The mongoose can tolerate a heavy dose of cobra's poisons. Therefore, it is not harmed even if it is accidentally bitten by the cobra.

**Animals and the Indian culture**

Sanskrit animal fables have incidentally brought to the notice of readers some important facts regarding the cultural life of India. It has been found in the different stories of the \textit{Tantrākhyāyikā} and the \textit{Pañcatantra} that fish, crabs and the meat of turtles were regularly relished by a section of Indian people. This is clear particularly from the story of the 'Three fish' and the 'Two swans and the turtle' in the \textit{Tantrākhyāyikā}\textsuperscript{61} and the \textit{Pañcatantra}\textsuperscript{62}.

In the \textit{Pañcatantra}\textsuperscript{63} and the \textit{Hitopadeśa}\textsuperscript{64}, there are references to hunters who generally belong to aboriginal tribes. This hunters killed deer,
boars, birds and other animals which they probably sold in the market for meat-eaters of their age.

The Tantrākhāyikā and the Pañcatantra present an interesting story of 'A Brāhmaṇa and Three Knaves'. The Brāhmaṇa in the story carried a goat on his shoulder to perform animal sacrifice in the month of Māgha. It shows the animal sacrifice was current in the Indian society in the age of these two works. The animal sacrifice is practically a legacy of the Vedic religion. In the post-Vedic period, the goat was mainly sacrificed before different gods and goddesses.

In the story of Krathanaka, the camel we again read that certain five nailed animals are abhakṣya or non-eatable. Further, it has been said that the flesh of the crow and the food partly enjoyed by a dog are unfit for human consumption.

We hear in the story of the ‘Brāhmaṇa and Knaves’ that a dog is an untouchable animal. When a man touches the dog, he purifies his body by bathing in the river or a pool or a lake. It has been clearly stated in the Pañcatantra:

“śvāna kukkuṭa cāṇḍālāḥ samśparśah prakīrtiḥ
rāsabhoṣṭrau viśeṣeṇa tasmāttātraiva samśpṛṣṭe

It further says-

“yāḥ spṛśedrāsaḥbhāṃ marte jñānādajñānato ’pi va
sacailam snānamuddhiṣṭam tasya papapraśāntaye

While describing the cultural life of India in the fable literature we may point out to an important fact regarding certain drinks of ancient Indians. Thus, in the story ‘Haridatta Brāhmaṇa and cobra’, the poor Brāhmaṇa offered a pot of milk to a cobra regarding as the guardian-spirit...
of his field. This shows that even many poor men of the village were not deprived of this health-giving drink in those days.\footnote{71}

The author describes that sometimes hired labourers were engaged for a certain period to look after their animals including the camel.\footnote{72} It is said in that story that a section of people probably in Gujrat drank the milk of camels also though the cow’s milk is generally drunken in India.

In the story of ‘King Candra and the monkeys’ in the Pañcatantra\footnote{73} we read that the burning wounds of horses were treated with monkeys’ fat in ancient India as directed by śālihotra śāstra.\footnote{74}.....

\begin{quote}
“kapīṇām medasā doṣa bahnīdāha samudbhavah
aśvānām nāśamabhāyeta tamah sūryodaye yathā”
\end{quote}

Regarding the Samskāra related to a deceased person also there are occasional references in the Pañcatantra stories. In the First Book of the Pañcatantra\footnote{75} the servants of the merchant ‘Vardhamāna’ falsely reported to their master about a live-bull (Sanjīvaka) that the bull was dead and its Vṛṣotsargah had been duly performed. Vṛṣotsargah\footnote{76} is an elaborate and costly affair. The śrāddhakartā should pay even for the loss of a hair of the bull or the cow in this religious affair.

Again in the story of ‘the Haridatta Brāhmaṇa and the cobra’ in the Pañcatantra\footnote{77} there is a reference to the custom of the burning of the dead as practised by the Hindus (kāṣṭha samcayaih samskṛtah).

The author refers to this custom in the following sloka:

\begin{quote}
“citikām dipitām paśya phaṭām bhagām mamaiva ca\footnote{78}

bhīnnaśīṣṭā tu yā prītinā sa snehena vardhate”
\end{quote}

It has been already discussed that most of the animals in the fable literature of India possess a symbolical meaning. It is through the
symbolical animal the author of the fable literature imparts a vast wisdom related to men's personal, domestic, social and political life. Of course, some animals in some fables do not possess any symbolical significance as it has been noticed in the case of the goat carried by the Brāhmaṇa which was exclusively meant for sacrifice.

It has been stated above that the fable literature of India is a vast store-house of practical wisdom, which is necessary even to the modern man. In the context we can refer to one instance. It is the rat making friends with a wild cat in the Śāntiparvan of the Mahābhārata.

This cat is a symbolical representative of those kings or diplomats who enter into a timely alliance with a powerful king or ruler when he is surrounded by strong enemies. Such an alliance or friendship does not last long. The friendship loses its all importance when the difficult situation tied-over.

Now a question may be raised as: “Why are animals at all introduced in fables or tales while they cannot think of or express lofty ideas to the people like man?”

There are two distinct reasons for this. The first reason is that the introduction of animals in fables imparts a great entertainment to the readers which they relished greatly.

All intelligent readers can easily understand that animals playing roles in tales and fables are symbolical representation of different strata of the people in the society. The literary art of presenting animals in stories in the above manner is practiced even today in some most modern literature. In this context we can easily refer to George Orwell's "The Animal Farm" where two hogs fight between themselves for supremacy. These two hogs are the symbolical representatives of Joseph Stalin and Leon Trotsky.
the political quarrel between the two Trotsky was ousted. He was killed by an assassin in Mexico.

An important motive behind such allegorical writings as the “The Animal Farm” and also many fables of the world is to focus the attention of the readers to many drawbacks of social and political systems and men with objectionable characters through satire.

Therefore, some writers adopt an allegorical method to presents some social or political truths through animals also. This is a covert method of presenting ideas to the people without antagonising the rulers of the country or other people. In Nikolay Gogol’s “Cloack” there is such a covert criticism of the Czarist administration, which was otherwise impossible in those days under the autocratic rule of the Czar. In the story of ‘Reynard, the fox’, and the ‘blue jackal’ in the Pañcatantra, there is such a hidden motive of the author. In fact, the satirical story of the ‘blue jackal’ is more attractive than a straight criticism of social hypocrites. In the story of ‘the old merchant, the young wife and the thief’ in the Pañcatantra, there is such a satire. Readers will wonder to think what a vast storehouse of varying practical wisdom, keen power of observation and men of extraordinary creative genius the writers of Sanskrit fable literature were, who wrote the stories of the ‘blue jackal’, ‘the old merchant, the young wife and the thief’ and the story of ‘the clever monkey and the foolish crocodile’ and many other stories where men and women also a share. Very few stories of wisdom like the story of the ‘mouse daughter’ and the ‘twin parrots’ have been written by any storywriter outside India.

We have discussed above some important points regarding the place of animals in Sanskrit fable literature. It may be noted here that we generally observe a more powerful or robust animal as less intelligent than a smaller and apparently weaker animals.
This is a striking feature not only in India's tales and fables but also the fable literature of other countries also. In Indian stories the jackal and the hare always gain the upper hand in a diplomatic game with a lion or elephant or elephants. In the Western literature, the polar bear is deceived by a jackal, and a squirrel deceives and frightens a lion and other big animals in a Central African tale.

The animal fables of India presented in the Tantrākhyaśikā, the Pañcatantra and the Hitopadeśa and such other works have earned a world-wide repute. Many of these fables have been translated into many other languages of the world, and many of them have been recast in a new-garb in different countries.

In all these fables, the writers have gained a wide popularity and love and admiration. Many fables of the Pañcatantra have enjoyed a high adoration in the world and have reappeared in a new garb in many countries. The story of the contemplative Brāhmaṇa aspiring to become a rich man with the help of the pot of Saktu powder has given rise to a new phrase in English literature i.e. counting the chicken before they are hatched. The story of Jajñyāvalkya9 (Salamkayana in some versions of the Pañcatantra) seeking the fittest has been retold in Korea and Myanmar in different ways. We find, again, some parallels of a few fables of the Pañcatantra in other languages. Thus, the fable of the monkey and crocodile has assumed the form of the clever rabbit and the crocodile in a Burmese folktale91. The new version of the Sanskrit fable in the collection of Central African tales has been already referred to by us in a previous context.

Fable writing is a great literary art. Indian authors of fable literature had nicely cultured this art and applied them in their works. A fable or a tale is not a successful product of a writer unless it can create interest in the
minds of readers and listeners. India’s storytellers and particularly the authors of the *Pañcatantra* and the *Hitopadeśa* have not only presented their fables in a simple and easily understandable language, but also they have narrated them always with a touch of humour which delights all categories of readers easily. This humour method is not lacking in many fables even in a gloomy situation as we noticed it in the story of ‘the monkey and the crocodile’. It has not affected the beauty of the stories in any way, but has enhanced it due to the successful method of the storyteller. There lies the greatness of these authors.

The writers of Sanskrit fables, particularly *Vijñu Śarman* the writer of *Pañcatantra* has laid an adequate and appropriate emphasis on a very important fact that a proper practical knowledge is essentially necessary for all men and women to live a meaningful life on this world of realities. The *Pañcatantra* clearly shows through the characters of four highly educated ‘*wise-fool* Brāhmaṇas’ that the lives of such fools without knowledge of the practical world are useless. The female jackal in the *Pañcatantra*, which teases the infidel woman who is cheated by the cheat and left naked on the river-bank, also teaches this lesson to the woman.

Sanskrit fable literature is a vast treasury of knowledge. Animal fables of the *Tantrākhyāyikā*, the *Pañcatantra*, the *Hitopadeśa* and the *Pañcākhyānaka* alone can be treated as the encyclopedia of worldly wisdom. These works of fables deal with the characters and psychology of a vast section of people of all stratas of the society. Their authors observed the behaviour of animals and men quite perfectly and presented them mostly through animal stories.

Fables are a kind of literature. The primary function of literature (Kavya) is to give delight to its readers or listeners. But literature also teaches many important lessons through its entertaining medium. Children
find a deep interest in fables, as they appear as something new to them and gradually learn many valuable lessons from the fables. Mature men and women, on the other hand, gather useful lessons of life from their figurative meanings. Thus, animal fables serve a beneficial purpose to both the young and the old.

We are living today in a most modern world of scientific inventions and scientific developments. Our life style, our thought, our culture has changed a great deal under the impact of the scientific revolution. But even in the present-day world, the animal fables of Sanskrit have not lost their importance. We have discussed the utility of these fables in the modern perspective in a preceding section of the present study. The didactic valuables of these animal fables have a universal appeal to the people of all generations of all societies. The message of peace issued by Duradalari will still appeal to millions of people living under the thunderous cloud of impending wars all over the world.

Thus, we can safely conclude that the 'animals in Sanskrit fable literature' is of immense importance for the scholars and researchers and other readers both young and old even in the modern age.

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36. *The Pañcatantra (K) BK.-I. St. 7. P.44.*
37. *(a) The Pañcākhyānaka (H) BK.-IV. Sloka. 9 P.229.*
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38. *‘Budhi Āir Sādhu’-By Laxmi Nath Bezbarua. St.7, P.862.*
40. *The Tantrākhyāyikā (H) BK.-II,Frame story P.54-61. BK.-I St. 11 P.36.*
41. *The Pañcatantra (K) BK.-II Frame story P.106. and BK.-I St. 13 P.66.*
42. *The Hitopadeśa (k) Pt.-I. Frame story P.18 and Pt.-IV St. 1 P.87.*
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45. *Aesop Fable -- St. 109. P.163.*
46. *India in the age of Pañcatantra. By- Dr. A. C. Barthakuria. P.-18.*
47. *Grimm’s Tale-St. 1 P.47 (The Frog King or Iron Henry).*
48. *Folk Tale From Korea. By Zong-IN-SOB. St. 76. P.175.*
49. *Pañcākhyānaka (H) BK. IV St No 1 P. 231.*
50. *(a) Pañcatantra (K) BK. IV St No 1 P. 194.*
   *(b) Pañcatantra (K) BK. I St No 15 P. 69.*
51. *Tantrākhyāyikā (H) BK. III St No 10 P. 116.*
52. Pañcatantra (K) BK. III St No 12 P. 173.
53. Pañcatantra (K) BK. I St No 8 P. 46.
54. Pañcatantra (K) BK. IV St No 17 P. 225.
55. The Book of Indian Animals - S.H. Prater
56. The Book of Indian Animals - By S.H. Prater P. 123.
57. The Pañcatantra (K). BK. I. St. 10. P.55.
59. Pañcatantra (K) BK. III. 'Kākolūkiyam' - (Frame story).
60. The Book of Indian Animals, By S.H. Prater P.98.
61. The Tantrākhyāyikā (H) BK. I. St. no. 11. P. 36 and St No 12 P.37.
62. Pañcatantra (K) BK. I. St. no. 13. P. 66.
63. (a) Pañcatantra (K) BK. II. Frame story. P-97. and St. 3. P.111
(b) Pañcākhyanaka (H). BK. III. St. 8. P.200.
64. Hitopadeśa (K) BK.-I Frame story. P.5 and St. 6. P.24.
65. (a) Pañcatantra (K) BK. III. St. no. 3. P. 152.
(b) Pañcākhyanaka (H). BK. III St. 4. P.194.
(c) The Tantrākhyāyikā (H) BK. III St No 4 P. 104.
66. Pañcatantra (K) BK. I. St. no. 11 P. 59.
67. Ibid- St. 11 P.62.
68. Ibid- Sloka. 297.
69. (b) Pañcatantra (K) Bk. III St No 3 P. 152, Sloka. 116 and 118 . P.153.
70. Pañcatantra (K) Bk. III St No 5 P. 157.
71. India in the Age of Pañcatantra. By Dr. A. C. Borthakuria. Ch. IX. P.164.
72. Ibid.
73. Pañcatantra (K) Bk. V St No 9 P. 245.
74. Ibid- Sloka. 75. P.247.
75. Pañcatantra (K) Bk. I. Frame Story. Page-6
76. Ibid. Notes. 19. P.265 (Vṛṣotsargah) the letting loose of a bull. When a person is dead, a bull is set free as a part of the obsequial rites, to wander unchecked over the earth.
77. Pañcatantra (K) Bk. III St No 5 P. 158.
78. Ibid- Sloka. 131 P.157.
79. (a)Pañcākhāyaṇaka (H). Bk. III St. 4. P.194.
(b)Pañcatantra (K) Bk. III St No 3 P. 152.
80. The Mahābhārata Ch. 138 (Śāntiparvan).
86. Pañcatantra (K) BK. I St No 10 P. 55
88. The Pañcatantra (K) Bk.IV, Frame story.
89. Viṣṇu Śarmā, "The Pañcatantra" by Chandra Rajan, Bk.III, St.no.13, P-325.

90. Ibid.

91. Burmese folk tale, by Maung Htin Aung St.no.5, P-12.

92. Viṣṇu Śarmā, "The Pañcatantra" by Chandra Rajan, Bk.V, St.no. 2, P-402

93. Ibid(K) Bk.IV, St.no.11, P.215-217

94. The Hitopadeśa(K) Pr.III and IV, (Chap.-Vigraha and Sandhi)

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