Animals in Sanskrit fable literature are an important subject of academic research and it can be of immense significance for its readers if it is appropriately presented to them. The subject can be highly interesting, useful and absorbing for the researcher and also its readers if the deeper significance, literary excellence, practical utility and didactic values of the stories incorporated in the Sanskrit fable literature of this land are critically examined and properly exposed to the readers. The present attempt has been made in this direction with a noble motive of benefiting the academic circle through the dissertation under our present consideration and satisfying their intellectual need in time.

In zoological science, the word ‘animal’ has a wide meaning and includes all living beings.

In the fable literature, which is a kind of didactic literature teaching many important lessons of life, generally birds and beasts play the most important and significant role, which is naturally not an exception for Sanskrit fables of India. It is for this reason; we shall lay a special and appropriate emphasis on bird and beast stories as demanded by the need of the present dissertation. We shall, however, refer to the few stories where human beings are exclusively involved also wherever it will be felt necessary.

The proposed study will be a comparative one. It is for this reason we shall briefly present the essence of many important fables of Europe, America, Central Africa and Asia which also play a significant role in World’s fables literature like the fables of ancient India. Sanskrit, fables of...
mainly confined to the Tantrākhyāyikā (the earliest version of the ur-Pañcatantra), the Pañcatantra (Textus Simplicior), the Hitopadeśa, the Bṛhatkathā of Guṇāḍhya and its later versions like the Kathāsarit sāgara and the Pañcākhyaṇaka of the Jaina writer Pūrṇabhadra. It should be noted here that though the Mahābhārata is an epic, it also presents many fables particularly in the Śāntiparvan. These fables will be incorporated in the present research.

The fable literature of the world has a long, ancient background. Like the story-tellers of India, many story-tellers in Europe, America, Africa and Asia whose names are not known to the people of the world have handed down many excellent fables for the benefit of both young and the old man alike. One important fact regarding the authorship of Sanskrit fables is that the names of the writers of different fable literature are clearly mentioned in them.

The fable literature of the world enjoys an esteemed position in world literature like the Sanskrit fables of the Pañcatantra. There are many similarities and dissimilarities between animal fables in Sanskrit and fables in other countries of the world.

Sanskrit animal fables have occupied a very significant position in world's fable literature. They have made an important contribution to the development and popularization of the fable literature of the world. A comparative study of India's animal fables and those of other countries have shown that Indian writers have perfectly competed with other writers of the world in this field; and even excelled them on different occasions. The great popularity of the Pañcatantra in the world has given rise to many stories on the model of several stories of it.

We shall give a brief idea in our present discussion of many fables of different countries while initiating a discussion on Indian fables in order
to make the study an interesting, informative and comprehensive one from the modern angle of research. We shall try to show in the course of our discussion that there are many parallel fables in other countries also and some of them are modeled on animal fables of India popularly found in the Pañcatantra.

In this context, we can refer to the fable of 'the sage and the mouse-daughter' and the fable of 'the monkey and the crocodile' which have registered themselves in the history of world’s fables as great products of creative art of great writer of India.

The story of the 'blue jackal' is equally interesting as 'Reynard the fox' in European literature.

It is a fact universally known that birds and beasts cannot think and talk like human beings. But stories are put in their mouths; they draw a universal interest throughout the world. We shall refer to some animal fables of the Western world and Asia which are intimately related to our present topic of dissertation in one way or another.

‘Literature begins with the telling of a tale’

**Folk literature** or oral tradition is the traditional knowledge and beliefs of culture that are transmitted by word of mouth. It consists of both prose and verse narrative poems, and songs, myths, dramas, rituals, fables, proverbs and the like. These are some forms of folk tales under which fable is an important part.

Story telling is an art and can be traced back to primitive stages of man’s development, which lived in thick forests and in close contact with nature. The tale was living roots in a soil that is as fresh today as it was at the time of the earliest civilizations. Story telling, therefore, presupposes a state of primitive civilization with a fairly settled life and some leisure. Therefore, it is to be traced back to the agricultural stage in the development.
of man. It is natural, therefore, that our folktales should deal in a large measure with village life. The taste of a good tale is only in the extent to which it engrosses. The credit for keeping folktales alive should go to the old grandmothers who have preserved them by continuous narration.

**Fables** can be described as a didactic mode of literature. Teaching by the use of fables is a very ancient mode of instruction to be traced in a greater or lesser degree in the history of all-national.

Animals play a large role in all popular tales. They appear in myths, especially those of primitive peoples where the culture hero often has animal form, though he may be conceived of as acting and thinking like a man or even on occasion, of having human shape. This tendency toward ascribing human qualities to animals also appears when the tale is clearly not in the mythical cycle. It is such non-mythological stories that is to be designated by the simple term — “Animal-tales”. For the teller of folk-tales today as in the past, as well as among the most primitive tribes, the worlds of the human and of the animal are never apart.

The animal-tales are designed usually to show the cleverness of one animal and the stupidity of another, and their interest usually lies in the humor of the deceptions or the absurd predicaments the animals stupidity leads him into. *The American Indian series* of stories of coyote and popular European cycle of the fox and the wolf, best known in America as the tales of ‘Uncle Remus’ are the outstanding examples of this form.

The American Indian tales are worthy of study as the most important literary expression of this large group of aboriginal peoples. Not only do these stories exemplify for us the problems of invention, dissemination, growth and decay of popular tradition, but they also give us opportunity for basic studies in the narrative art proper to the oral tale.
The medieval bestiaries, ostensibly scientific works on animals, actually used beasts, both real and imaginary as vehicles for understanding Christian truths. Unlike the fables, animals in the bestiaries do not talk. What the two literary forms have in common, however, is that the stories of the actual animals are secondary to their purpose of teaching moral lessons. More than two hundred years after the colourful, metaphorical animals of *Le Roman de Renart (Reynard, the Fox)* began to have an impact on the medieval imagination.

"The Fables from Russia" is a famous book of fables by a renowned Russian author named Ivan Krilov. All the great fables are good stories, worth telling for their own shakes. But they are something more than that. They have a moral wrapped up in them. They teach something that we shall know.

Fables are very often stories of animals, but the author of a fable does not set out to tell us about natural history, but human history and human nature.

Krilov’s fables show a wonderful knowledge of the ways and thoughts of the Russian people. His stories delighted the Russian people and passed quickly by word of mouth to those who could not read for themselves.

In China the full development of fable was hindered by traditional thought that prohibited the Chinese from accepting any notion of animals behaving and thinking as human beings. In the Chinese folklore a frog married a prince. The frog was a non-earthly creature. The story ‘Ass in Panther’s skin’ is a famous tale in India. A similar story is found in the China also. In China the monkey established itself as a foolish beast.

In Japan the 8th century histories *koji-ki* ("Records of Ancient Matters") and *Nihonshuki* ("Chronicles of Japan") are studded with fabulo
many on the theme of small but intelligent animals getting the better of large and stupid ones. The form reached its height in the Kamakura period (1192-1333). In the 16th century, Jesuit missionaries introduced *Aesop's fable* into *Japan* and their influence has persisted into modern times.13

The Indian tale *A Bridegroom for Miss Mouse* is an interesting tale. In this tale of the *Pañcatantra* the girl rejects all the great gods and marries a mouse. In Japan also a mole had a beautiful daughter and the mole daughter rejected the sun, the sky, the clouds, the winds, the riverbanks and at last take a mole as her bridegroom. Like the (Indian tale) *monkey and the crocodile* in the *Pañcatantra* a similar story is found in the Japanese folk tales also. Here, the monkey cleverly saved his life due to its presence of mind from its sure death. In Japan there is another tale where the monkey cannot bear the heavy load on his back for which he flees from his wife.

Tales are closely related to stories told in the neighbouring countries though they are moulded in their respective styles. If we take a close look, then we will see that “*The Tiger and the Persinamon*” (Korean tale) is undoubtedly the monster called “*Toraokame*”; or “*Tiger-wolf*” in *Japanese* story of similar type; this story may well have been introduced into *Japan from Korea*, as the *tiger* is not found in Japan; and a modified form of the word *wolf* has been added. This type of story seems to be originally derived from “*The thief, the monster and the monkey*” — No 9 of the volume of the “*Indian Pañcatantra*”; in which the central figure is the man eating *Monster*– “*Rākshasa*”. Therefore, an Indian origin may be postulated for certain *Korean tales*.17

Among Korean tales, there are some excellent animal fables. In one such fable, a jackal saves the life of a simple man from a tiger. The fable teaches that all men should remain aloof from treacherous and injurious men.
In Burmese Folk Tales there are many tales of which Jātaka tales are also included with some moral or religious background adapted from Sanskrit and Pali sources. It is seen that most of the Burmese folk tales are originated from native tales.

There are several animal fables apart from other tales in the collection of Burmese folktales utilized by us. One such fable is the stupidity of the stupid rabbit which tried to cheat a banana-seller and died in his hand.

The Magic Drum of W.F.P. Burton is a collection of many excellent tales that have been told in Central Africa. Some tales are borrowed from Indian origin and written in a different way according to the different needs of other countries. Thus, the Hippopotamus and the Baboon in the Central African Tales is a new version of the monkey and the crocodile story of the Pañcatantra. The counterpart of Indian hare is the rabbit in Western folk literature. Thus, the rabbit appears in many stories of Burmese and Central African tales also.

The Folk Tales of Thailand has a lot of affinity (resemblance) with those of India. This is so because the Thais have kept up many Indian traditions, which we have lost or are losing.

One main source of the folk tales in Thailand is the Buddhist and Jain Jātaka stories; the mythological tales and parables in India. Thus, the animal fables in the folk tales of Thailand and India bind us more closely.

Folk Tales of Philippines also introduces another motif common to Asian tales is a clever person or animal triumphing over the conceited ones. ‘Marcela the King, the Turtle and the Monkey’ and ‘The Clever Monkey and the Crocodile’ that have the resemblance with Indian animal tales, where moral lightly conveyed (Basically Indian in plot and characterization).
While studying about the tales of other lands it is observed that in the *Tales of Eastern Lands*\(^{26}\), at least forty tales and legends from ten Eastern lands namely Burma, Sri Lanka, India, Pakistan, Vietnam, Malaysia, Indonesia, Philippines, China and Japan were written specially for the young, and many of the tales have morals and depict sayings. For it is through the fascinating medium of storytelling that people down the ages have tried to pass on the wisdom and experience of life from generation to generation.

In most of the stories of *Tibetan Tales*\(^{27}\), the greater part belongs to be class of animal fables are old acquaintances under a new guise. There are similar stories with animal characters which are closely resembles with the fables of *Pañcatantra* the famous Sanskrit fable literature of India (such as *"Blue Jackal"*, *"Ass as a signer"* *\(^{28}\)* etc). Moreover, the story of the ‘ass’ which insists upon signing at the wrong time and so is caught trespassing, and is punished has made its mark in *European literature*. Again, the *‘blue jackal’*\(^{29}\) is one of the disguised animals about which many fables are current in the West. In *Tibetan* folktale *‘The Monkey and the Moon’*\(^{30}\), a band of monkeys saw the reflections of the moon in the water of the well and thought that the moon had fallen into the well. So they wanted to get it out. But unfortunately, the monkeys tumbled headlong into the well due to their foolish act.

Like *Pañcatantra*, the animal fables of Aesop also instruct the reader in worldly wisdom. But they were not written for any *Prince* but for the *Common Man*. They warn us against many evils and evil doings. For example, the fable *The Wolf and the Lamb* warns us against dictators and tyrants\(^{31}\).
**Aesop's Fables** exerted a significant influence particularly on *Marie de France*, who brought this genre out of the monasteries and to the wider society in the early twelfth-century.

The western tradition of the fable effectively began in Greece with tales ascribed to Aesop, almost certainly a legendary figure. The *Aesopian fables* emphasize the social instructions of human beings, and the morals they draw tend to embody advice on the best way to deal with the competitive realities of life.

At least twenty-three fables of Aesop are of Indian origin, among which the *Ass in Lion's Skin* and *The Milkmaid* are famous.

While studying the origin and history of the *Complex Tale*, it is found that in the *Ocean of Stories* a Sanskrit collection brought together in the twelfth century but based upon much older material, there appear as probable originals of the European oral tradition. From various literary sources in India the incidents have been taken and unified at some point before they entered into the oral tradition of the west. Whatever may be the ultimate source of the stories, in the *Thousand and One Nights* several old (oriental) folk tales are found in that work in much the form in which these stories first reached European tellers.

The *Alifu-Laila* or *One Thousand and One Night* of Arabia is a very famous book of stories mainly written in the style of a novel. Though human characters mainly dominate the book, animals like the whale, the monkey and the cock occasionally play a significant part in many of its stories.

Another popular work on animal-tales is *Jātaka*, which is a collection of religious stories told by the Buddha. The *Jātaka* tales are regarded as historic in the third century B.C. as the oldest collection.
folklore extent. It is a storybook in which animal and human beings act as characters.

We find *Jātaka* stories in *Medieval* and modern *European* literature, such as that of the robbers and treasure in *Chaucer’s Pardoner’s Tale* (Jat.48), or of the *Ploughshares Eaten by Mice* (Jat. 218) and the *Tortoise and Geese* (Jat. 215) among *La Fontaine’s fables*. These tales can be proved to have spread over *Europe* through literary channels.

Besides these, there are ancient collections of fine stories in the Indian vernaculars. The stories of *Pañcatantra* and *Hitopadeśa* are such collection of fables which are to be chewed and digested. Both of these works have stood the test of time and have been read, recited and enjoyed all over the world. It has penetrated practically all the literature of the countries in *Europe, Southern* and *Western Asia*. The story of the migration of *Indian tales* from *East* to *West* is more wonderful and instructive than many of these fairy tales themselves. The work, is therefore, not for a time, but for all times.

**Definition of Animals and their comparison with Human**

“*Animals are God’s gift to mankind*”.

The word Animal denotes all kinds of living beings including the insects, reptiles and human being also. The term ‘animal’ is used to designate all living organisms, which cannot be described as plants. But in popular usage the word ‘animal’ has acquired a more restricted meaning. It is applied to Mammals, to that single class within the Animal Kingdom comprising animals that nourish their young by milk.

Animal in *Zoological Science* denotes bipeds, quadrupeds, reptiles and even insects. *Salim Ali* defines birds as feathered biped while other
scientists have described them as glorified reptiles, because in the prehistoric eras the swift movement of reptiles, gradually created the flying animals. Birds are the best known and the most easily recognizable of all animals.

The term animal is often used for four legged creatures mainly belonging to the group of mammals. Mammals are the most important ‘animals’ in the world. They are stronger and more clever than other kinds of animals.

According to Oxford Advanced Learners Dictionary (Indian Edition) the ‘animal’ is defined as living that can feel and more voluntarily. Men, dogs, birds, flies, insects, fish and snakes are all animals.

However, in the present dissertation, the word ‘animal’ has been used in general or popular way to mean quadruped, feathered biped, insects etc. Many insects have been described as small animals in Sanskrit literature.

In most of the best known fables of India and the world, animals like the lion, the tiger, the rabbit, the polar bear, the jackal and the elephant play the dominant part. But man also plays a role side by side in many of them. In some stories of the Pāñcatantra, the Pañcakhyānakā, Mesopotamian fables and a few tales of Korea and China, the characters are exclusively human-beings. All the stories in this context are not fables. Thus, the story of ‘the old merchant, the young wife and the thief’ in the Pāñcatantra cannot be treated as a fable, which deals with complex sex-problems. But there are other stories as the ‘Onion thief’ in the Tāntrikhyāvikā, the story of ‘Dharmabuddhi and Pāpabuddhi’ in the Pāñcatantra, and the story of ‘the four wicked man and the merchant’ in the collection of Burmese folktales (utilized by us in the present study) are pieces of excellent fables impregnated with great didactic values. The story of ‘the barber and..."
Digambara monks in the *Pañcatantra* is also a similar fable where greed is described as a great enemy of man.

**Forms of Folk Tale**

Before describing about the fables and other tales of the world, we have to discuss about the forms of folk tale under which **fable** is an important part.

One of the major forms under the folk-literature is the **Folk-tale**. It is a traditional prose tale or a story in prose which has been handed down from generation to generation either in writing or by word of mouth need not always have been oral. A folk tale travels with great ease even though language boundaries because, it is characterized by a simple formula and by narrative motifs rather than by its verbal form. Folk-tales have also travelled from culture to culture and into and out of written literature.

It will be recalled here that the art of story telling arouse out of human desire for self-expression and because of this nature, he is compelled to tell others his experiences, and such experience is fashioned into various forms of literary-art. Some take the form of the tale, the parable, the satire, the allegory, the myth, the marchen, the gest, the Anecdotes, the legend, the Novella, the Fairy tale, the proverb and the fable, etc.

In the following paragraphs some of the important forms of folk tales are noted below:-

A **tale** is a story. It is founded on facts and is accepted by the imagination. It need not contain a moral lesson. Its main purpose is to delight the reader and therefore is replete with action and romantic love, leading to exciting adventures in a common theme. The best examples of this category are the *Brhatkathā* and the *Arabian Nights.*
The word 'Parable' comes from the Greek 'Parable' meaning "Setting aside". It suggests a juxtaposition that compares and contrasts the story with a new idea. It is a designed use of language purposely intended to convey a hidden meaning, other than that conveyed by the words of the story.

A 'Satire' is a work intended to arouse ridicule, contempt or disgust. It abuses the follies of man and his institutions and is aimed at the correction of mal practices by inspiring both indignation and laughter with a mixture of criticism and wit. Examples are the Rape of the Lock by Alexander Pope and Gulliver’s Travels by Jonathan Swift.

The term 'allegory' suggests a more expanded use of deceptively and oblique language. It is a manner of representation in which a person, an abstract idea or an event stands for itself and for something else. The surface or extended meanings involve moral or spiritual concept more significantly than the actual narrative itself. 'The Gulliver’s Travels' by Jonathan Swift and the "Pilgrim’s progress" by John Bunyan are the best allegorical works.

'Myth' is an old story, which explains the religious beliefs of a race or a people. It is laid in ancient or pre-historic times and deals with gods and sacred beings. “In terms of narrative”, says Northrop Frye, “Myth is the limitation of actions nearer at conceivable limits of human desire.”

Perhaps the most frequent of all concepts to be met when one studies the folk-tale on a worldwide basis is that which the Germans call Marchen. It is generally considered as fairy-tale or household tale.

A marchen is a tale of some length involving a succession of motive or episode. It moves in an unreal world without definite locality or definite character and is filled with the marvelous. Marchen usually begin with a formula such as: ‘Once upon a time’ – Setting the story in an indefinite time.
and place. The German collections the Grimm's *Kinder-Und Hausmarchen* that contains the stories like "Cinderella" is considered as the typical Marchen or wonder tale- popularly known as "Grimm's Fairy Tales".45

Near to the Marchen in general structure is the Novella. Generally realistic complex tales are called Novella. Many depict cleverness and wisdom, the stories are not reworking of known fables or myths and they are lacking in weight and moral earnestness.46 The 'Adventures of 'Sindbad the Sailor' form such a 'Novella'.

A *legend* is a traditional oral-narrative containing remarkable or supernatural elements that follows a pattern. Legends deal with persons, places and events. Formerly, the term legend meant a tale about a saint. Legends resemble folk-tales in content; they are associated with a particular locality or person and are told as a matter of history. In other words legend accompanies people through life.48

A *fairy tale* may be about the giants or talking animals. It is usually applied to stories where unusual things happen. It always begins with the phrase, "Long-long ago.................," or "once upon a time............". As soon as the story begins the reader enters into an exciting world where only improbable things happen. They are not often about the fairies at all. It has always a happy ending. The best examples are the story of "Cinderella" and the "Jack and the Bean Stalk".49

A *proverb* is a crystallized summery of wisdom. Professor Taylor believes that "some (proverbs) are simple .................plaititudes elevated to the proverbial dignity, others arise from the symbolic incident; still other imitate clearly already existing proverbs and some owe. They're existing to the condensing of a fable."

Thus, a member of proverbs is only a thumbnail sketch of fables and indeed in many nations there is little difference between a proverbs and a
fable. Many of them are sprung from *Aesop*, e.g. "Sour grapes," and "Dog in the manger." etc.

**The Fable**

Fables can be described as a didactic mode of literature.

*Stith Thompson* defines the fables as under: "When the animal tale is told with an acknowledged moral-purpose it becomes a fable. The best known is the great literary collections, *Aesop's* own *Pañcatantra*. They usually attach an actual maxim, though this is not necessary. But the moral purpose is the essential quality that distinguishes the fable from other animal-tales."51.

*La Fontain* defines the fable as follows: "A fable consists of two parts, which might be termed body and soul: the story being the body and the moral, the soul."

*Crabbe* defines it thus: "The fable is allegorical, its actions are natural, but its agents imaginary. The tale is fictitious but not imaginary. The fable has for its both, its agents and its actions are drawn from the passing scenes of life -- tales are written for amusement, fable for instruction."53.

The *New Popular Encyclopedia* defines it as under: "Fable, literature, is applied originally to every imaginative tale, but confined. Modern use to short stories, either in prose or verse, which are meant to inculcate a moral lesson in a pleasant garb."54.

The *Standard Dictionary of folk-lore, Mythology and legends* defines fables as under:

"An animal-tale with a moral; short tale in which animals appear as characters talking and acting like human beings though its purpose is the pointing of a moral."55.
Fables are short, allegorical tale related to teach a moral featuring animals or inanimate objects (i.e. characters are animals) that behave and speak as human beings told in order to highlight the follies and weaknesses of man and intended to enforce a full truth. The fable differs from the ordinary folk tale in that it has a moral that is woven into the story and often explicitly formulated at the end. To invent a story, but present it as if it were true. Thus, a falsehood, idle talk, surrounded by the crow, fox, lion, mouse and stork, which appears in *Aesop’s Fables*.5

An author of fables is termed as fabulist, while the word “fabulous” means “pertaining to fables,” although in recent decades the word’s metamorphorical meanings have often been taken as literal.57

**Migration of Fables**

Fables appeared early in India, but it is impossible to determine whether they are older or later than the Greek. Undoubtedly there was mutual influence from very early times, for indirect contacts between Greece and India (by trade route) had existed long before the time of *Alexander the Great*. In the form in which they are now known the Greek fables are the older, but this may be an accident of transmission.

It is quite known that the Indians and the Africans had trade relations with each for a long time. The *Indian merchants* narrated the stories to their friends in Africa who in turn told these stories to their kith and kin in America. We can find Indian elements in the book *uncle Remus*.58

India is the home of fables, which are usually in our minds associated with the Greek slave, mentioned by *Herodotus*, by the name of *Aesop*. Few users of *Aesop’s fables* realize that these stories, their special form and technique can be traced to very remote sources in India.59
Rawlinson points "that migration of fables was originally from East to West; and not vice versa as is shown by the fact that animals and birds who play an important part, the lion, the jackal, the elephant and the peacock are mostly Indian ones. In the European versions the jackal becomes the fox, the relation between the lion and the jackal is an natural one, whereas that between the lion and the fox is not." The tigers, monkeys and the crocodiles abound in the Indian jungles and not in the Greek jungles.

The fable was apparently first used in India as a vehicle of Buddhist instruction. Some of the 'Jātaka s', birth stories of the Buddha, which relate some of his experiences in previous animal incarnations, resemble Greek fables and are used to point a moral. They may date from as far back as the 5th century B.C., though the written records are much later. The most important compilation is the Pañcatantra, a Sanskrit collection of beast-fables. The original has (probably) not survived, but is has been transmitted (via a lost Pahlavi version) as the mid 8th century Arabic Kalilah wa Dimnah. Kalilah wa Dimnah were two jackal counsellors to the lion king, and the work is a frame story containing numerous fables designed to teach political wisdom or cunning. From the Arabic this was translated into many languages, including Hebrew, which version John of Capua used to make a Latin version in the 12th century. This is Directorium humanae Vitae ("Guide for human life") was the chief means by which oriental fables became current in Europe.

As it is seen that the narrative works (folk tales, fables etc.) of India were now translated into Persian, Arabic, Chinese and they have spread into Tibet also. From the Tibetans they finally came along with Buddhism to the Mongols, and of those peoples we know with the utmost certainty that they took over the tales of India into their own language — to be sure, with many
changes and modifications concerning the details of which we cannot yet give any more definite account⁶¹.

**Fables in Western as well as Eastern literature**

Fable flourished in the *European Middle Ages*, as did all forms of allegory. A notable collection of fable was made in the late 12th century by *Marie-de-Frenči*. The most famous of these is a 12th century group of related tales called "*Le Roman-de-Renart*" whose hero is *Renant or Reynard*. The Fox represents the ‘Symbol of Cunning Man’⁶².

In this *Reynard cycle* throughout the entire animals tales it is seen that, the dupe is sometimes the bear and sometimes the wolf, but the clever animal is consistently the fox. The *Reynard Cycle* also contains several incidents concerned with a war between group of animals or sometimes a war between the domestic or wild animals. Some dog story belonging to the Reynard Cycle (studied by *Krohn*) shows much more definite oriental affinities, and probably origin, since it appears in the *Jātaka and* is popular today in India and surrounding countries⁶³.

Of the five or six hundred fables belonging to the two literary traditions of India and Greece, fewer than fifty seem to have been recorded from oral storytellers and most of these are of relatively rare occurrence. The relation of these fables to actual folklore is very limited.

Some of the literary fables⁶⁴ which have been recorded in the folk-lore of one or more countries of the following: ‘*The Animal Who Saves Himself By Making His Captor Talk*’ (sometimes told of fox, or cock, or mouse), ‘*Fox Climbs from Pit on Wolf’s Back*’, ‘*The Sick Lion*’, ‘*The Lion’s Share*’, ‘*Fox and Crane Invite Each Other*’, ‘*Mouse Rescues Lion*’, ‘*Crane Pulls Bone from Wolf’s Throat*’, ‘*Stag Admires Himself*’, ‘*Advice of the
Fox', 'Grateful Animals and Ungrateful Man', 'Two Stubborn Goats Push Each Other into Water', 'Cat's only trick', 'Belling the Cat', etc. Since the fables are well known, only a brief introduction of them is given.

In the 19th century fable found a new audience with the rise of literature for children. Among the celebrated authors who employed the form: were Lewis Carrol, Kenneth Grahame, Rudyard Kipling, Hilaire Belloc, Joel Chandler Harris, Beatrix Potter and though not writing primarily for children, Hans Christian Anderson, Oscar Wilde, Antoine Saint – Exupery, J.R.R. Tolkien, and James Thurber. A more sobering modern use of fable is to be found in George Orwell’s "Animal Farm" (1945) a scathing allegorical portrait of Stalinist Russia.

In regards of Grimm’s tales Brother’s Grimms who created through their writing the most wonderful fairy story figures which have found their way into the families of countless generations of children. The tales are the unique collection of Grimm’s stories in which a wide variety of traditional fiction gathered together. Some of them are steeped in magic and mystery, humour and wisdom—all are richly entertaining.

Aesop’s Fables are world’s most famous fables, comparable only to India’s Pañcatantra in mass popularity and readership. In fact, a few tales in both the classics are surprisingly similar. The date of the Aesop’s tales open to argument, but legends take them back to 5th century A.D. or earlier.

In Aesop’s fables the animals both wild and domesticated are vibrant, living, eloquent characters that teach human beings many virtues. Each fable has a bearing on morality. They glorify upright conduct and condemn immorality and wickedness. As such the ancient Aesop’s fables are evergreen, inspiring stories, which deserve re-telling.

In the fables of Bidpai, the animals act as men in animal form, and little attention is paid to their supposed animal characteristics. It is in the
respect that they differ most from the fables of Aesop, in which animals behave as animals.

It may also be a complete revelation to find that the fabulous Hindu mind is responsible for the genre of animal fables and many stories of the *Arabian Nights* type, in which Buddhist and non-Buddhist literature abounds. “Numerous European fairy stories, to be found in *Grimm* or *Hans Andersen*, including the magic mirror, the seven-league boots, *Jack and the bean stalk*, and the purse of Fortunatus, have been traced to Indian sources”, writes H. G. Rawlinson, in his article “*India in European Literature and Thought*” in *The Legacy of India*. Many of them are to be found in the *Gesta Romanorum*, the *Decameron* and *Chaucer’s Canterbury Tales*. And every one of course knows the story of the Milkmaid who dreamt of her wedding and overthrew the milk pail, now to be recognized in its original form as the story of the Brāhmīn’s Dream, included in the selections from the *Pañcatantra*. Thus it is clear that the migration of fables was originally from East to West, not vice and versa. It is not therefore, too much to say that life is indebted to India for fables.

A brief idea of the fables from *Eastern lands* such as *Burmese folk tales*, *folk tales of Phillipines*, *Tibetan tales*, *the fables from Russia*, *Thailand*, *China*, *Japan*, etc. have already been mentioned in previous pages.

**Ghost/ Demon/ Supernatural Helper in Indian and Western Fables.**

Ghost stories have a tendency to be localised and to vary a great deal from place to place. The people who tell folk tales are always clear in the conception of the “Supernatural Character’ whom their heroes or heroines
must meet in combat. The same situation is found in tales about the ‘devil’. Again the term ‘devil’ is frequently equivalent to the oriental (Eastern countries) as ‘demon’ or even the ‘djinn’ of the Alifu-Laila (One Thousand Nights) or Arabian Nights. But whatever may be the term of ‘Supernatural creature’, the power he exerts is normally supernatural. Most devil stories consist of a single incident. The devil has various objects which appear to be different from what they are really are. The hero must guess their real nature.

In the European and Asiatic Folk Tales, the element of the supernatural has usually played a considerable role. In Germany and Scandinavian countries, it frequently means nothing more than the vague word “Ogre”. The Ogres and other supernatural monsters, helper-creatures like dwarfs and fairies, ghosts, magic and enchantments - these all come from the world of wonder that gives to this class of tales the general name of wonder-stories.

Among the tales of Eastern lands the Witch and ghost stories are common in Thailand as in India. The Thai ghosts love to pluck out liver as they do in Indian. Thorns and stones are strewn around the house in swampy regions making it difficult for the ghost to enter the house. This superstition is common in some parts of India even today. It is believed that malevolent spirits can take the shape of a tiger or snake and do harm.

The story of a ‘dwarf’ (demon) plays a significant role in Korea and some Scandinavian folktales.

Regarding ‘Supernatural helpers’, the first important folktale studied by the distinguished Swede, C.W. Von Sydow, concerned two tales of miraculous spinners. The first of these is known over most of the continent as Titeliture or Rumpelstilzchen, but in England as Tom-Tit-Tot (type 500). The principal traits of the story are rather constant. A woman
compelled on account of her foolish boasting to give her daughter to a prince (to be married) that she has spun five skeins today. The prince accordingly married her and commands her to carry out her mother’s boast and skein an impossible amount in a single day, but she must spin gold. Then a tiny creature appears and agrees to help the girl but she must promise to give herself if within a certain time she fails to guess his name. The creature spins the required amount, but eventually the time is near when she must guess his name. In one way or another she discovers his secret. Usually she is overheard repeating a rhyme. In English version it is:

"Nimmi Nimmi not,
My name's Tom-Tit-Tot".

When it comes time for her to guess his name, she deliberately guesses wrong the first two times, but at last she repeats the rhyme, pronounces his name and thus she saves her life. The story is well known in Germany, Italy, Scandinavia and in Spain.

Under the Indian fable literature, “Ghost stories” are found rarely. ‘Vetālapaṇcavinīśatikā’ which is apart of Bṛhatkathā consist of twenty-five stories by a Ghost to the king Tṛṅvikramasena or Vikramāditya.

The frame work of this compilation runs thus:- King Vikrama of Ujjayinī is directed by an ascetic to take down a corpse from a tree and carry it without uttering a single word to a spot in a cremation ground where certain rites for the attainment of high magical powers are to take place. As the king is carrying the corpse along on his shoulders, a Vetāla (spirit), which has entered it, begins to speak and tells him a fairy tale. On the king inadvertently replying to a question, the corpse at once disappears and is found hanging on the tree again. The king goes back to fetch it and the same process is repeated till the Vetāla has told 25 tales. Each of these is so
constructed as to end in a suitable problem, on which the king is asked to express his opinion.74

There is a tale about 'demon' in the Fifth Book of *Pañcatantra* a terrified demon, named 'Vikāla' who wanted to kidnap a princess-Ratnāvālī. But the actual demon 'Vikāla' had mistaken a thief when he thought another demon Vikāla who wanted to kidnap the princess. Eventually a monkey's intervention between the thief and the demon summarise the tale about 'Vikāla' demon.75

The story of Vikāla, the demon, in the *Pañcatantra*, is very famous in Burma (Myanmar) and Assam. The tale appears in Korea as the tale of 'the tiger and the Persinamon' is undoubtedly the man-eating Monster 'Rākṣasa' called "Toraokame". Therefore, an Indian origin may be postulated for certain Korean tales as discussed earlier.

A similar story is found in the *Mundāri folktale* also. Here, a thief went to the house of a Raja to steal a horse. The thief selected the tiger and fixed the bridle and after saddling he rode upon it. The tiger resolved to run hider and thither. At last the thief cleverly saved himself from the tiger.

However, *Indian fables* are not rich in matters of ghost, demon, devils or Supernatural helpers as we found in Western fables and *Arabian tales*.

**Fables in Sanskrit literature**

Of all the voluminous books abounding in stories, the *Pañcatantra*, the *Jātaka*, the *Mahābhārata*, the *Purāṇas*, the *Daśakumārācarita*, the classic dramas, and the famous *Kathāsaritāgama* or the *Ocean of Stories* are the most celebrated. Besides these, there are ancient collections of fine stories in the Indian vernaculars.
For a number of centuries these stories and fables were told orally and they have been preserved in the memory of the people till written versions emerged. Of these, there now exists two versions of *Pañcatantra:*

1. *Pañcatantra* of Viśṇuśarmā and

In Sanskrit literature *Pañcatantra* and *Hitopadeśa* are the most popular works of this style.

The purpose of these two great works is to instruct the young and old alike. Both the works are nothing but the science of conduct (or policy) is taught to youths under the guise of stories.

*Pañcatantra* is the oldest work available in its original form. On the basis of internal and external clues its time can be fixed as 300 BC. It has been largely influenced by the *Arthaśāstra* of *Kauṭilya.

Viśṇuśarmā is the author of *Pañcatantra.* It was written by him to instruct the three dull Princes of King *Amarasakti* of *Mahilāropya.* As the name itself denotes *Pañcatantra* is divided into five chapters – ‘Tantra’. ‘Tantra’ means the secrets. Five secrets of good administration, kingship and worldly wisdom have been expounded with the help of the animal fables. As the name suggests, the stories of this book strengthen the five different aspects of life also. These five aspects are – *confidence, prosperity, knowledge, friendship,* and *endeavour.*

There is a quaint humour in these fables because the animals are made to discuss dharma, gods, myths, legends, politics, economics, ethics etc through human characters in the guise of stories.

These five tantras as mentioned above are *Mitrabheda* (separation of friends), *Mitrasmṛpti* (union of friends), *Kākolūkiyam* (peace and war), *Labdhapraṇāṇa* (loss of what is gained) and *Aparikṣitakāraṇam*
(doing things without pre-examination). Each division of *Pañcatantra* has its main story but many others have been interwoven to prove the main one. The whole story of *Pañcatantra* is in prose but the moral of the story has been given in the form of verses.

Like many other great books of Indian literature, the *Pañcatantra* is anonymous. This great work of *Viṣṇuśarmā* from which are derived all the numerous *Pañcatantras*, and the works called by such name as *Pañcākhyānaka*, *Tāntrākhyāyikā*, *Tāntrākhyāna*, *Hitopadeśa* and the like, which are so familiarly known in one part of India or another, in Sanskrit or in various vernaculars, is believed to be the closest possible approach to the original *Pañcatantra*.

Animals and birds have been introduced as characters in the *Pañcatantra*. They are all shown to have their instinctive behaviour: the lion is majestic, the ass patient and hardworking, and the horse is proud. And they are all given their meaningful names. The lion is *Maṭhaka*, the merchant in the first book is *Jīrṇadhana*, etc. The characterization is so dramatic and vivid that we forget for a moment that they are animals and birds in human garb.

Although, the animals behave more or less after their kind, the conception of their societies is anthropomorphic. The lion has his court and appoints his ministers; the crocodile has his home to which he invites his guests, and the owls, meet together to elect a king. It has been suggested that this characteristic may be referred to the Hindu doctrine of transmigration, but it seems to be universal, for the choice of beast as characters even in the most primitive fables of savage tribes is thought to be not uncoupled with the same doctrine. But certain characteristics are already appropriated to particular animals. The lion is always the king of beasts...
against whom none but the elephant dare stand, and this is remarkable, because in an Indian book one would have expected the tiger instead.

But according to Professor Berriedale Keith, the tiger is not mentioned in the Rgveda, “which gives the place of honour among wild beasts to the lion, then doubtless common in the vast deserts to the last of the Lower Sutlej and Indus, and even now to be found in wooded country to the south of Gujrat.” — This suggests that the original material from which the fables took shape came from the North-Western parts of India, but there are so many accretions that it would not be safe to build any theory upon this single fact.

In the Sanskrit fables the lion is generally shown as a foolish personage, easily influenced by his jackal ministers, who, like their counterpart the fox, have already earned a reputation for a certain low cunning. The crocodile is the embodiment of wickedness and could hardly have escaped the stigma. The cat as in La-Fontaine, is a pious hypocrite.

Thus, it is found that the construction of the fable in the Pahcatantra is simple indeed. The lesson or moral of the Pahcatantra story has nothing to do with an ethical imperative. The tales glorify the clever animal. The secular moral, — be wise, outwit your enemies — cannot be described as an ethical imperative.

As regards the stories of the original Pahcatantra, just two are found also among Greek and Roman fables. These are: - the Ass in panther’s (or Lion’s) skin and the Ass without Heart and Ears. The earliest Greece –Roman occurrences of both are of the second or third century A. D.; that is about the same date as the Pahcatantra. However, a comparison of the details of these two stories, as told in India and in Greece, seems to indicate with considerable probability that both of them originated in India, and somehow wandered to Greece.
The *Pañcatantra* is not only the oldest extent work of Hindu artistic fiction, but it is also the one which has exerted a greater influence than any other work of India upon the literature of the world, says Hertel. J. Theodor Benfey took it for the study of comparative literature. He considers it certain that the original form of the *Pañcatantra* was not a mere collection of fables, but was a treatise of nīti or correct behaviour served up for popular consumption in the guise of fables. The *Pañcatantra* is very popular not only in India but in other countries also as is evident from its 250 editions written in about fifty languages in and outside India.

The *Pañcatantra* had been translated into different languages of the world and that commenced as early as the sixth century A.D. in Pehlavi. Unfortunately the Pehlavi translation of the book is also not available to us now.

Thus, it is found that the stories of *Pañcatantra* tells us in simple language about the sayings with witty answers to become wise. It includes all ways and means to face the problems and situations in life with confidence. The truth of life given here, is true for all places and for all times.

The *Hitopadeśa* (A beneficial advice) is another work probably written in 1675 A.D. by the great Hindu scholar Nārāyaṇa Pāṇḍita during the reign of king Dhavalacandra in Bengal. The poet himself has accepted that *Hitopadeśa* is based on *Pañcatantra*.

It is a work of Sanskrit fables which is a collection of moral stories written from extracts of *Pañcatantra* (and other great works). The fables in the *Hitopadeśa* are based on characters taken from the animal world who think, speak and act like human beings. The wit, moral conduct and the
philosophy of these animal fables will inspire any thinking mind into exploring further into Sanskrit literature and its translations.

The fables of the *Hitopadeśa* are based chiefly on the *Pañcatantra*, in which twenty five of its forty-three fables are found. The first three books of the older collection have been in the main drawn upon for, there is but one story, that of the *ass in the tiger's skin* taken from the Fourth Book and only three from Fifth Book. The introduction is similar to that of the *Pañcatantra*, but the father of the illiterate and vicious princess here called *Sudarśana* of *Pātaliputra*. It is divided into four books. The framework and titles of the first two agree with the first two of the *Pañcatantra*, but in inverted order. The third and fourth books are called *War* and *Peace* respectively and the main story describing the conflict and reconciliation of the geese and peacocks.

*Hitopadeśa* is a manual of politics for Kings in internal and foreign policy. It has many portions which are an embodiment of deep rooted political knowledge. Here, the influence of *Kāmaṇḍaka's Nītīśāstra* is evident.

*Pañcatantra* has five 'Tantras' but *Hitopadeśa* has only four—*Mitralahha* (wining of friends), *Suhṛdbheda* (loss of friends), *Vigraha* (war) and *Sandhi* (peace). Here, the order of the first two chapters has been reversed and third chapter of *Pañcatantra* has been divided into two and in these two chapters the contents of the fifth chapter have been inserted. Out of forty three stories in *Hitopadeśa* twenty five have been drawn from *Pañcatantra*.

Each book of *Hitopadeśa* gives instructions on the subject specified, and the moral is pointed by all kinds of characters—men, women and animals—whose words and actions are intended to illustrate the right way of doing things by example of the wrong way, by warning.
The language of Hitopadeśa is simple and easy flowing without any embellishment yet it is forceful and effective. Hitopadeśa has been much more popular in India and Europe and has been translated in many Indian and foreign languages.

Like Pañcatantra, the Hitopadeśa also has been translated into many languages of the world. It is now being translated into German and Indonesian languages.

**The Tantrākhyāyikā**

While studying about the origin of the Pañcatantra, it is learned that the origin Pañcatantra is now lost which enjoyed a wide fame outside India, that has been existed in the sixth century A.D. Unfortunately the Pehlevi translation of the book is also not available to us now. However, Johannes Hertel after a long diligent effort searched for the work and ultimately succeeded in discovering the Tantrākhyāyikā which is considered as the true representative of the original Pañcatantra. The Tantrākhyāyikā or the Pañcatantra of Dr. Johannes Hertel is a collection of Ancient Hindu tales in its extant form. Hertel renders tantra as “tacts of good sense”. He translates the title Tantrākhyāyikam and mantana consisting of tales of cases-of-good-sense or “Klugheitstafel”. He considers the Tantrākhyāyikā as the true version of the primary work of the Pañcatantra. In Hertel's edition of the Tantrākhyāyikā the word Pañcatantra appears as a synonym of the work.

The Tantrākhyāyikā is started with an introduction containing prose and verse. It narrates the circumstances, which inspired its author Viṣṇuśarmā, a learned and selfless Brāhmaṇa to write this work of fables. He wrote the Tantrākhyāyikā consisting of Five Tantras or Five Books (Pañcatantrāni) in order to impart the knowledge of the science of polity...
them through stories. It contains a number of attractive tales, which can easily impart the knowledge of the science of politics. It is also a storehouse of practical wisdom. Many tales of the Tantrākhyāyikā are related in its later versions. But some tales are not found in the Pañcatantra. Though the new version of the Pañcatantra is a larger work than the Tantrākhyāyikā, many stories of the earlier work are conspicuously absent from the Pañcatantra.

Thus, the story of ‘The onion thief’, the story of ‘The wicked bawd’, and the story of ‘The lamb and the wary fox’, the tale of ‘The old man, the young wife and the thief’, and the tale of ‘The drunken water carrier’, etc. are not told by the author of the Pañcatantra. – (Textus Simplicior). In fact the above-mentioned stories are found in the Appendix of the Tantrākhyāyikā.

Similarly, the story of the ‘Barber and the monks’ is found in a fragmentary form in the Tantrākhyāyikā. The tale of the ‘Brāhmaṇa building a castle in the air’, which reappears in the new version of the Pañcatantra (Textus Simplicitor) and enjoys great popularity is another very attractive tale of the Tantrākhyāyikā.

There lies a controversy in matters of the author of the Pañcatantra and Tantrākhyāyikā. Because a number of stories in the Pañcatantra as mentioned above differ from the stories found in the Tantrākhyāyikā. Sometimes the titles of the story or sometimes the character of the stories differ from each other. The author of the Pañcatantra represents certain names which are not found in the corresponding stories of the Tantrākhyāyikā. Thus, the monk Jujākaraṇa of the second book of the Tantrākhyāyikā appears as Tamracuḍa in the Pañcatantra. Again, the name of the monkey in the frame story of the fifth book appears as Raktamukha while it is Valivadana in the Tantrākhyāyikā.
In the Tantrakhyāyikā, different types of animals like the lion, bull, jackal, hare, rabbit, monkey, ass, camel, deer, mouse, frog, crab, crocodile etc. have played their significant role in different stories. The lion is always shown as the majestic animal possessing all the qualities of the king of beasts. The jackal's role in Tantrakhyāyikā shows its cunningness which is similar to that of 'Reynard the fox' of English literature. The monkey plays the role of both foolish and intelligent animals in Tantrakhyāyikā as we find in Pañcatantra. Its fickle nature is also described in a story. The monkey ‘Valivadana’ and the porpoise in the Tantrakhyāyikā have an echo in the Pañcatantra.

The rabbit and the hare are described as shrewd and intelligent animals in the ‘Tantrakhyāyikā’. They kill a lion, and act as a saviour of entire jungle animals.

The aquatic animals like frog, crab, turtle, fish, crane in the Tantrakhyāyikā play their significant role as we found in Pañcatantra stories. The ‘deer’ behaved like a dead animal and escaped its life from a hunter in the Tantrakhyāyikā as we found in Pañcatantra.

Some domestic animals like bull, camel and donkey play their role usually as modest animals in the Tantrakhyāyikā. Similarly, courage is identified by the majestic lion, greed by the jackal and the wolf, foolishness by the ass and the crocodile, cleverness of the hare, the donkey is hard working and patient, and the monkey is imitative. Again, meekness of camel, wise nature of mouse etc are typical characters of animals depicted in the guise of stories with human characters very nicely in the Tantrakhyāyikā which we find in the Pañcatantra stories also.
The Pañcākhyaṇaka of Pūrṇabhadra

The Pañcākhyaṇaka or the so-called Textus Ornatior of Pūrṇabhadra is another new version and relatively late text of the Pañcatantra written after the Textus-Simplicior. Pūrṇabhadra was a Jaina Monk who completed his work in 1199 A.D. under the patronage of King Soma. It was edited by Johannes Hertel and published as Vol. XI of the The Harvard Oriental Series, in 1915. The Pañcākhyaṇaka is mainly based on the Textus Simplicior. The language of the Pañcākhyaṇaka is lucid. The stories of the Textus Simplicior have many features in common with the Buddhistic forms of these tales, which deviate from the old Pañcatantra texts.

The animal stories of Pūrṇabhadra are the same as we find in the Tantrākhyaṇikā. Pūrṇabhadra introduces some popular wild animals like tiger, monkey, snake, etc. with human beings who behaved friendly inspite of their ferocious nature. The story of the ‘grateful animal and ungrateful man’ shows that the lower animals did not harm the benefactor, but man alone did betray the man for the greed of wealth which is nothing but the mockery of man for his selfish nature.

In the Pañcākhyaṇaka, the author also introduces the story of the ‘twin parrots’ about their behaviour which teach a moral that association fosters vice or virtue.

Pūrṇabhadra shows some typical nature of animals that they bear inherently. In the story of ‘the ass in tiger’s skin’ reflects the nature of the foolish ass though he was wearing a tiger’s skin.

In the Pañcākhyaṇa, the fable of ‘Monkey and the crocodile’ shows that the monkey plays an unusual role, which is against its instinctive behaviour. Here, in this story, the monkey escapes with his life by his wit and understanding. The crocodile is first shown to have been clever enough
to deceive the monkey, but gives himself away by talking boastfully. However, the monkey fools him.

Pūrṇabhadra also introduces the mystic nature of lion and cunningness of jackal who is an instrument of deceit and treachery. ‘Karṇatka’ the fox, bringing misunderstanding and enmity between the majestic lion-king ‘Pingalaka’ and Sanjīvaka the innocent bull.

Another character of a cunning jackal ‘Candarava’ in the story ‘Blue jackal’ shows that one should not ignore or displease one’s own people once he becomes powerful, for they are bound to feel aggrieved and would plot one’s down-fall as happens in the case of Candarava. Thus, many stories of the Paṅcākhyāna have been retold in Paṅcatantra also.

Pūrṇabhadra’s text is longer because it includes stories not found in some other recensions; e.g. the pathetic tale of the Pair of turtle-doves. The discourses on ethics and policy are wide-ranging and elaborate.

Though Pūrṇabhadra was a Jaina monk he has a great respect for Hindu gods, he adds many new stories in his book. The story of the ‘Good and the bad parrots’ is an original composition of the author.

The Other Fable works in Sanskrit literature

A still larger collection of tales in Sanskrit is called Kathāsarit sāgara or the Ocean of Stories. The Kathāsarit sāgara is a collection of Indian Tales which has the sweet fragrance of the soil of India. These stories mirror the diversity and culture of the Indian society. It is an exquisite creation of ancient Indian literature.

The animal fables as found in Kathāsarit sāgara are purely extracted from the Paṅcatantra. It was adapted in verse by Somadeva Bhatta of Kashmir, towards the end of the eleventh century from a still larger work named Brhatkathā in Prākrita ascribed to Guṇāḍhya who flourished in the...
court of king Satavahana in the 1st century A.D. The Kathāsarit sāgara consists of 18 Books (Lambaka) containing in all 124 chapters (Taranga) and about 22000 slokas. Tarangas 60-40 contain a recast of the first three books of the Pañcatantra, which books, it is interesting to find, had the same form in Somadeva's time as when they were translated into Pehlevi (about 570 A.D.)

All the animal characters in Kathāsarit sāgara or 'Ocean of the Streams of Story' such as lion, bull, jackal, donkey, ass, rabbit, hare, monkey, elephant, tiger, wild cat, mouse, crane, crab, crocodile, etc. have depicted in the same way in the guise of stories with human characters as we found in Pañcatantra tales.

A somewhat earlier adaptation of the Bṛhatkathā was made by a contemporary of Somadeva named Kṣemendra Vyāsadāsa. It is entitled Bṛhatkathāmañjarī and is about one third as long as the Kathāsarit sāgara.

The Bṛhatkathā has been written by Guṇādhya in the Paiśācī language. This is the earliest collection of stories and fables, but unfortunately the original work is not to be found now. However, the essence of the work is given in the following works:

1. Bṛhatkathāslokasamgraha by Buddhāswāmī
2. Bṛhatkathāmañjarī by Kṣemendra and
3. Kathāsarit sāgara or Ocean of Stories by Somadeva.

A collection of pretty and ingenious fairy tales with a highly polished colouring is the famous Vetālapañcavimśati or Twenty-Five Tales of Demon ascribed to an author named Jambhaladatta.

The Vetālapañcavimśati consists of twenty-five stories by a ghost to the King Trivikramasena or Vikramādiya. It is a part of Bṛhatkathā, also the
original of the well-known Hindi collection of stories called *Vetālpaṃcitī*. It is better known in English under the title of *Vikrama and the Vampire*.

Another collection of fairy tales is the *Simhāsanadvatrinīśīkā* or *Thirty-two stories of the throne*, which also goes by the name *Vikramacarita*. Here, the stories are told by the thirty-two images of King *Vikramāditya*’s throne, which was dug up near *Dhārā*, the capital of King *Bhoja*, to whom the tales are told. It is the original of the well-known Bengali work *Batiś-simhāsan*.

Another story book is the *Śukasaptati of Seventy Stories of Parrot*. The book contains seventy-two fables told by a parrot to the wife of a merchant *Madanasena*. Here, a wife whose husband is travelling abroad and who is inclined to run after other man, turns to her husband’s clever parrot for advice. The bird while seeming to approve of her plans, warns her of the risks she runs and makes her promise not to go and meet any paramour unless she can extricate herself from difficulties as so and so did. Requested to tell the story, he does so, but only as far as the dilemma when he asks the woman what course the person concerned should take. As she cannot guess, the parrot promises to tell her if she stays at home that night. Seventy days pass away in the same way till the husband returns. The parrot succeeds by these tales to keep the wife of the merchant from the path of illicit love during the absence of her husband. It is the original of the *Hindustānī Totākahānī*.

The *Jātaka tales*, regarded as written in the third century B.C., are the oldest collection of folk-lore extant. They come down to us from that dim far-off time when our forebears told tales around the same hearth fire on the roof of the world. Professor Rhys Davids speaks of them as "a priceless record of the childhood of our race". The same stories are found in Greek, Latin, Arabic, Persian, and in most European languages. The Greek
version of the Jātaka tales were adapted and ascribed to the famous storyteller, Aesop, and under his name handed down as a continued feast for the children in the West – tales first invented to please and instruct our far-off cousins in the East”.

The Jātaka as we possess it occurs in the second of the three great divisions of the Pali Buddhist scriptures. The scriptures were in Pali and consists of 547 Jātakas, each containing the life of great Buddha during some incarnation in one of his previous existence as a Bodhisattva (one being destined to Enlightenment). Many of the Jātakas are animal fables, and every Jātaka contains some morals.

The Jātakas have been told by the Buddha for religious instruction. Early Buddhist teachers used the beast fables in their sermons. The Jātaka stories are similar to the fables in the Pañcatantra and the Hitopadeśa.

Quite a number of Pañcatantra stories occur also among the Buddhist Jātakas. This means that the Jātakas have corrupted and altered the stories more than the Pañcatantra.

Although much of the Jātaka is merely moral instruction to the unconverted it also expands teaching which leads to enlightenment, such as the doctrine of impermanence, belief in the Buddha, the rejection of superstitious rites, freedom from lust, hatred and delusion and other bonds which the disciple must break as he advances on the noble path.

Some fable works are also found in the Great Epics like The Mahābhārata of Vyāsa deva and The Rāmāyaṇa of Mahārṣi Vālmiki and also in some of the Purāṇas under Sanskrit literature where we find a number of stories with a vast heritage of historical, mythical, didactic and allegorical tales.
**The Mahābhārata**

The *Mahābhārata* of Vyāsa deva is a treasure house of Indian lore and holds within it a code of life for ethical, social and spiritual relations. It contains 110,000 couplets making it the longest poem and greatest epic in world literature. It is divided into 18 sections called parvans, such as the Ādi Parvan, etc. It is termed as visva kosa, *Encyclopedia of wisdom* because of its high literary merit and religious inspiration.

We find some stories related to animal fables in the *Mahābhārata* particularly in the Sāntiparvan which include the story of the *Tiger and the Jackal* (Ch. 111), the Story of the *Lazy Camel with its Long Neck* (Ch. 112), the Story of the *Sage and the Dog* (Ch 116-118) the Story of the *Cat and the Mouse* (Ch. 138), the Story of the *Self-Sacrificing Dog and the Hunter* (Ch 143-149), the Story of the *Vulture and the Jackal* (Ch. 153) and another interesting story of the *Golden Mongoose and the Poor Brāhmaṇa* is found in the *Aṣvamedhikā Section* of the *Mahābhārata*, the story of the *Sāranga Bird, the Crane’s Story*, etc. are some of the bird stories which have great didactic values.

**Purāṇas**

The *Purāṇas* are sacred texts, which were composed many hundreds of years ago. Here are many stories and rituals that form an integral part of Hinduism. Most of these are to be found in the *Purāṇas*. There are eighteen major *Purāṇas* or *Mahāpurāṇas*. There are also several other minor *Purāṇas* or *Upapurāṇas*.

In the stories narrated in the *Purāṇas*, birds and beasts speak like man, and sometimes they give sound advice and even teach spiritual wisdom. But the natural qualities of these creatures are adroitly made to peep through this human veil. It is usual to entertain children with stories
which birds and beasts are made to speak. But the stories of Purāṇas are meant for elderly people, and in them usually some background is given in explanation of animals having the gift of human speech. These types of stories are generally found in the different incarnations of Lord Viṣṇu in the different Purāṇas. Some animals are also used as symbol in different Purāṇas, such as, Śivapurāṇa, Matsyapurāṇa, Kūrmapurāṇa, Varāhapurāṇa, Nṛsiṁhapurāṇa, Garuḍapurāṇa, Mārkaṇḍeyapurāṇa, etc. which reflects some spiritual motives.

**Moral lessons**

**Moral in Indian fable literature**

Most of the distinguishing features of a good fable is that it has a moral lesson at the end of each narration. It is implied in the narration itself, yet it is told separately at the end of each fable.

The exposition comprises of an introduction to the animals and the complication emerges from the interaction of the motives and the comparability of each character in the active practice of worldly wisdom; the resolution is invariably loaded in favour of the wiser, the stronger, and the more diplomatic. This is followed by moral lesson, which is of virtue and vice:- in it courage is personified by the lion, cunning by the fox, greed by the ass, meek by the camel etc.

The moral lesson as found in Indian fable literature is so dependent on the narration that every reader is compelled to give it the same undeniable interpretation. It flows out so naturally. In the Pañcatantra, the best collection of animal fables, the maxim containing the moral of the lesson is usually in the form of a verse, which can be remembered easily.

For example:-
“Without ascertaining the real facts of the matter, one who yields to anger is afterwards overcome with grief. As a foolish Brāhmin lady on account of a mongoose” (Fifth Book of Pañcatantra).

The Hitopadesa is the offspring of Pañcatantra, the fables of which are based on characters taken from the animal world who think, speak and act like human beings. Every fable can be applied to human character traits. In Hitopadesa also each fable has a moral and philosophical theme which has not lost its appeal even in modern times. They guide us to attain success in life by understanding human nature.

The moral content in the Indian fables (Pañcatantra and Hitopadesa) does not make any offence to art. It rather support and stimulates art. This kind of teaching is not anti life. It teaches the art of life rather than a system of ethics.

Moral in Western Fable Literature

While studying the animal folk tales and fables from around the world, it is seen that the Western fable emphasizes the social interaction of human beings and the morals they draw tend to embody advice. Or the best way to deal with the competitive realities of life. Sometimes they do not teach moral lesson directly at all, but constitute merely course of prudence and worldly wisdom based on people’s observations of behaviour, and degenerating at times into frank immorality.

Thus, far from being moral ethics, they are not always conducive to moralizing. It is to be noted that the moral of the Western fables always subordinate and is never permitted to interfere with the principal theme of the fable.

Apart from Indian fables, the other tales and fables like Aesop’s fables, it is found that many of the morals drawn from Aesop’s fables have
now attained the status of proverbs: "Sow-grapes", 'Dog in the manger', 'A bird in hand is worth two in the bush' and 'Great braggers, little doers' etc. Again in the fable of the 'Bat and the Weasel' (Aesop's fable) the bat escaped death at the hands of the weasel once by claiming to be a bird and then by claiming to be an animal —— there is no moral content.

Thus it is clear that, since the moral drawn out is mostly secular and non-ethical, an animal fable need not be subjected to literary objection. The moral generalization is true with the story and cannot be separated from it.

It must also be noted that moral content of the fable does not obtrude. The story, but of the action, rather than a preachment that we label "the moral of the story".

"When the moral content is an integral part of a well told story", says Leon Dickinson, "as it is true with the best of the world's fiction, we value it as an enrichment of the story".

**Animals found in Eastern and Western fables**

Teaching by the use of fables is a very ancient mode of instruction to be traced in a greater or lesser degree in the early history of all nations. It is already mentioned that the migration of fables was originally from East to West, and not vice versa as is shown by the fact that animals and birds who play an important part: the lion, the jackal, the elephant, the tiger, the hare, the peacock, crane, crow, pigeon and deer are mostly Indian ones. In the European versions the jackal becomes the fox, the relation between the lion and the jackal is a natural one, whereas that between the lion and the fox is not.

The tigers, monkeys and the crocodiles abound in the Indian jungles and the not in the Greek jungles. The jungle stories of animals in modern times, *Rudyard Kipling* have borrowed indirectly from the Indian source,
the famous collections of beast stories, - the *Pañcatantra*, the *Hitopadesa*, or the Book of wise counsels. These stories, the successors of the Buddhist *Jātakas* were carried to the Courts of Bagdad and ultimately found their way to the West where they had an immense influence upon the literature of Medieval Europe.

In world’s beast stories the animals like the jackal, the hare, the rabbit, the lion, the tiger, the hippopotamus, the monkey, the baboon, the porpoise, the elephant plays a significant role. The lion is described as the king of animals and it is always a majestic animal in Sanskrit and other literature. Similarly, the elephant is another majestic animal. The fox and the jackal are cunning animals, which can deceive other animals through its shrewd behaviour. The story of the ‘Blue jackal’ reminds us about ‘Reynard the Fox’ who deceived his own king. The tiger and the leopard have played an important role in Burmese and Central African tales. In a Burmese folk tale, a rabbit befuddled a tiger.

Animals in Sanskrit Literature viz the *Pañcatantra*, the *Hitopadesa*, the *Tantrākhāyikā*, the *Kathāsarit sāgara* introduces many more birds and beasts such as lion, tiger, cheetah, jackal, elephant, ass, hare, rabbit, carab, deer, rat and mouse, aquatic animals like crocodile, frog, crab, snake etc. iguana etc. again birds like peacock swan, cuckoos, parrots, cranes, doves, pigeons and other important birds found in Sanskrit fable literature.

In the *Hitopadeśa*, a jackal outwits an elephant by giving it false hope that it will be made a king. The elephant being allured by the jackal moves through marshy land and at last meets its tragic death.

A brief idea of the animals and their significant role has been already mentioned in the previous pages while describing about other fable works of the Sanskrit literature, viz *Tantrākhāyikā*, *Pañcākhāyīma* *Pañcatantra*, *Hitopadeśa*, etc.
Aesop introduces a number of animals such as: ass, bull, camel, cat, crow, dog, eagle, fox, goose, gnat, crane, hare, horse, stag, hawk, kite, lamb, lion, bear, mouse, monkey, owl, panther, peacock, partridge, raven, serpent, swan, tortoise, wolf, etc. But in Aesopean fables it is to be noted that he does not introduce the elephant in his fable. In Aesopean fables the role played by the animals, birds or inanimate objects are introduced as characters and they are known by their common names just as they one are known by their species— as the Ass, the lion, the monkey etc.

But in Indian fables like Pañcatantra and Hitopadeśa, they are all given their meaningful names, viz lion is called Modōṅkata, monkey is called Raktamukha and hare is called Lambkārya etc.

In the tales from Central Africa or Magic Drum the animals leopard, wild cat, rabbit, elephant, tortoise, ducks, hippo, crocodiles, baboon, polar bear, squirrel etc. are introduced widely except lion (introduced in one story). In the Magic Drum (under Central African Tales) the friendship of the hippo, the crocodile, and the baboon is mentioned in a story. The only desired object was the ‘Liver’ (of the Baboon) instead of the ‘Heart’ (of the monkey) as mentioned in the Pañcatantra IV). Similarly, birds are not introduced except ducks, fowls and eagle as we found numerously in Indian and Aesopeon fables. Some of these tales are extracted from Indian fable literature.

However, the animal tales introduced with tiger, rabbit, wild boar, monkey, cat, deer, tortoise, crocodile, frog, mouse and birds— like crow, vulture, cuckoo, etc are found in Burmese Folk tales in which the animals, although speaking and behaving as rational beings, retain their own characteristics.

In the Korean fables animals, birds and insect like ‘ant’ also introduced equally with the popular animals viz fox, deer, tiger, snake, frog,
cat, dog, hare etc. In these tales Korean fabulists laid stress on 'tiger' when they consider as the most typical animal and very common in the mountains of Korea.

One main source of the folk tales of Thailand is the Buddhist and Jain Jātaka stories, the myth, logical tales and parables in India. In the Jātakas we have stories about monkeys, dogs, ox, peacocks, cranes, crabs, crow, pigeon, goose, fish, jackals, elephants, snakes, mongoose, parrots etc. Many of the folk tales of Thailand showing the wisdom and sagacity of the Brāhmins and the Buddhist monks are drawn from Jātaka stories. The animal motif in the folk tales of Thailand is common as in India. The jackals are cunning and come in as the saviour in many folk tales. Monkeys are wily but kind to man an impact of Rāmāyaṇa. Crows carry tales and pigeons and parrot carry messages. Elephant figure much more in folk tales of Thailand than they do in India.

Peculiarly enough, crabs, tortoises and fish so very common in India do not figure largely in folk tales but snakes do. Nāga (snake stories are common in the folk lore of Thailand. The snake plays its part in Sanskrit fables and some fables of Burma (Myanmar) also.

The author of Tibetan tales mentioned that the animals he introduced in his works are mostly extracted from Jātakas and Pañcatantra. Accordingly similar tales like 'Blue jackal', 'The ass as singer', 'The hypocritical cat', etc. are in same echo as found in Pañcatantra. Other animals such as lion, mouse, snake, wolf, monkey, peacock, crow, elephant, etc. are introduced through amusing tales and fables. In one Tibetan tale, the tiger also plays a part.

In the Russian folk tales animals like fox, bear, wolf, crane, swan, frog etc. have been introduced. In these animal fables the stupid bear or wolf is placed in apposition to the sly fox. In some versions of a common
tale the fox suggests to the bear (sometimes wolf) how he, too, may get fish, namely by fishing with his tail through a hole in the ice. He freezes fast and when he attacked, he loses his tail. As an independent episode, this is often used to explain why the bear has no tail.

In the animal fables as found in French to British Isles as in Grimm collection, the most frequently the animals are ants, ducks, and bees, or a raven, a fish, a fox, the tiger, wolf or the hare, Polar-bear, lion (very little), dog, goat, stag, mouse etc. which have found an actual place in folklore.

The medieval literary animal tales brought together in the cycle of ‘Reynard the fox’. The cunning nature of the fox was understood by everyone in the Middle Ages and it formed the basis of countless fables including those of Reynard (the fox), where ‘Reynard’ was the hero in all those fables. Some of the animal tales in ‘Reynard Cycle’ appears in the Jātaka and is popular today in India and surrounding countries.

India is the classic land of fable, allegory, parable and story. Nowhere in the ancient world did these forms of art flourish in such luxuriance and variety as in the land between the Himalayas and the Sea. The Persians and the Arabs, the Hebrews and the Greeks and many other nations adapted the Indian fables. Thus, the stories of the Tantrākhyāyikā and the Pañcatantra are famous all over the world.

However, the influence of some Indian animal’s fables in the fable works of other countries of the world is shown in the following paragraphs.

It has been found that the great popularity of the Pañcatantra is obviously present in Asia and the Western world. Many Indian stories have been retold in different countries of the world. The stories of ‘The thousand nights and one night’ in its Arabic version are completely new. In fact, there is no direct or indirect relation between the Pañcatantra and the above work written in Arabia. The very method of telling a story as found in this
particular work *Alifu-Laila* or *The Arabian Nights* occurs in the *Pañcatantra* itself. Indian stories have been translated into different languages of the world including Burma and Korea also. It is very interesting to note that some tales are borrowed from the Indian origin and written in a different way according to the need of other countries.

The stories of *the Tantrākhyāyikā*, *the Pañcatantra*, and *Hitopadeśa* are fables. The tales of Grimm's and Anderson's are not fables. The story of the ‘Hippopotamus and the Baboon’ in the *Central African tales* is a new version of the monkey and the crocodile story of the *Pañcatantra*.

Thus, it has been noticed that the story of the *monkey and the crocodile* in the *Pañcatantra* reappears in the distant land of Central Africa (Magic Drum) where a baboon was befooled by a hippo. Here the baboon was carrying for the crocodile that was greedy for baboon’s liver. Like the monkey in the *Pañcatantra* the baboon also very cleverly saved its life from the hands of the treacherous hippopotamus. A similar story is also found in *Japanese folk tales* also.

In many folk tales clever animals like the jackal, the hare and the rabbit play an important part. Thus, in folk tales of Sri Lanka a jackal befools a crocodile and saved his life from it. Similarly, in a Burmese folk tale a rabbit befools a crocodile, and in the *Pañcatantra* a hare befools a lion.

The elephant is, however, present in *Central African Tales* as an foolish animal. Here, the elephant was killed by means of a foul trick by the rabbit.

The rabbit is a cunning, wise and intelligent beast. In Burma (Myanmar) a rabbit saved itself from a lion. In another story a rabbit
cleverly saved an elephant from a lion. In another story (Judge Rabbit), the rabbit gave brilliant judgment to the villagers.

The jackal plays its role as a cunning animal in world literature. In a North Sea tale the jackal befooled a polar bear.

The frog plays a submissive role in Indian fables, but in western stories the frogs play a more positive and significant role as the symbol of intelligent people. In Aesop’s fables an intelligent frog controls even a princess. In Korea and China also the frog plays a significant role as an intelligent water animal.

The story of “A Bridegroom for Miss Mouse” is found in the Pañcatantra and also in the Burmese folk tales. The same tale appears in a slight different style in the Korean and Japanese folk tales also, that a mouse weds a mouse-maiden. In Greece the mouse rejected the sun, the cloud, the north wind and the tower and finally married a mouse, which was the strongest among them, as it is described in a story of the Pañcatantra also.

Similarly, the tale of tortoise and swans found in the Pañcatantra reappears in the Central African folk tales. In the Aesop’s fable the same story is found as ‘the eagle and the ambitious turtle’.

The story of the faithful mongoose and the Brähmaṇa lady of the Pañcatantra reappear in an Irish story as the Llewelyn and the faithful dog. Similarly, the story of the Ass in Panther’s skin of the Tantrākhyāyikā, which is a famous tale in India, is also found in Chinese folk tales.

The story of the wise hare and the lion of the Pañcatantra is found in the Burmese folk tale where a rabbit had befooled a lion and killed it and became as the ‘saviour’ to the other animals of the jungle.
We shall devote **nine chapters** to the study of ‘*Animals in Sanskrit fable literature*’ including the **Introduction** and **Conclusion**.

**Animal Fables- Its Utility**

It is the fact that, the interest in a story is practically universal. Moreover, the actual subject matter of these folk tales and fables shows many striking resemblances from age to age and from land to land.

It may be mentioned that the fables and tales of other countries also have their own characteristics. Even today the moral and the sayings of these stories perfectly fit in our life. In spite of the vastness of these fable and tales – they are written in the most simple but interesting way. It is the key to their popularity beyond the time and geographical limits. All are presented in a simplified version. Children find it very easy to grasp the essence of the stories. These stories have the power to bring about a positive impact on the future of the children. Besides they can also have fun with the various animal characters, that they can think and act like human beings under the guise of stories.

The fable is considered as a rewarding form of literature. The fables have the power to give aesthetic pleasure not only to the simpler folk but to persons of more sophisticated taste, who have formed their standards and developed their opportunity with reference to the music of commercial art.

It is seen that animal fables have their great utility in the society also. Here, animals in fables and tales have played a remarkable role to enlighten one’s sleeping will to learn. These stories indeed brought about wonder’s in the life of people. Through the collection of these stories come under different names, but as a whole they have played great impact upon societies and people as well. The interesting part of these stories are its characters. Most of the stories are spoken through the mouth of various...
animals. Both the human character as well as the animal characters are intermingled with each other.

In Sanskrit literature *Pañcatantra* and *Hitopadeśa* are the most popular works of this style. Each story of these two great works carries a moral teaching. The stories depict a variety of situations and also preach us the proper act, which is required in that particular situation. The different stories transpire the philosophy of life, help in understanding human psychology and also endeavour to make one adopt in the statecraft.

In the course of time fables of different countries travelled with different travellers and crossed all the geographical boundaries.

The utility of these animal fables seems to be vast and more practical. Because centuries ago the “animal fables” under *Pañcatantra* and *Hitopadeśa* stories had already passed into universal currency. Age after age, and in every part of the world, they have brought delight to old and young alike. The secret of this universal popularity is that — no other book in the world contains so much practical wisdom, offered in such a palatable form and expressed with such subtle understanding of the aesthetic as well as the physiological requirements of human nature.

Apart from this, there is another great utility of the study of these tales and fables. The stories of *Pañcatantra* and *Hitopadeśa* are an example of this, which have a great didactic value. They occupy a very significant position in the world literature. The animals in the fables are the symbolical representatives of good, bad, intelligent or foolish man in the society. They are saturated with practical wisdom. It presumes that all-round happiness, here and now, is the central aim of life. But happiness is not a fruit that is easily plucked. We are to struggle for it. Unflagging effort, coupled with wit and resourcefulness, leads to success. Such is the theme of the *Pañcatantra*. The importance of wealth and powerful friends is not
overlooked. Through the animal characters the *Pancatantra* shows us that a virtuous man need not be a simpleton, and that our actions can be reasonably meritorious without being tiresome.

Similarly, the fables of *Aesop* also contain in many cases an epigrammatic moral at the end of each narration and might seem to serve an ethical value. The *Aesopian fable* emphasizes the social interaction of human beings and the morals they draw tend to embody advice on the best way to deal with the competitive realities of life.

The interesting animals fables of *Mahābhārata* and *Purāṇas* are also which are based on religion have their great impact upon societies, because through these great works every sort of human situation is described and every kind of emotion is aroused.

That is why, these fables are so admirably constructed as to be fraught with lessons of general utility and of universal application. The continual observance of this two-fold aim creates the charm and accounts for the universal favour of these animal fables in Sanskrit literature as well as in other fable works of the world which is beneficial to all kinds of people.

**The Purpose of the Present Study**

A large number of excellent fables with animal characters have been written in India by Sanskrit writers since several centuries which are of great practical value. They have a universal appeal due to distinct reasons. The fables leave for the general readers and also the politicians of the world even of the modern times many important lessons which cannot only lead them in a right direction in their life, but also help the population in general to build up an ideal and disciplined society. Though the world knows many of these fables through translations and find delight in them.
comprehensive research on these fables to their very core have not been attempted at till this day.

Considering the great utility of these fables in our life, we have made a humble attempt to expose the symbolical beauty, the didactic values and other literary utilities of Sanskrit animal fables written since the age of the Mahābhārata to the days of Pūrṇabhadra. We have undertaken this academic enterprise with a noble motive of presenting to the readers the great significance of animal fables of Sanskrit literature. It is also our aim to give the readers a comparative idea of the beauty, significance and importance of Sanskrit animal fables of India and of the world which will readily show that India’s fable writers have ably competed with and very often recalled the writers of other countries.

**Method to be applied in present study**

Our method in the present study will be a critical and comparative one. Such a method is generally utilised by the writers of the modern day. We sincerely feel that a critical study of the Sanskrit animal fables is essentially necessary for a realistic and practical assessment of them. But a comparative study together with a critical one will surely make the study an interesting and useful one.

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<td>'The Folk Tale' By Stith Thompson.</td>
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<td>112.</td>
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<td>113.</td>
<td>'The New Encyclopedia Britanica' Vol-10, 'Reynard the Fox'</td>
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<td>115.</td>
<td>The Pañcatantra(K) Bk.IV. Frame story.</td>
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117. Tales from Eastern Land. PP.30-32. “The jackal’s decision”
120. Ibid. PP.13-17.
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