The *Pañcatantra* is the most famous work of fables which has earned a world wide fame. For its literary excellence and as a work of worldly wisdom. There are many stories of beasts in this work which symbolises the character and behaviour of men.

**Jackal:**

The two jackals Karaṭaka and Damanaka which befooled even a lion though their tricky behaviour are representatives of wicked politicians of the world who can outwit even a great personality in the society. A jackal is generally believed to be a cunning animal. The behaviour of a jackal is clearly observed by jackal hunters in England. When the jackal is pursued by hunters, it evades the hunters by running in a zig-zag manner. The jackal is a clever thief of domestic poultry. The honest bull Samjivaka which was loyal to the king, ultimately fell a prey to the anger of the lion in the *Pañcatantra*. The readers of the *Tantrākhyāyika* are already acquainted with the story.

In the *Pañcatantra*, the jackal is undoubtedly a cunning animal which tries to befool others, but this animal sometimes invites its own danger through its cunning manoeuvre. The most interesting story of jackals in the *Pañcatantra* is that of the blue jackal Caṇḍarava (Book No. 1. Mitrabheda). A jackal ‘Caṇḍarava’ one night accidentally fell into a pot of
blue waters which was kept ready by a washerman in his shed for colouring garments, and when it came out, its body became all blue. On seeing the blue jackal all the animals of the jungle started to flee out of fear. The blue jackal now saw a golden opportunity to declare himself as the king designate of beasts in the jungle sent by Lord Prajāpati in order to save the animal kingdom from anarchy. The animal believed the jackal and made it the king. But no animal can avoid its own character. Therefore when one evening jackals in the jungle started to yell, the blue jackal joined the chorus and, was killed by other animals for his treachery. The story is already famous in the *Tantrākhyāyika*.

Now, the blue jackal is a typical representative of those hypocrites in the society who deceive the majority of the people by wearing an attractive garb. These notorious persons are gentlemen outside. But they are inwardly a figurative jackal with an evil motive. The author of the *Pancatantra* suggests that such wicked people can not cheat the society for all times. It has been rightly said by Abraham Lincoln "*It may be possible to fool all people for sometime and some people for all time, but not all people for all time*”. A man who is inwardly bad, accidentally expresses himself to the public as in the case of blue jackal.

The story of the blue jackal of the *Pañcatantra* instantly reminds us of "*Reynard, the Fox*" in the Western literature which befooled the king of the country through his mischievous manoeuvres. There are many
politicians in the world pausing the character of Reynard, and also the blue jackal of the Pañcatantra who occupy a dignified position in the society through tricky methods.

The author of the Pañcatantra describes the jackal sometimes as an intelligent beast and sometimes a very greedy beast representing similar men in the human society. The jackal in the story of the lion and the jackal and the cave in the Pañcatantra⁶, is an interesting story of an intelligent jackal which proves more intelligent than a lion. A lion, in the story enters into a cave and conceals himself. The jackal cleverly examines the footprints of a big animal in front of the cave and seeks the permission of the cave to enter only to befool the lion. The lion also loudly gives the permission and the jackal flees away. In the story, the forensic method of modern criminology is applied by the fox several hundred years before. The fox is the representative of those intelligent men who avoid danger through a careful study of a situation.

The jackal is, however, not always an intelligent beast in the Pañcatantra. It sometimes falls due to its excessive as we notice in the story his greed. There are many greedy persons in the world who invite their own difficulties due to their greed. Greed is a great enemy of man. It has been said in a Sanskrit poem that greed increases every moment and the man is harassed. Thrust for money is the only thing in the world which never grows old. In the story viz. “Lobhāvista Cakradhara - Kathā”⁷ in the Pañcatantra,
the author describes how a greedy man became a victim of Kubera’s trap. In the *Pañcatantra* \(^8\), a jackal tore open a battle drum abandoned by soldiers with the hope that it was full of meat and lost its teeth. In another story in the *Pañcatantra* \(^9\), the jackal was trying to save as much food as possible and tried to eat up a dry string of a bow and was killed. The story is repeated in the *Hitopadeśa* \(^10\) of Nārāyana. However, the story does not occur in the *Tantrākhyāyikā*. The story suggests that there are many men in the world who wish to save their possession unduly and become victims of their action.

A female jackal again proves her foolishness by wishing to enjoy a lump of flesh hanging from body of a bull. The lump never fell down and the male jackal deceived itself by listening to the foolish advice of its female partner. The story is found in the *Pañcatantra* \(^11\). It is the most important is that the male jackal accepted the advice of the female jackal and remained hungry for a long time. There are many people in the society who act according to the advice of their wives. It is a fact that women’s advices are not always hurmful. But sometimes due to short sighedness and high ambition, some women misguide there husbands. There is a story in the *Pañcatantra* \(^12\), of a foolish weaver who became a victim of his wife’s wrong advice and was killed by the public under the impression that he was a demon.

There is an interesting story of a jackal in the *Pañcatantra* \(^13\).
driving away all his big rivals through its cleverness and enjoyed a dead camel alone to its full satisfaction. A jackal is, however, no way a match for a lion. It cannot compete with the strong animals in other fields. A lion is a lion and a jackal is a jackal. The lion is famous for its bravery. It is said:

Bhartrhari’s *Nitiśataka* 14 “The lion, though young, falls upon elephants whose rampartlike massive temples are sullied with ichor; this is the nature of the valiant. Age is not, indeed, the cause of valour”. viz,

> “Simhaḥ śiśurapi nipatati madamalina kapolabhittiṣu gajeṣu prakṛtiriyaḥ sattvavatāṁ na khalu vayastejasohetuḥ.”

A lion can easily challenge a mighty elephant which a jackal cannot do. There is a story in the *Pañcatantra* 15, where two lion cubs challenge a mighty tusker while the jackal moving with them flees out of fear. He discourages the cubs also in their action. There are many timid people in the world who always run away at the sight of mighty persons. The jackal in the story is the symbol of those cowardly people.

In another story of the *Pañcatantra*, a jackal is described as the most intelligent animal. It deceives a lion and a tiger and a wolf 16. The story has a great political value. The jackal cowtows before a lion because it cannot show the over power in front of the lion. The jackal drives away a tiger by showing him fear of the lion. But the jackal utilises the wolf. The wolf tears the skin of that dead animal with sharp teeth. When the purpose is served, the jackal drives away the wolf also by showing fear of the lion. Ultimately,
another jackal comes. The jackal is driven away by showing its angry teeth. In this way all the enemies are removed by the jackal and the jackal enjoys the dead elephant alone. The symbolical meaning of the story is that a shrewd king should lie low before a powerful enemy and he should remove less powerful enemies in an intelligent manner and challenge with the equal enemy. The Mahābhārata 17 says -

"śūramaṇjalipātena ghirum bhedena bhedayet.
lubdhamarthapradānena samaṁ tulyena vigrahaḥ." (v.63)

**Lion:**

The lion is recognised as the king of the forest for its majesty, valour, strength and courage. It was a national beast of India till a few years back. But now the tiger is the national animal of this country. The lion plays a significant role in the stories of the Tantrākhyāyikā, the Pañcatantra, and the Hitopadeśa. In the Tantrākhyāyikā and the Pañcatantra the lion moves within a well organised system of security like ‘Kārava’, ‘Kākaravarga’, etc. This system probably symbolises that the security arrangement made for the king in the ancient India. In the frame story of the Pañcatantra, the lion appears as the king of the forest. The lion possesses all that best qualities which a king should possess. The lion in the frame story of the Pañcatantra is dignified. It behaves with all the majesty of a greatness of a king. But Karaṭaka and Damanaka in the episode in the Pañcatantra 19 give wrong information in the frame story to the king regarding the bull Sanjivaka. It clearly
signifies the wicked advisers of a king may misguide him and provoke him for unforward and wrong actions. Therefore, kings or politicians and rulers of the country should always remain alert against such mischievous advises.

The lion appears in several stories in the *Pañcatantra* in different manners. In the story of the lion and hare in the *Pañcatantra*, the lion kills a long number of animals without discrimination. It created a fear in mind of the animals. The animals decided to send an animal everyday to the king as its food to stop the atrocity on the animal kingdom. One day, it was the turn of hare to go to the lion. The hare misguided the lion and allured it to move towards well, the lion saw its own immage in the well, the lion thought the immage as its enemy and jumped in to the well and the story which has already appeared in the *Tantrākhyāyikā* has many suggestive values. The lion symbolises a foolish and thoughtless man who acts rashly and becomes a victim of his own action. The story writer suggests that those who perform irregular activities should be punished. The hare symbolises a shrewd person. This person may be physically lesspowerful than his powerfull enemy. But even a powerful enemy can be destroyed through the shrewdness of his enemy. The rampant and senseless killing of animals by the lion also suggests that such wanton destruction of animals is a sin, and offender deserves adequate punishment.

The lion appears in some other stories of the *Pañcatantra* in different notes. In one such story, a lion plays the part of an ideal Indian king.
It is the duty of an Indian king to protect a person taking shelter under him and not injure him in any circumstances. In the story ‘ustra kākādika’ of the Pañcatantra, the lion ‘Madotkata’ which was injured in a battle with a tusker, refused to kill a camel ‘Krathanaka’. Though the lion was hungry it did not kill the camel unjustly. But the wicked associates like the jackal and the tiger in this story cleverly misguide the king and dissuade him from his moral duty.

In a second story of the Pañcatantra a lion enters into a cave and remains there for the night.

The cave was a dwelling of a jackal. When the jackal went to enter in to the cave at night, it saw foot marks of a big animal. The jackal by its presence of mind cleverly addressed the cave and sought its permission to enter. The lion in a loud voice gave the permission and the jackal fled away. The lion in this story plays the part of a fool who can be tackled easily by more intelligent people. It would had been better for the lion to remain silent. But due to its foolishness it drove away the jackal.

**Monkey:**

The monkey plays a significant role in the story of Pañcatantra and the Tantrākhyāyikā. In the Tantrākhyāyikā, a monkey Valivadana was cheated by a porpoise. But the monkey was so intelligent that it could save its life from hands of the wicked porpoise. In the Pañcatantra, the story is retold by changing the name of the monkey as ‘Raktamukha’ and replacing
the porpoise is a crocodile. The monkey became a friend of the crocodile. But one day, being advised by the wicked wife, the crocodile tried to carry the monkey to its watery residence and kill it. But the monkey saved its life through the sharp presence mind. The story symbolises that the presence of mind is very important for all to evaded the evil motive of a wicked man. The monkey even after knowing the wicked intention of the crocodile remained calm and saved its life through its shrewdness.

The monkey proves to be the representative of an extraordinarily intelligent men in the story of the monkey and king *Chandra*. The king killed all the relatives of the monkey. The monkey also killed all the relatives of the king through a trick by alluring the king with a non-existing fabulous wealth remaining under waters in a lake. The monkey took revenge on the king by killing all his relatives through a tricky game.

The monkey, however, is not always an intelligent animal. A monkey in one story on the *Pañcatantra* becomes a victim because of its fickleness when it was caught in a parted wood. The monkey is always known for its fickleness. Bānabhatta says in his *Harṣacarita*, that a monkey without fickleness to rare to find. *(kapiracapalaḥ jagati durlabhaḥ)*. Similarly, Somadeva, in his *Yasastilak Campu* also observes:

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"Yaḥ svabhaśvo bhaved yasya sa tasya duratikvamaḥ
na hi śikṣāśatena kapir muñcati cāpalam (ucahvasa 2)
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In another story of the *Pañcatantra*, a monkey which was ap
pointed a boy-guard of a king divided the body of the king with a sword while trying to drive away a fly. The story suggests that the king should never appoint a foolish person (like a monkey) in important duties.

In “Vānara cataka dāmpati kathā” of the Pañcatantra monkeys are described as animals of irritable temper. When a sparrow repeatedly advised the monkeys to build nests for safety and comfort, monkeys became angry and tore down the nest of the sparrow. This beast’s fable suggests that it is utterly improper to advise a fool. It can invite one’s own danger in the action. It has been rightly said in he Pancatantra:

“Upadesa hi murkhānāṁ prakopāya na śāntaye.”

Mouse /Rat:

The author of the Pañcatantra was an intelligent and innovative writer. He utilises many big and small animals in his stories in order to give his readers a vast practical knowledge of worldly life. He doesn’t spare even rats and crabs in building up his stories. In the Mitrasamprāpti section of the Pañcatantra, Hiranyaka, a rat, plays an important part in the central theme. The rat was an owner of a vast wealth. It had many followers. Its wealth was the source of his strength. It could jump to a great height by means of his power of wealth. It easily stole the rice stored up by a monk ‘Tāmracuḍa’ in a pot placed in a hook. But one day the monk being advised by his friend robbed the entire wealth of the rat. The rat now became poor. It became mentally weak. When it tried to jump to the rice-pot, it could
jump only to a small height. The mouse ‘Hiranyaka’ in the story is a symbol of those men of the earth who always show their power and strength due to possession of wealth. So long as they are owners of the vast wealth they remain in commanding possession in the society. But when they lose their wealth, their spirit dampens. They lose their strength. They can not jump to the previous height.

The story of a female mouse in the *Pañcatantra* is another interesting story in the book of fables of Viṣṇusārman. This story is famous in the *Pañcatantra*. It assumed difference forms in world literature, which we have discusses. After it appeared in the *Pañcatantra* the story spread to different countries of Asia. We find different versions of the story in Burma (Myanmar), Korea, India and other countries of the world. It has been narrated in the story that a sage saved the life of a female mouse and converted it into a girl. When the girl grew up, the sage tried to give her away in marriage to the best bridegroom in the world. The girl rejected the sun, the cloud, the wind, and the mountain who are very strong in this world, under different pretext. The mouse daughter suddenly saw a mouse and had chosen it as the bridegroom. The mouse daughter is the symbol of those women who have tremendous weakness for a man of their own race. We have already referred to the story and its symbolical significance in a earlier context.

**Camel:**

In the *Pañcatantra*, camels play their parts in several stories. In
one story of the *Pañcatantra* (already discussed) a camel ‘Krathanaka’ became a prey to the trick of a jackal of a tiger and of a crow. A lion, their master, was hungry. His wicked followers pretended to offer themselves as his food and the camel also without knowing their trick offer itself to the lion and was devoured by the tiger. The camel ‘Krathanaka’ in this story is a symbol of these honest, simple and loyal people in this world who become victim of their innocence. This story suggests that innocence and simplicity are not always good in this practical world. When ‘Mahatma Gandhi’ was associated by an assailant, ‘Winston Churchill’ remarked - “*It is too bad to be too good.*”

In another story of the *Pañcatantra* a proud and careless camel became a prey to a lion in the jungle. The camel with a bull tied round its neck was proud of itself and therefore, it moved alone in the field with a loud sound of the bell. A lion suddenly jumped on the camel and killed the animal. This camel is a representative of those proud people in this world who show their false pride and move carelessly to prove their greatness which they donot have. Such people become victims of their own deeds and invite danger to their due life, to their own wrong deed.

**Hare:**

It has been shown in a previous discussion that the hare is another intelligent animal. The counterpart of the Indian hare is the rabbit in Westen folk-literature. The rabbit appears in *Burmese* and *Central African*
folk-tales. Unlike the jackal the hare in Indian tales does not play in the role of a weaked beast. But it serves noble causes through into the Pañcatantra when the hare plays an important role. In the story of Book No.1 of the Pañcatantra a hare befools a mighty lion. We have already referred to the story in an earlier context. It has been discussed there that a clever hare brought death to a wicked lion by provoking it to jump into well. In the story the intelligent hare saved the animal kingdom from the hands of the wicked lion. The story, as it has been already said, symbolises that some intelligent people in the world like the intelligent hare can destroy powerful enemies by means of their cleverness. The hare saved the animal kingdom from the hands of the erratic killer, and thus, it rendered a very valuable service to the animals. A man possess intelligence or shrewdness. But unlike wicked jackals, he should utilise thus quality for the benefit of others. This same story found in the Burma. In Burmese folktales, the counterpart of the Indian hare is a rabbit. In Burmese folktales, a rabbit misguided the lion and killed him.

In a second story of the Pañcatantra a hare standing on a mound directs a herd of elephants never to visit the sight again where they trampled upon a large number of hares everyday, posing himself as a messenger of ‘Moon God’. In this story also the intelligent hare saves his own race from the onslaught of intruders. It may be noted here that in all tales of the world small animals like the hare, the jackal and the rabbit prove more intelligent than bigger animals like the elephant, the lion and the polar bear.
Like the hare in Indian tales the rabbit is also an intelligent animal in several stories of other countries. In a *Burmese folk-tale*, quarrel starts between a rabbit and crocodile. The crocodile is a strong animal, huge in bulk but it is unable to capture the rabbit. The crocodile in the water trying to catch the rabbit but he is repeatedly deceived by the rabbit. Finally, when the crocodile succeeded in the catching the rabbit it slipped away from the mouth of the crocodile through an ingenious trick.

**Cat:**

The cat is a cunning animal in the *Pancatantra* and some other fables of the world. Cat stories are few in Sanskrit literature. The cat appears first as a central character in a story of the *Pancatantra*. In a story of the Śāntiparvan of the *Mahābhārata*, which has been already referred to, a cat trying to catch a mouse falls into a net of a hunter. The cat now needs the help of a mouse to get out of the net. The mouse does not release the cat easily. It sits on the lap of the cat. The cat in this story remains in the mercy of the mouse. In a story of the *Pancatantra* (described earlier), a jungle cat pretend to be a sanit. When there was a dispute between a hare and a *Kapinjala* bird over the possession of a plot of land, both approached the cat. The cat invites both of them to sit closer, and then suddenly eats up both. There are many people in our society who wear the garb of sanctity but they are inwardly wicked and tricky like the jungle cat of the *Pancatantra*. It may be noted here when the cat is about to pronounce upon its prey, it remains motion-
less and always befools the innocent birds. There is a story of a weakened cat being a friend with a vulture (*Jaradgaba*) in the *Hitopadeśa*. The cat exploits the simplicity of a vulture and eats many young birds.

The cat is not very famous in India’s folk literature as a character, but it is a mysterious animal. There are many beliefs in the world about the behaviour of the cat. The cat never takes bath. There is, however, a belief that if somebody sees a cat taking bath it means there will be a sunny weather.

**Crocodile:**

We have discussed in an earlier context of the present dissertation how a crocodile was befooled by a monkey “*Raktamukha*”. The author of the *Pancatantra* nicely utilises this aquatic animal for his purpose. The crocodile generally moves on the surface of the water slowly but always with a design of catching fish and other animals for its food.

**Frog:**

The frog is an amphibious animal. In the stories of many other countries like Korea, the frog proves itself a cunning animal. In the *Tantrākhyāyikā* and the *Pancatantra*, the frog is however simple and innocent animal. In one story of the *Pancatantra* frogs ride on a snake which is their enemy without suspecting it. In another story of the *Pancatantra* the frog plays the part of a traitor. In this story, the frog “*Gangodatta*” invites a cobra to its residential well and becomes the cause of the destruction of the entire family. The frog kills its quarrelling relatives with the help of the cobra.
which is an outsider and an enemy of frogs. The story has a great significance for all people of all countries for all times. The story warns the people against the role of a traitor in a society particularly in the national life. These traitors are always a great enemy of a country, a race or a society.

**Elephant:**

The elephant is a robust animal which can create a heavy damage to the animal world. In the *Pañcatantra* and the *Hitopadeśa* the elephant is generally described as a foolish animal. The cunning hare of the *Pañcatantra*7 benefooled a herd of the wild elephant and compelled them not to return to the habitat of hares in future. It is worth noting that in the stories of the world an animal with a bigger body is less intelligent than a smaller animal. The elephant has a big body no doubt but to have intelligence in practical matters in this world. Intelligence is required and not a fat body.

In another story of the *Pañcatantra*8, a sparrow (Caṭaka), a bee and a frog intelligently kill an elephant. In the story, the smaller animals, and not the elephant, play an important part. This story suggests that wicked and hanghly people like the elephant in story destroying the nest of the sparrow without its fault, deserves serious punishment. It teaches the lesson that only such examplary punishments the social order can be maintained.

**Mongoose:**

The mongoose is treated as a small animal in the *Mahābhārata* of Patañjali. The mongoose is a permanent enemy of snakes. This natural
phenomenon has been universally observed by all naturalists. In the *Pañcatantra* a domesticated mongoose of a Brāhma family guards a baby. When a snake suddenly appears in the household, the mongoose kills the snake and saves the baby. But as its body is smeared with blood, the Brāhma lady thinks that the mongoose has killed her son and immediately kills the innocent mongoose. This story suggests that man’s suspicion sometimes becomes the cause of the death of a loyal servant or follower. Thus, the story of the Brāhma lady and the mongoose is an eye-opener to a very significant matter of the world. Baseless suspicions of a man without the proper power of thinking over a situation. The story teaches the lesson that nobody should become involved in any rash action inspite of apparent factors provoking him to choose them a chair. He should closely scrutinise everything before jumping into such an action.

There is only a single mongoose story in the *Pañcatantra*. But it has created such a deep impact in world literature, that the story has been retold in Ireland in his form of *Llewly and his faithful dog*. Llewly wrongly suspected his faithful dog as the killer of his son like the Brāhma lady and killed the innocent dog. A similar story found in modern Indian literature is Wariwal Kanta Rao’s ‘the mongoose’ in which, another mongoose was also killed in similar circumstances.

**Crab:**

The crab like fish is generally innocent aquatic animal. How
ever in the *Pañcatantra*\textsuperscript{32} the story of the crab and the crane, the crab plays the role of a great saviour of aquatic animals. When the crab came to know the evil intention of the crane, it tore the neck of the crane. The crab through its behaviour suggests that sometimes an instant practical decision can save a dangerous situation. It also suggests that sometimes, even a weaker person can face a dangerous situation and solve a difficult problem through his wit and presence of mind.

**Turtle:**

The turtle is an amphibious animal which lives in water. The turtle or tortoise plays an important role in some stories of the East and the West. In *Aesop's fable*\textsuperscript{43} a tortoise enters into a race with a hare. Because the turtle proceeded steadily towards its goal it won the race. In the *Pañcatantra* Book - II (*Mitrasamprāpti*), a tortoise becomes a great friend of a crow, a mouse and a deer. In the another story of the *Pañcatantra*\textsuperscript{54} a turtle journeys to a safe place riding a stick by the grace of two swans. The story of the turtle and the swans appears first in the *Tantrākhyāyika*\textsuperscript{55}, and then retold in *Pañcatantra*\textsuperscript{56}. The foolish behaviour of the title caused its own destruction. The story in both the *Tantrākhyāyika* and the *Pañcatantra* clearly suggests that silence is gold in many situations. It also suggests that the thoughtless and senseless talking may invite one's danger.

**Ass:**

The ass is always regarded in the society as a foolish animal...
There are several stories of the ass in the *Pañcatantra* and the *Hitopadeśa*. There are three interesting stories of ass in the *Pañcatantra*, Book - IV. (Labḍhapranaśa). In one story an ass was led by wicked jackal to the den of a lion. The lion tried to overpower the ass but failed. The jackal succeeded in bringing the ass back to the den again. This time the lion killed the ass. This story initially appears in the *Tantrākhāyika*. We have shown it during our discussion of the stories of this first available version of the *ur-Pañcatantra*. In this story the ass proves to be a really foolish animal. No other animal will return to the jaws of death twice like the ass. It is worth noting in this context that in the *Tantrākhāyika*, the *Pañcatantra* and the *Hitopadeśa*, asses always behave in a foolish manner in one way or in another.

In a second story which is a humorous one, an ass desired to sing in a moonlight night out of joy. The ass is never a singer. In the Indian society, a bad singer is always condemned as an ass-singer. The loud braying sound of an ass is always a source of annoyance to the hearers. The ass in the above story of the *Pañcatantra* had a good knowledge of science and music. When the ass started to sing the guard of the field entered the field and beat it down and decorated its neck with a wooden-pounder (ulukhala). But the author of the *Pañcatantra* says that an ass immediately forgets its punishment. Thus, an ass is a real block-head. It is a true symbol of those stupid people in the world who have no power of thinking.

In a third story, an ass wearing with a tiger skin, is grazing in a field.
But when the proudly ass is loudly braying, it is killed by the farmer.

**Bull:**

The bull is a herbivorous animal. In the *Pañcatantra* it behaves like a simple and gentle animal. The bull of the frame story of the *Pañcatantra* is known as ‘Piṅgalaka’. It made friendship with a lion. The story of ‘Piṅgalaka’ and his lion-friend ‘Saṅjivaka’ is the same as it appears for the first time in the *Tantrākhyāyika*. The lion is an enemy of a bovine group animal. In this world the friendship between two uneven enemies, is never advisable. The bull ‘Saṅjivaka’ in the *Pañcatantra* became a prey in the head of lion like bull in the earlier. The symbol of the story has been already discussed in the context of the *Tantrākhyāyika*.

**Dog:**

A domestic dog in the *Pañcatantra*, plays a significant role in one story. When there was famine in the dog’s country, the dog Citrāmga left for another country in search of livelihood. But Citrāmga returned to his native place after sometime. He reported to his friends that in the new country in the members of his own race, the dogs, were his enemies. He says –

\[ \text{"subhikṣāṇi vicitrāṇi śithilāḥ paurāṇīḥ}
\text{eco doṣo videśasya svajātiryaḥ virudhyate"} \]

Thus the story of the dog teaches us that the member of one own class is an enemy in the foreign land. In the story, writer has made a very important observation. It is a fact commonly observed that the persons of the
same country or the same society occupying a place in a foreign land generally ignore new comers from his own place. The false sense of possession and the superiority complex play a great role in this matter. In the case of dogs, the strong sense of territorial possession is the source of the enmity. A dog and a jackal belong to the same race of dogs. The only difference between them is that the second animal is a wild dog. But a domestic dog never tolerates its entry into its territory. A domestic dog also does not allow another dog from another territory to enter into its territory.

Reference notes:

1. “vardhamāno mahān snehāḥ sīṅkagovrṣayorvane piśunena atilubdhena jumbukena vinaśītaḥ.” Pañ., Bn.-I (Mitrabheda) pp. 8-236

2 “Lion and the bull”, Tan., Bn.-I (Mitrabheda)


4 “Blue jackal”, story no - 8, Tan., Bn-I (Mitrabheda) pp. 26-27

5 “Reynard, the Fox”, Encyclopaedia Britannica, Vol.-19 p. 242

6 “anāgatam yah kurute sa sobhate, sa śocyate yo na karotyanāgatani. vaneatra saṁthasya samāgataḥ jārā, vilasya vaṁśi na kadāpi me śrutā”
"suhhajambukaguhā-kathā, story no. -14, Pañ., Bn.-III (Kakolukiyānī)
pp.435-437

7. "Lovhāvista cakradhara-kathā", Story no. -2, Pañ., Bn. - V
   (Aparikshītakārikā) pp. 542-622

8. "ato na śabdāmatrād bhetavyāni."
   "śṛgāladundubhi-kathā", story no.-2 Pañ., Bn.-I (Mitrabheda) pp.45-46

   atitṛṣṇābhibhutasya śikhā bhavati mastake."
   śabaraśukara-kathā, Story no-3, Pañ., Bn.-II (Mitrasmpṛāpti),
   pp. 275-277

10. Hito, Bn-I (Mitralābha), Story no-6, pp.-126-129.

11. "śithilau ca subjadhau ca patataḥ patato na va.
    nirikṣitau mavyā bhudre daśavarṣīni pañca ca."
   "Bṛśabhānugasaśṛgāla-kathā, Story no-6 Pañ., Bn.-II
   (Mitrasmpṛāpti) pp.309-336

    (Apariksitakārikā) pp.575-583

13. "parasya pīdinaḥ kurvan svārthasidhi ca panditaḥ
    gudṛḥbudhirna laksyeta vane caturako yathā."
   Sūnhasṛgāla - Kathā, Story No. -16, Pañ., Bn. - I
   (Mitrabheda) pp. 196-201
14. Nś, Mānasourjya paddhati, Sloka No. - 31, p. 52

15. “śūrśha kṛtavidyaśha darśanītoasi putraka. 
yasmin kule tvaṃutpanno gajaḥ tatra na hanyate.”

   “Simhaśrgalaputrayoh-kathā”, Story No. - 4, Pañ., Bn. - IV,
   (Labdhapranāsa), pp. 489-493

   (Labdhapranāsa), pp. 515-520

17. Śāntiparvan, Mb.ch-140, p.4792

18. “caturmanḍalāvathānam tvidaṁ simhah, simhānuyāyinaḥ,
   kākaravāḥ, kimvṛtāśeti,

   Pañ., Bn. - I, (Mitrabheda), p.15

19. “bardhamāno mahān snehah simhagovrṣayorvane,
   piśunanātilubdhena jambukena bināśitaḥ”

   Pañ., Book No. - I, (Mitrabheda), pp. 1-236

20. “yasya budhiralam tasya nirbudhestu kuto balam?
   vane simho madonmattaḥ śaśakene nipāṭitaḥ.”

   “Simhaśaśaka-kathā”, Story No. - 8, Pañ., Bn - I
   (Mitrabheda), pp. 121-131


22. “bahavaḥ panditāḥ kṣudrāḥ sarve māyopajīvinaḥ.
   kuryuḥ kṛtyamārkeyan vā uṣtre kākādayoḥ yathā.”

23. *Simhajambukaguhā-kathā*, Story no-14, Pañ. ,Bn-III
   (kākolukiyam) pp.435-437.

24. Tan. Bn-IV (Labdhanāsām)

25. \textit{sa avā durgān tarati jalastho vānaro yathā.}

   Pañ..Bn-IV (Labdhapranāśam)

   pp.87-602

27. \textit{avyāpāreṣu vyāpāraṁ yo naraḥ kartumīcchati.}

   "Kīloṭpāṭīvānara-kathā, Story no-I, Pañ.,Bn-I (Mitrabheda )p.16

28. ‘kapiracapalāḥ jagati durlabhaḥ,’ Hc. Ch.-VI

29. “\textit{panḍitopi varam śatrūḥ na murkho hitakāraḥ.}

   vānarena hato rājā biprāccāuraṇa rāksitāḥ.”

   “Nṛpasevakavānara-kathā,Story no-22, Pañ,Bn-I
   (Mitrabheda) p.229

30. “\textit{upadeśo hi mūrkhāṇāṁ prakopāya na śantaye.}

   payaḥ pānāṁ bhujāṅgānāṁ kevalāṁ viṣavardhanām.”

   and also-

   “\textit{upadeśo na datavyo yādṛśe tādṛśe jane.}

   paśya vānaramūkham sugṛhi nirgrṛhi kṛtaḥ”.

   “Vānaraḥacatukadampati-kathā, Story no-18, Pañ., Bn-I

32. “सूर्यान्ह भर्तरामुन्त्या पर्जन्यां मारुतां गिरिं।
स्वाजातिम मुषिक प्राप्ता स्वाजातिर्दुरातिक्रमाः।”

“Musikāvivāha-kathā”, Story no-13, Pañ., Bn-III (Kakolukiyam)
pp 424-430.

33. “Uṣṭrakākādi-kathā, Story no-11, Pañ., Bn-I (Mitraśabhedā)
pp 154-162

34. “सतािम वचनान्धििश्ताम मदेना नाकरोति याि।
सा विनासामावाप्नोति ग्हांतोभ्रा िवा स्वराम।”

“Ghantrōṣṭra-kathā, Story no-9, Pañ., Bn-IV (Labdhapranāśa)
pp 510-514

35. “How the rabbit rid the forest of its tyrant” Burmese Folk-tales,
pp 12-13

36. “The wise rabbit and his foolish brother” The Magic Drum of W. F.
P. Burtonp. 96

37. “Simhasasaka-kathā, Story no-8, Pañ., Bn-I (Mitraśabhedā)
pp 121-141

38. “byapadeśena mahatāṁ sixddhiḥ sanjayate parā।
śaśino byapadeśena vasanti śaśakāḥ sukham।”

“śaśukagajayuthapā-kathā, Story no-2, Pañ., Bn-III (Kakolukiyamaṁ)
pp 365-371
“How the crocodile lost his tongue” Burmese folk-tale


Mb, santiparvan ch-138

“क्षुद्रामर्थापतिः प्रायः न्यायन्वेषणत्नपराः।
उभवापि क्षयानि प्राप्ताः पुराः सा०कपिन्जलाः।”

“सा०कपिन्जला-कथा, Story no-3 Pañ., Bn-III (Kākolukiyayāṁ)
pp.372-379.

Hito. Bn-I (Mitrabheda) Story no-3 pp.63-72.

Pañ., Bn-IV (Labdhapranāsāṁ) pp.470-522.

“Frogs ride a serpent” Story no-10, Tan.Bn-III (Kākolukiyayāṁ),
p116

“बुभुक्षिताः किन्न ना करोति पापम, क्षिनाः नारी निकरुना
भवाँति।

अक्ष्ययः भूधरे! प्रियदार्शनया, ना गंगोदत्तह पुनरेति
उपम।”

“Gaṅgadattapriyadarsanayoh-kathā, Story no-I, Pañ., Bn-IV
(Labdhapranāsāṁ) pp.365-371

“सा०कगाजयुथपा-कथा, Story no-2, Pañ., Bn-III(Kākolukiyayāṁ)
pp.365-371.

“चतकाः काश्तहकुट्तना मक्षिकाः दार्दुआइस्ताताः।
महाजानाविरोधेना कुञ्जराः प्रलयाँम् गताः।”

“Caṭakakūñjara-kathā, Story no-15, Pañ., Bn-I (Mitrabheda)
49. VM. “kṣepe(2/1/46) pp.383-384

50. “aparīkṣya na kartabyaṁ kartabyaṁ suparīkṣitam. paścādbhavati santāpo brahmaṁyā nakule yathā.”


52. “baksayitvā bahuḥmatysyānutmādhamamadyamān. atilaulyād bakah kaśinmṛtah karkaṭagrahāt.”


54. Pañ., Book no.-II (Mitrasmārtrati), pp.237-336

55. “mitrāṇyūṁ hitakaṁmaṁyaṁ yo vakyaṁ nābhīnandati.

sa kūrma iva durbudhiḥ kaśṭhābhhrasto vinasyati.”

“Two geese and tortoise, Story no.-11, Tan, Bn.-I (Mitrabheda) pp36-37.

56. “suhrdāṁ hitakaṁmaṁyaṁ na karotīha yo vacaḥ.

sa kūrmaiva durbuddhiḥ kaṣṭhād bhṛsto vinasyati.”


57. “āgataṣe ca gataścaiva drśvā simhapaṃparākramāṁ.”
109

akarnahridayoḥ mūrkho yo gatā punarāgataḥ.

"Simhalambakarnayoḥ-kathā, Story no -2, Pañ, Bn-IV
(Labdhanasairi) pp.480-486.

58. "āgataṣcagataścaiva gatva ca punarāgataḥ.

akarnahridayo mūrkhaḥ tatraiva nidhanām gataḥ.

"Ass without heart and ears", Story no-2, Tan. Bn- IV
(Labdhanasairi)pp-128-130

pp570-575.

60. "Vācālarāsabha-kathā, Story no-7, Pañ, Bn-IV(Labdhanasparsam)
pp.520-522.

61. Pañ., Bn-I (Mitrabheda )

62. Tan., Bn-I (Mitrabheda )

63. "Śaranevyasa kathā, Story no-11, Pañ., Bn-IV(Labdhanasparsam).