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(A PEER REVIEWED (REFEREED) JOURNAL
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VOLUME-XIV

UPAKATHĀVIŚEṢĀMKAḤ

उपकथाविशेषांकः

धन्योऽयं भारतो देशः धन्येयं सुरभारती ।
उपासकाः वयं यत्र धन्या अहो परम्परा ॥



EDITOR

DR. MANASHI SHARMA

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DIBRUGARH
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सम्पादकीयम्

अये सुरभारतीसपर्यायां निरताः सहृदयाः !

प्राच्याशोधपत्रिकायाः अयं चतुर्दशाङ्कोस्त्रभवतां करकमलयोरुपायनी क्रियते । विदुषामाशीर्वचोभिः, सतां शुभकामनाभिः, सुहृदां प्रीत्या सम्प्रति पत्रिकेयं चतुर्दशसंख्यके अंके प्रविशति ।

पुरातनभारतीयोपकथासाहित्यं विश्वसाहित्यजगति अत्यन्तं महत्वपूर्णं स्थानमधिकरोति । मनुष्याणां स्वाभाविकानुभूतीनामभिव्यञ्जनमेव एतादृशानां साहित्यानामुद्भवस्य कारणं वर्तते । जीवने नानापरिस्थितीनां प्रभावेन जागृताणांहृदि सुप्तानां भावनानां अभिव्यञ्जनाभिलाषः मानवस्य नैसर्गिकी प्रवृत्तिः । अतः कल्पनायाः रञ्जनेन रञ्जयित्वा एतासां भावनानां चमत्कारित्वं सम्पादयति । एवमेव हि कथाकथनस्य परम्पराप्राचीनकालावधि प्रचलिता सती लघुकथा, उपकथा, आख्यानं वा इत्यादिनाम्ना साहित्यजगति विशेषसाहित्यवर्गस्य विकाशं लेभे । साहित्यं खलु समाजस्य दर्पणमिव । विवरणविषयकसाहित्यविधेषु आख्यानानि सर्वोत्प्रेक्षा रूपकात्मकानि वर्तन्ते । अतः भिन्नकालेषु रचितेषु साहित्यकृतिषु तदानीन्तनयुगानां सामाजिक-सांस्कृतिकावस्थानां प्रतिफलनं भवति । एवमेव हि उपकथाकोटीरचनास्वपि प्रतिफलितेभ्यः सामाजिकचित्रेभ्योतीतकालीनसमृद्धयोः सभ्यतासंस्कृतयोः परिचयो लभ्यते । कथाकथनछलेन मूलतः नीतिकथाशिक्षणम् मानवीयप्रमूल्यानामुपदेशश्च एतादृशानां रचनानामुद्देश्ये सत्यपि एतासु तत्कालीनाचारविचाराणां, धर्ममतानां, शिक्षापद्धतिशासनव्यवस्थादीनाञ्च सम्यक् चित्रमुपलभ्यते ।

प्रकृतिभेदेन इदं आख्यानसाहित्यं उपदेशात्मकपशुकथा नीतिकथा, लोककथा वेति वर्गद्वयेषु विभाजितुं शक्यते । नीतिकथाः उपदेशप्रधानाः लोककथाश्च मनोरञ्जनप्रधानाः । अपि च लोककथासु पात्राणि मनुष्याः एव, न तु पशवः, पक्षिणो वा । संस्कृतनीतिकथासु पञ्चतन्त्रहितोपदेशौ अतीवलोकप्रियौ । गुणाढ्यकृतबृहत्कथा लोककथासु प्रचीनतमः संग्रहो वर्तते । बृहत्कथामञ्जरी, कथासरित्सागरः, वेतालपञ्चविंशतिका, अवदानशतकं, सिंहासनद्वात्रिंशिका, जातकमाला, वेतालपञ्चविंशतिका, शुकसप्ततिश्च अस्य वर्गस्य इतराः उल्लेखनीयाः कृतयो वर्तन्ते । एवमेव हि महाभारतपुराणयोगवशिष्टरामायणादिष्वपि बहूनि उपदेशात्मकानि आख्यानान्युपलभ्यन्ते ।

बौद्धजातकानि भारतीयाख्यानसाहित्ये उल्लेखनीयं स्थानमधिकुर्वन्ति । प्रधानतया बोधिसत्त्वस्य भिन्नानां जन्मनां वर्णनोपेतानां जातकानां प्रत्येककथासु बुद्धस्य चरितं केनापि सुकृतेन धर्माचरणेन वा संश्लिष्टत्वेनोपस्थाप्यते यत् खलु आख्यानस्यैवांशरूपेण विवृण्यते । पुनरपिस्थानेषु बुद्धेन सन्दिग्धविषयाणाम्



समाधानावसरे नैतिकशिक्षा: उपदिश्यते । एवमेव भारतीयाख्यानां न केवलं वास्तविकजीवनस्य समस्यानां साहित्यस्य च मध्ये संयोगसूत्रान्वेषणस्य अपि तु मनुष्यपशुपक्षिवृक्षादीनां पारस्परिकसौहार्दपूर्णसम्बन्धस्य दृष्टान्तानुपस्थापनस्य आदर्शमञ्चरूपेण वरीवर्तन्ते ।

आधुनिककालेपि नैतिकप्रमूल्यसमृद्धानाम् एतानां कथानां प्रासङ्गिकता वर्तते । एतासु प्रतिफलितानां तात्कालिकसमाजानां शिक्षा-अर्थव्यवस्थादीनां विमर्शस्य प्रभूतावसरं वर्तते । एतद्विविच्यैव प्राच्यायाः अयमडकः उपकथाविशेषांकरूपेण प्रकाशितुं निर्णीतः । अंकेस्मिन् कुलतः 21संख्यकेषु शोधलेखेषु उपकथासु वर्णितान् विभिन्नविषयानधिकृत्य विमर्शः क्रियते । आशास्महे शोधपत्रेषु विमृष्टविषयाः विदुषां पर्यालोचनाय, जिज्ञासुनां ज्ञानपिपासाप्रशमनाय पाठकान् शैक्षणिकपरिशीलनाय च उपकारकाः भविष्यन्ति ।

अन्ते च प्रकाशनप्रक्रियायाम् अनेकधा साहाय्यं कृतवद्भ्यः महाविद्यालयस्य अध्यक्षमहाभागान्, उपदेष्टृमण्डलस्य सम्पादकमण्डलस्य च सदस्येभ्यः भूरि कृतज्ञतां ज्ञापयामि । टडकनस्य मुद्रणस्य च गुरुदायित्वं सुष्ठुतया निर्वाहयते 'ग्राफिक्स' इति मुद्रणशालायाः स्वत्वाधिकारिणे श्रीमद् रमेन भागवतीमहोदयाय असमाकं सर्वेषां पक्षतः धन्यवादान् व्याहरामि ।

इति शम्

मानसी शर्मा
प्रधानसम्पाकः



Contents

- ◆ The Sanskrit Fables in World Literature and Art Forms 7
 - Prof. Manjula Devi
- ◆ The Content and Context of Śukasaptati: A Reading of Its Fables from a Western Translation 16
 - Dr. Pranjal Sharma Bashishtha
- ◆ Morā Parittā, Peacock Fable, and Moral Teaching in Therāvāda Buddhism: A Study 22
 - Dr. Ramala Sarma
- ◆ An Analytical Study of the Moral Values in the Selected Jātakas of Jatakamālā of Āryaśūra 32
 - Dr. Swapan Mal
 - Arpita Nath
- ◆ Exploring the Narrative World of Fable: A Critical Study of Hitopadeśa 40
 - Dr Purabi Goswami
- ◆ Environmental Awareness in the Hitopadeśa with special Reference to Mītralābha 51
 - Dr. Rashmi Devi
 - Dr. Binita Bora Dev Choudhury
- ◆ The Paśupakṣivīcintana of Hari Narayan Dikshita: Clarion call for Ahimsā 59
 - Ms. Ramya Bhatt
- ◆ Buddhist Fables and Murals at Ajanta Caves: Some Reflections 68
 - Shoumanya Mukherjee
- ◆ Advaita Teachings in The Karkaṭī Fable of Yogavāsiṣṭha Teaching Advaita 75
 - Sudarsan Krishna
- ◆ Characteristics of Fables in Mahābhārata vis-à-vis Pañcatantram' and 'Hitopadeśah' 84
 - Dr. Jayashree Sakalkale
- ◆ Poverty Narration in Pañcatantra: A Socio-cultural Study 91
 - Dr. Dharmendra Das



◆ The <i>Pañcatantra</i> stories: Elucidating the Socio-Political Facets in the Context of Modern Day Statecraft	101
● Dr Anita Sarma	
◆ Seeds of Fable in Vedic Literature	113
● Dr. P. C. Muralidharan	
◆ Traces of Narratives in the Upaniṣad literature	119
● Animesh Adhyapok	
◆ Fables From Mahābhārata	126
● R. Rajalakshmi	
◆ Life Lessons From the Caturvimśatigurus	135
● Dr. V. Preethi	
◆ Buddhist Ethics of <i>Brahmavihāras</i> With Special Reference to The <i>Jātaka</i> -Tales: A Study	141
● Sukanta Ghosh	
● Bitupon Borah	
◆ The Two Popular Fables on the Rājadharmā	149
● Dr. M. Archana	
◆ The use of Fables in the Teaching-Learning Process-with Special Reference of Pañcatantra	155
● Himadri Sarma	
◆ Morals Imparted from the Pañcatantra and Its Relevance to New Generation	163
● Aligunjana Sarma	
◆ Representation of Women in Pañcatantra: A socio-cultural study	172
● Debarati Chandra	
◆ Comparative Study of Morality in Narayan Pandit's Hitopadeśa and Jean de La Fontaine's <i>Les Fables</i>	179
● Himanta Biswa Choudhury	
● Dr. Rounak Mahtab	
◆ List of Contributors	186



The Sanskrit Fables in World Literature and Art Forms

Prof. Manjula Devi

The Sanskrit fables and tales, which have their origin in the Vedic literature, contain no such rigid distinction. These are specially intended to teach practical wisdom and lessons of polity. The fables and tales always attract the human mind, which have a didactive motive and a sententious note. It is interesting to note that, in the fables, all sorts of human behaviour are transferred to the animal kingdom. Thereby, the stories become allegories, which provide moral instruction through amusement. The Pañcatantra, the Hitopadeśa, the Vetālapañcaviṃśati, the Simhāsanadvātriṃśikā, the Śukasaptati, etc., deserve particular mention among the Sanskrit fables. The fables have an extensive circulation, both in the country of its origin and throughout the nations as various versions of translations and adaptations are composed all over the world. This is due to the vast popularity of the fables that these texts have gained currency in different parts of the world. Equally, the fables have enriched the diverse art forms of the various nations of the world.



Morā Parittā, Peacock Fable, and Moral Teaching in Therāvāda Buddhism:A Study

Dr. Ramala Sarma

The Buddha was predominantly an ethical teacher. His chief concern was to show humans a path to peaceful life through the cultivation of the right knowledge, conduct, and concentration. That he did through various methods. Teaching through fables is one of them. These fables underpin some of the Parittā chanting (protective chanting) that the Buddhist followers, particularly the Therāvādī, recite during their observance days. This paper throws light on the Buddhist chanting of Morā Parittā (peacock's protective chanting) and traces back to the Morā Jātaka tale that underpins this practice. Then, the work tries to find out the relevance of the peacock story to the Buddhist concept of tanhā (desire) and its resultant suffering and tries to establish how the fable behind this chanting is a moral lesson on the efficacy of walking a righteous path and keeping suffering at bay.

Keywords: Parittā chanting, Morā Parittā, Buddhist fables, Peacock tale, Buddhist moral teaching



An Analytical Study of the Moral Values in the Selected Jātakas of Jatakamālā of Āryaśūra

आर्यशूरकृतजातकमालायाः निर्वाचितजातकेषु
नैतिकमूल्यबोधानां विश्लेषणात्मकमध्ययनम्

Dr. Swapan Mal & Arpita Nath

From the start of civilization, there was a great heritage and culture in India. We see an immense influence of Vedic literature and Classical Sanskrit literature on Indian tradition as well as Buddhist literature. The tales and fables like Pañcatantra and Hitopadeśa and so on are very unique and experimented with methods for the teaching of innocent people. In the Buddhist tradition, we can see the same but more innovative and unique concept for the benefit of the people of society. As per the heritage of Buddhist literature, Lord Buddha was born many times in this world and he was able to recall his previous birth. In this connection, the disciples of Lord Buddha collected the stories of various births, like Śivirāja, Agastya, Haṁsa, Mahābodhi and so on. The collection of the story is called Jātakamālā or Bodhisattvāvanamālā. The great poet Āryaśūra selected the 34 stories in his book Jatakamālā. Many teachings are found here, like Dāna, Atithisatkāra, Dayā, Kṣamā, Pavitratā, Satkarma etc. Teachings of Lord Buddha as we find in these selected Jātakas of Āryaśūra are described in this article through an analytical method.

Keywords: Jātaka, Bodhisattva, Avadāna, Dāna, Atithisatkāra, Satkarma.



Exploring the Narrative World of Fable: A Critical Study of Hitopadeśa

Dr Purabi Goswami

Traditionally fables functioned as a powerful medium of moral instruction. Pandit Viṣṇuśarma composed Pañcatantra Kathāmukhaṁ (a collection of fables) to make the dull sons of a king wise and intelligent. Lessons on social, familial and political issues were given through fables. Considering the significant role that the fables played in ancient India to impart knowledge the paper writer seeks to look into the process of meaning-making. For example, how the narrator in a fable carries away the reader with the narrative and convinces the reader about the moral emphasis. In other words, the paper will examine the hermeneutics of fable writing bringing in Western as well as Classical Sanskrit theoreticians' deliberations on the ideas on interpretation.



Environmental Awareness in the Hitopadeśa with special Reference to Mitralābha

Dr. Rashmi Devi

Dr. Binita Bora Dev Choudhury

The study of environment is the most important issue in the present time. Environmental degradation is the greatest dangers that our generation will face in the future. Everywhere reckless destruction of natural flora and fauna is in evidence. Creating environmental awareness and love for environment in our generation has become important. We learn about the environmental consciousness through literature. We find the description of the environment in the ancient Sanskrit literature. Our ancestors were very much conscious about protecting the environment. They have pointed out the necessity of harmonious relationship between living beings and the entire environment through the literature- like the Vedas, Upaniṣads, Epics, fable literatures etc. It is evidenced in these literature that different natural creations like earth, rivers, water, stone, birds, animals etc., had a special position; animals and plants constitute one vibrant system, every part of which is alive and responsive. In the Hitopadeśa, rivers, water, birds, plants and animals are the part of nature and environment which take a role or character of the stories narrated in it. In this paper an attempt is made to highlight the environmental awareness as depicted in the Hitopadeśa.

Key words : *Hitopadeśa*, environmental awareness, fable literature, present time.



The Paśupakṣivicintana of Hari Narayan Dikshita: Clarion call for Ahimsā

Ms. Ramya Bhatt

Mankind has been closely living with birds and animals. The Indus people worshipped animals and deified them. Mohenjo-daro and Harappā seals revealing a male god surrounded by four, show the importance of animals in this planet. Even today we can see deities having animals as their weapons or vehicles.

Description of birds and animal can be found in our literature as early as the Vedas. Smṛtis, Epics, Purānas, Kāvya and popular fables like the Pañcatantra and Hitopedeśa follow. In all these literature, humans have been depicted as closely interacting with the fauna and many a time, values are taught to humans through fables in the form the behaviour of the animals and birds.

Paśupakṣivicintana of Dr Hari Narayan Dikshit is one such work which highlights the concept of Ahimsā through a plea to the human world to let the fauna live peacefully without fear.



Buddhist Fables and Murals at Ajanta Caves: Some Reflections

Shoumanya Mukherjee

Art includes the various branches of creative activities such as Architecture, Sculpture, Painting, Music, Literature, Dance etc. Ajanta Caves in India are famous for its greatest tradition of painting all over the world. In fact Ajanta is a different world where we find the illustrations of various Buddhist fables which are the reflections of Buddhist teachings. Ajanta has 30 caves including cave no 15A which are divided into two parts i.e. Sātvāhana caves and Vākāṭaka caves. Amongst all these caves this paper attempts to explore the principal values of Buddhism from the murals of cave no 1, 2, 16 and 17 as they constitute the major amount of surviving murals based on Buddhist fables at Ajanta.

Key words: Buddhism, Fables, Murals, Ajanta caves, Values.



Advaita Teachings in The Karkaṭī Fable of Yogavāsiṣṭha Teaching Advaita

Sudarsan Krishna

Fables have been an important tool in communicating abstract thoughts in an easily comprehensible way from the time of the Upaniṣads. Though the fables have been used widely to teach statecraft, they find a place in philosophical literature too. The tenets of Advaita have been taught through stories and fables in texts like the Yogavāsiṣṭha. This article tries to explain the place of fables in Advaita narrative, based on a story from the Yogavāsiṣṭha about a Karkaṭī (crab) and her interaction with the king and the minister of Kirātas.



Characteristics of Fables in Mahābhārata vis-à-vis Pañcatantram' and 'Hitopadeśah'

Dr. Jayashree Sakalkale

Fables are ever popular source of entertainment not only for children but for elders also. We find fables, myths and fairytales all over the world in folklore and literature. India has a great tradition of storytelling. 'Rāmāyaṇa' and 'Mahābhārata' both of our great epics are consequent products of this tradition. Later on 'Pañcatantra' and 'Hitopadeśa' become popular amongst Indians and neighboring countries. In 'Mahābhārata' Fables form a part of Updeśas. Especially in Śāntiparva we find several fables. Most of these fables are told by Bhīṣma to Yudhiṣṭhira while consoling him and instructing him about his duties. This paper aims at discussing characteristics, focus of the fables of Mahābhārata with special reference to 'Śāntiparva' and its similarities with 'Pañcatantra' and 'Hitopadeśa'.

Keyword: Fables Mahābhārata, Characteristics, Pañcatantra, Hitopadeśa, moral



Poverty Narration in Pañcatantra: A Socio-cultural Study

Dr. Dharmendra Das

Poverty is one of the major concept accepted in curriculum of humanity and social science. It is a condition which is deprived of essentials that determine the quality of life. Poverty is analyzed in Sanskrit literature as social indicator like illiteracy level. Moral teaching through poverty narration is one of the poetic components of Sanskrit fable literature. In the light of socio-cultural investigation, the current study is a modest attempt to discuss about description of poverty as reflected in Sanskrit fable particularly in Pañcatantra.

Key words: Poverty, Fable, Sanskrit, Socio-cultural, Pañcatantra, Illiteracy



The *Pañcatantra* stories: Elucidating the Socio-Political Facets in the Context of Modern Day Statecraft

Dr. Anita Sarma

The *Pañcatantra* (Five treatises) is the collection of ancient Indian 'Fables' originally written in Sanskrit verse and prose, arranged within to frame a story.¹ Literally, the *Pañcatantra* can be explained as interweaving of five skeins of traditions and teachings into a text. The book provides for stories conveying each- a lesson where the speaker is mostly an animal. These legends mostly carried through oral traditions via the medium of animals etc are known originally as '*dantakathā*' or fables in English. It is believed that though the surviving book of the *Pañcatantra* is dated to about 200 BCE, but the fables are much more ancient and are based on older oral traditions of Hinduism. Patrick Olivelle in the introductory paragraph of his translation of the book quotes Edgerton (1924) that the *Pañcatantra* is 'certainly the most frequently translated literary product of India'.² The *Pañcatantra* stories are also very much popular across the world in different religions and cultures. There is an interesting fact associated with the internationalisation of the *Pañcatantra*. As the earliest translations of the *Pañcatantra* were in Pehlavi and Arabic and it was Borzury, the personal physician of Nushirvan, the Persian emperor, who came to India in the 6th century looking for *Mṛtasañjīvanī*, the mystical herb that could give life to the dead. However, he did not get the herb, instead was introduced to the *Pañcatantra* and after reading the work he realised that the magical herb was knowledge and the corpse was ignorance.³



Seeds of Fable in Vedic Literature

Dr. P. C. Muralidharan

The core aspects of fables such as, conveying a moral message through short narratives, having animal characters, employing the political wisdom while confronting difficult situations in life in the form of stories, are seen in many places of Vedic literature. In Vedas, on some occasions significantly the characters may be divine or sages or even the mixture of both alongside of animals. To explain a particular idea, the method of using the animal illustration was initially adopted by the Vedic seers. This method of narrating stories woven with animal characters, has later evolved into a full fledged presentation of stories during Brāhmaṇa and Upaniṣad periods. This is discussed below.



Traces of Narratives in the Upaniṣad Literature

Animesh Adhyapok

The Upaniṣads are the treasure of wisdom and recognized as the 'Jñānakāṇḍa' of the Vedas. The word 'Vedānta' is also conferred to the Upaniṣads as it completes the wisdom of the Vedas. The central idea of the Upaniṣads is founded upon the worship without material presence of offerings. It stresses upon the spiritual development of individual being to be prospered to attain the supreme most experience of bliss. Bliss in the form of liberation or Mokṣa that unites the individual self with the supreme i.e. Brahman. In this journey of spiritual enlightenment the Upaniṣads laid down some of the narratives which are associated with ethical and philosophical elements of facts. In this paper a venture has been taken up to highlight on those of the narratives with their implications to the present relevance. Which are relevant in modern day context.

Key words : Narrative, Upaniṣad, Ātman, Brahman, Ethics, Philosophy.



Fables From Mahābhārata

R. Rajalakshmi

The word 'Fables' denote Nītikathās related with birds and animals. These are imaginary stories which convey valuable morals. As the Vedas are considered as Anādi, which literally means the one which has no beginning, it could be understood that the Vedas are the source of all the Śāstras. So, fables too have their roots in Vedas. The great epic Mahābhārata is considered as the fifth Veda, other than the four commonly known Vedas. It comprises the essence of Vedic perceptions. It is vast like an ocean and contains many Upakathās. The main theme is Dharma. So, it is very natural to find political, economic, social, personal, and many more Dharmas in it which are illustrated by varieties of stories. Among these stories, there are numerous fables. This article is a humble attempt in exploring some selected fables present in Mahābhārata.

Keywords: *Fables, Nītikathās, Mahābhārata, Upakathās, Dharma*



Life Lessons From the Caturvimsatigurus

Dr. V. Preethi

Fables are the timeless literary devices used as an enchanting method to teach morals to everyone. The fable literature in Sanskrit, especially the works, the Pañcatantra and the Hitopadeśa are the finest ever brilliant instances of this genre in the world.

The Purāṇas are a medley of fables and fairy tales, Philosophy and religion, myth and legend. The Bhāgavata Purāṇa is the most popular among all the Purāṇas. This Purāṇa emphasizes the value of bhakti (devotion) and virakti (detachment) through stories.



Buddhist Ethics of *Brahmavihāras* With Special Reference to The *Jātaka*-Tales: A Study

Sukanta Ghosh & Bitupon Borah

Buddhism is one of the largest religions in the world, which is originated two thousand five hundred years ago in India. Buddhism is called an ethical religion because it does not depend on the existence of God, but instead it believes in the teachings of the Buddha. Buddha was a true altruistic teacher of moral philosophy. Brahmavihāras is a central concept of Buddhist ethics. It contains a series of four Buddhist virtues; they are - Mettā (loving-kindness), Karuṇā (compassion), Muditā (joy) and Upekkhā (equanimity). In Buddhism, Jātaka-tales were considered as the major sources for developing the character of the people. These tales carried strong and inspiring messages of compassion, kindness, non-violence, self-sacrifices etc. They explain the concepts of karma and rebirth, and teach moral values. The Jātaka tales brought alive the stories of the Buddha's past lives. In these stories, the Buddha in his personification as a series of Bodhisattvas, is represented as being supremely intelligent. This paper is an attempt to reawaken how the Jātaka tales teach people about Buddhist ethical principles and practices, especially the practice of Brahmavihāras.

Keywords: Altruistic, Compassion, Equanimity, Non-violence, Bodhisattvas, Moral.



The Two Popular Fables on the Rājadharmā

Dr. M. Archana

Human beings have always been attracted by the animal kingdom. The behavioural patterns of the animals fascinated a man's keen sense of observation. The affection showered by the domesticated animals like dogs and cats, the majesty of the lion, the enormous size of an elephant, the ferocity of tiger, the cunningness of jackal, the swiftness of a stallion or a black buck, to name a few, caught his attention and he could find a crude alignment in their natural tendencies which got reflected in the behavioural patterns of fellow human beings in their inter-personal relationships. Thus, these natural tendencies found their way in characterisation while creating plots for stories that depicted the moral lessons for understandability, highlighted the value systems for betterment of life and to live in harmony with fellow beings in a society. This paper highlights two fables that are found on Rājadharmā in the Śānti-parva of the Mahābhārata.



The use of Fables in the Teaching-Learning Process-with Special Reference of Pañcatantra

Himadri Sarma

Fable is a class of Sanskrit literature which is connected with two branches i.e, Nītiśāstra and Arthaśāstra. The Pañcatantra falls under Nītiśāstra or didactic fable literature. It is an ancient Indian collection of interrelated animal fables in Sanskrit verse and prose, arranged within a frame story. It was written to make the princes learned. So the stories of Pañcatantra were used as the means of teaching. Even in present days also the stories of Pañcatantra are used as the means of teaching. So in this paper an attempt has been made to discuss in this regard.

Keywords: Pañcatantra, fable, teaching, moral, animal.



Morals Imparted from the Pañcatantra and Its Relevance to New Generation

Aligunjana Sarma

Fables are a class of stories, especially supernatural ones, not based on facts. Fables mostly have animals as characters and convey morals to the people. To a certain extent, fables can be considered as the bearers of culture and literature of a country. The word 'fable' originates from the Latin word 'fabula,' which means discourse. Before being recorded in a written form, the stories were mainly propagated through narration, which has been a long-standing tradition in India. These fables of Pañcatantra, Hitopadeśa, Jātaka kathā etc. give us moral values which are relevant to present day also. In this paper, an effort will be made to find out morals from some famous stories of Pañcatantra and its relevance to present day children.

Keywords: Pañcatantra, moral education, children.



Representation of Women in Pañcatantra: A socio-cultural study

Debarati Chandra

This paper will re-examine the Pañcatantra stories to review the portrayal of women in them. Women have always been worshipped, adored and revered in ancient and Modern Sanskrit literature. In Pañcatantra, references to women are very few. In some of the stories [For this paper, I have referred to Arthur William Ryder's The Pañcatantra(1925), University of Chicago Press] women are portrayed as virtuous, wise counsellors and better halves to their male partners in the true sense whereas in some stories they are portrayed with negative characteristics. The Pañcatantra stories were composed or compiled to educate the three ignorant sons of king Amaraśakti. These fables are very popular with children also. So, representation of gender in these stories are a very crucial aspect to ponder over because these stories have a permanent impression on the young minds.

Keywords: *fable, women, representation, gender.*



Comparative Study of Morality in Narayan Pandit's *Hitopadesa* and Jean de La Fontaine's *Les Fables*

নীতিশিক্ষা সমৃদ্ধ গ্রন্থ হিচাপে নাৰায়ণ পণ্ডিতৰ হিতোপদেশ আৰু
জ্যাঁ ড লা ফঁটেইনৰ লে ফাব্ল : এক তুলনা

হিমন্ত বিশ্ব চৌধুৰী
ড° বৌণক মহতাৰ

Fables are said to be the storehouse of moral wisdom. Though the moral lessons in fables are believed to be meant for children, they are equally useful for adults. Moral stories besides inculcating moral values also help people to move on a better path. Nârâyan Paṇḍit's Hitopadeśa and Jean de La Fontaine's Les Fables are widely read all over the world for the moral lessons and the practical wisdom ingrained in them. Though both the books are from different countries and their times were also different yet few similarities can be observed from the perspective of morality. This research paper attempts a brief discussion along with a comparative study of moral knowledge perceived in Hitopadeśa and Les Fables.



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