Place of "Panchatantra" in the World of Literatures

1. Prof. Dr. Salahuddin Mohd. Shamsuddin
   Dept. of Arabic & Middle Eastern Languages,
   Faculty of Languages and Linguistics,
   University of Malaya,
   50603 Kuala Lumpur, Malaysia
   E-mail: azieee@hotmail.com
   Tel: +60123824357

2. Prof. Dr. Zuraidah Mohd. Don
   Faculty of Languages and Linguistics,
   University of Malaya,
   50603 Kuala Lumpur, Malaysia
   E-Mail: zuraidah@um.edu.my
   Tel: +6012-9135556

3. Dr. Mohd. Zaki b. Abd Rahman
   Dept. of Arabic & Middle Eastern Languages,
   Faculty of Languages and Linguistics,
   University of Malaya,
   50603 Kuala Lumpur, Malaysia
   Email: mzakirah@um.edu.my
   Tel: +60193580320

4. Dr. Sheena Kaur
   Faculty of Languages and Linguistics,
   University of Malaya,
   50603 Kuala Lumpur, Malaysia
   Email: sheena@um.edu.my
   Tel: +6012-3094073

Abstract
This article represents an effort to interpret Panchatantra, a classical Sanskrit book and its importance in the world of literatures. Its initial journey through the translation began when a Persian physician in the reign of king Khosrau Anoshirvan found a copy of an Indian book known Panchatantra and translated it into Pahlavi, classical Persian. Then it was translated by Ibn al-Muqaffa’ into Arabic. Many tales on the tongue of animals were appeared, but all of them were influenced in their artistic dimensions by the Indian elements taken from Panchatantra. Nevertheless, these tales did not lose their authenticity and effectiveness thus far. Some of these stories can also be used as a means of social and political criticism in the modern era, as it was used by "La Fontaine". He took many of his themes from his predecessors, especially from Greeks and Latinos, but he reached the perfection of art by following the artistic foundations of this genre that were developed by his predecessors and then completed those technical rules and excelled until he became an example for those who simulated him in all literatures. This paper thus highlights its origins that cut across the boundaries of cultures, languages and literatures.

Keywords: Tales on the tongue of animals; Original texts: Panchatantra; Translations and Imitations; Impact of Panchatantra on the world literature

1. Historical Background:

(The story on the tongue of animals as a Literary Genre in Western Literature)
The literary genre "the story on the tongue of the animal" had found first in the Western Literature in the form of the prose, then quickly became a poem dominated the character of the poetry. This genre had been known to Greece before "Aessops", but he was the best known in Greek literature had authored his tales in the form of the prose. It had also a great value in Greece in the time of "Aristotle." It was often cited by the speakers in judicial proceedings. After "Aessops" Babrius came (in the first century AD) and wrote hundred and twenty-three tales in the form of the poetry cited from the tales of "Aessops".

© 2013 British Journals ISSN 2048-1268
Greek literature had an impact on Latin literature in respect to this genre. Although the authenticity of the Latin poet "Horace" (65-8 BC) in his letters (Epistolae) and (Satyræ) especially, which was considered by "Kantylian" a literary genre created by Roman. We find that Horace had written the tales on the tongue of animals following the approach to Greece; but his originality is show in giving a mockery acclaimed in his stories on the tongue of animals taken by the symbol of the people. His stories are written in the form of poetry not prose. then the other Latin poet came: "Phaedrus" (30-44 BC) and wrote one hundred and twenty-one story, simulating the "Aessops," but he expressed the grievances of political and social life in the era of Emperor "Etbirius" (14-37 AD) in the era of "Caligula" (37-41 AD). Suffering these grievances he took this genre a way to relieve the pain of them in his sense. The European literature was influenced by these Greek and Latin stories in the middle ages. (Muhammad Ghunaymi Hilal: Comparative Literature, Anglo Egyptian Library, Cairo, 1962, pp. 188-189)

The interest of writers in the European world increased in the animal, for the example, we mention here a Spanish poet (Juan Ramon: 1881-1957 AD) who had cared to the animals. His book: (I and my donkey) had gained a wide fame, and had been translated into many languages. His donkey (Blatero) also won the same fame. This book is directed to the children, as their imagination raises stories related to this donkey (Blatero) and his owner. This book has some issues that are above the minds of children. The poet thinks about his village to come back to it, and walks around it riding on the back of his donkey (Blatero). Actually (Blatero) in his book, is not a donkey to ride, but it is a companion of the trip, he describes to his friend (donkey) what does he see and what does he feel as the conditions of the village and the villagers.

Juan Ramon is proud of his donkey. He does not like the people who make fun with his donkey. He says in the part of his book that he called (calling people with the name of donkey) that they call this adjective on the man ridiculed by for likened donkey, but why they do so? It was better for them to use this adjective "the good human" for the donkey and the ugly donkey for the human. So the donkey to him is better than the human. (I and My donkey: translated by Lutfi Abdul Badi’, House of the Knowledge, Cairo, 1959, see: Tahhah Nadah: Comparative Literature, House of the knowledge, Cairo, 1980, p. 153-154)

2. Introduction: The Book "Panchatantra"

Iranian literature had been a link between the ancient Indian literature and Arabic literature in respect to this literary classic. In the reign of Khosrau Anushirwan, in the sixth century AD, his personal physician, Barzawayh, had received a copy of the Indian book, Panchatantra, and transferred it to the Pahlavi language by adding some other stories. The two main animal characters in this book are called Karataka and Damanaka, therefore, the Persian name of this book, Kalila Wa Dimna, is extracted from the names of these two animals. Later, Abdullah bin al-Muqaffa’ translated the book from Pahlavi into Arabic, in the middle of the eighth century AD. (Muhammad Ghunaymi Hilal: Comparative Literature, Anglo-Egyptian Library, Cairo, 1962, p. 183-184, with reference to: M. H. Massé: Versions Persanes des Contes d’Animaux, dans: L’Ame de l’Iran, Paris, 1951, pp. 129-130)

Perhaps Panchatantra is one of the most important books of India that carries the meaning of wisdom and is the most prevalent throughout the world. As Ibn Oṣaybi’ ah says Barzawayh was a scientist of the medicine, marked by this science, distinct in his time, knowledgeable in the sciences of the Persians and Indians, who brought the book: Panchatantra from India to the king of Persia, Khosrau Anushirwan bīn Qabbaz bīn Fairuz, and translated it from Hindi to Persian, then ‘Abdullah b. Al-Muqaffa’ translated from Persian into Arabic in Islamic period.

- Al-Qifī also pointed that Ibn Al-Muqaffa’ translated the book: Panchatantra, which is known as “kalila wa Dimna”. As Georgi Zaydān assures, "It was in 12 chapters written first in Sanskrit Hindi Language. This book with its contents in the wisdom and admonition made many of the Literatures and Cultures in the world the wealthy one, which passed on across the different translations."
3. Artistic Characteristics of "Panchatantra"

Indian literature is one of the oldest Eastern literatures, which has told us many stories in the tongues of animals. There is an Indian book known as Tantrakhiayika. The original script of this Indian book is known by the name of Panchatantra or the five stories. The texts of these two Indian books belong to the period between the second and fifth centuries AD.

One of the artistic characteristics of the tales in the tongues of animals, in Indian books is that it tells the story by some questions, (e.g. How was that?) asking about the origin of the ideals that set the story, using some particular words. There is a particular phrase to answer the question, which is used, namely, “they claimed that it was…” The second of these characteristics is its overlapping stories. As each major story contains some sub-stories. Each sub-story may also contain one or more overlapping stories. This is followed by introducing new characters or new animals into the story, without interruption on any occasion. The third is that the writer forgets the code, which means that the persons or animals are used by the storyteller as the symbols for the people in their behavior. Therefore, he talks in detail about the antitype from the people, forgetting their characters. (Muḥammad Ghunaymī Hilāl: Comparative Literature, Anglo Egyptian Library, Third Edition, Cairo, 1962, p.: 183)

In France, La Fontaine has quoted twenty stories taken from this book in the tongues of animals in the form of poetry. He used these stories as a means for the social criticism, comparing between some forms of human beings on the base of similarities of conduct and behavior. He says in "the introduction" of Part II of his stories that "I think that it is not necessary to mention the sources from where I took this last part of these stories, but I say as the recognition of gratitude: "Mostly I owe the Indian wise 'Bulba' means (Bedba), that his book has been translated into all the languages".

La Fontaine has developed some technical rules in this artistic area, including the moral tale in the tongues of the animals, dividing into two parts: one can be labeled as the body and the other as the spirit. The body is the story and the spirit is the moral sense. It is necessary to prepare the picture of the body perfectly, according to all the characteristics of the spirit. Therefore, for the availability of artistic pleasure in his story, La Fontaine intended to create the general ideas behind the sensual facts in his poetry, combining these sensitive facts, that come to his mind to illustrate the general ideas, so the mind can feel his thoughts and think about his feelings, thus the general ideas come out behind the artistic photography clearly by themselves. (Ibid, p.: 190)

4. Reasons of Writing "Panchatantra" in India

The reason of writing this book in India - as it is mentioned in the introduction to the book - is that the king Dabshlim saw that there were some books written for the kings ruled before him. Their days and careers were mentioned in those books, so that their existence could be memorable even after passing their time. Therefore, he also wanted a book, like those previous books written before him. He called the wise Bedba and ordered him to write the book. The purpose of the writing was to achieve two
goals: One, if the public generally reads the book, can understand his position as the king. Second, if the book is read in future by the other kings coming next, their positions towards the public will be clear and understood. With that, they then must correct their policy towards their public and take care of their interests. (Ṭāḥā Nādā: *Comparative Literature*, House of the knowledge, Cairo, 1980, p.: 146)

After a long thinking and careful consideration, Bedba guided himself to create the words in the tongues of beasts, wild animals and birds. Outwardly, this was a form of entertainment for the particular and common folk and inwardly, some form of mental exercise for the particular peoples. Therefore, he made for this book an inside and outside beauty, like all other books of wisdom, so the animals were an entertainment and the words pronounced by them were the wisdom and literature. (ʿAbdullāh Ibn Al-Muqaffāʾ: *Panchatantra*, investigated by: Muṣṭaftype Lutfi Al-Manfalūṭi, “Dār Al-Fikr” for Printing and Publishing, Cairo - (no date) p.: 33 -34. See the introduction of the book (Edition of Marṣafy) p.: 24)

Bedba also mentioned which kind of policy a human needs for himself, his family, his belongings and every thing, which he needs within his life for himself, as his religion, worldly affairs, the Hereafter, and his own jurisdiction and the proper obedience to the kings.

Bedba spent one full year in the establishment of composing the book by getting some help from one of his disciples, so he accomplished it, and carried it to the king. The king asked him about each chapter of the book and what it was intended for. Bedba told the king the purpose of the book, which was distributed in fifteen chapters and his purpose for each chapter, and that all of the chapters were separated by each other.

Bedba asked the King to order for the writing of the book, so that the book remains useful and cannot be lost, and to order for maintaining it in its vaults and not be taken out of the country, India. This is because it is a precious treasure and should not be desired by greedy people. However, Persian people heard about the book and obtained it, then took it to Persia. It was that which had made Bedba fearful, but how was that? There are two versions: the first is *Panchatantra* which is mentioned in Part II about the mission of Khosrau Anushirwan for obtaining the book and the second is the poetry of *Shāhnāmeh* written by a great Persian poet Firdausi.

It is noted that there is an apparent difference between the translation of Ibn Al-Muqaffaʾ and the poetry book, *Shāhnāmeh* in how could Barzwayh obtained the book. In the translation of Ibn Al-Muqaffaʾ, Barzwayh enters the border of India, disguising as a crook to get the book without knowing the king, as he appoints his friend, the treasurer of the King on the copies of the book, to help him, in extreme caution being very fearful of exposure of the command.

In the poetry of Firdausi, *Shāhnāmeh*, Barzwayh enters India carrying some gifts and a letter from Anushirwan, the king to look for a kind of grass in India, which animates the dead and the chief of the Indian sages explains to him that the grass is the book: *Panchatantra*, in the coffers of the king. The king authorizes Barzwayh to read the book before him, without copying. Barzwayh reads the book every day what can be remembered by him, until he came to the end of the book reading, memorizing and copying each time to Anushirwan, and then finally returning to his country.

The words of Ibn al-Muqaffaʾ declared that Barzwayh copied and translated the book, while Firdausi said that Bozorjamhamer transferred the book with his skillful phrases to the Pahlavi Language. It is also said by Al-Thāʾ labīḥ that Anushirwan ordered Bozorjamhamer to translate the book.

We can return this matter to one of two things: either to the difference between the source, which had been taken by Firdausi and Al-Thāʾ labīḥ and the source, which is quoted by Ibn al-Muqaffaʾ or that Ibn al-Muqaffaʾ himself had acted on his own during the process of the translation to highlight Barzwayh as the hero of his story and in order to respect the book. (Amīn ʿAbdul Maʿjīd Badawī: *The story in Persian literature*, House of the knowledge, Cairo, 1963-1964, p.: 308)

Thus the book ended in the hands of Khosrau Anushirwan. He offered to Barzwayh, the physician to choose the reward that was waiting for him. He chose to be rewarded with a chapter written in
this book about him, as a tribute to his penis and in recognition of his knowledge. He requested that this chapter should be written by Bozorcharmer, the minister, and Khosrau accepted his request. Therefore, chapter IV of the book talks especially about Barzwayh. (Ṭāhā Nadā: Comparative Literature, House of the knowledge, Cairo, 1980, p.: 1490-150)

5. "Panchatantra" between the Translation and Original Text

A Translation of "Panchatantra"

Panchatantra was originally written by a Brahman in Sanskrit, in Kashmir, 300 years AD, depending on what was achieved by the German Orientalist J. Hertal, but its authored history can be older than that. (Brockelmann reference to: 505 A: Berriedale Keithm, JRAS, 1915, p.: 505)

It is difficult to say that Barzwayh translated its stories from one book or several Indian books, because the translated texts were scattered in several books, some of them exist in Mahabharata, some in Panchatantra and others in Hitopadesh. Therefore, Benvie finds that these chapters were not translated into Pahlavi from one book, but from several books or different groups, and when Barzwayh translated it, he made it into one book.

Some researchers believe that the oldest text can be traced back to the original Sanskrit entitled: "Tanttrakhyayika", because the Orientalist J. Hertal discovered a copy and published it, as translated from Sanskrit into German, with some notes entitled Tanttrakhyayika die alteste Fassung Des Panchatantra. This means that the oldest text of the book: Panchatantra, is Tanttrakhyayika, published in Leipzig - Berlin in 1909.

In addition, there is another copy known by the name of Panchatantra, which was published by JGL Kosegarten in Bonn in 1848 AD. However, the printed version of this book is unrealized, but Benvie used its texts to translate the book into German. He published it with his observations in two volumes in Leipzig - Berlin in 1859 under the title: Pantschatantra, fünf Büchen Fabeln Märchen "und Erzählungen which means, Panchatantra: the five books of tales, legends and myths of India. It is very important to highlight this translation, because it is for the first time in history that Indian literary subjects have spread in Europe, through a complete investigation. (Brockelmann: “Kalila wa Dimma” in 2EJ, Journal: The culture of India, Volume 49. No. 2 p.: 132)

These stories have been leaked to the neighboring areas of India, such as Tibet, Mongolia and others. The first translation of this book: Panchatantra, here is in the Tibetan language, where Schiefner discovered a part of it (Georgī Zaydān: Article published in the Journal "AL-Hilāl" with reference to the "Panchatantra," Mūḥammad Hassan Nayīl, (Edition of Marsafī)), but has not received the fame. It is also possible that there are some other ancient translations into local languages in India and neighboring areas.

All in all, the book: Panchatantra was translated from Sanskrit to Tibetan language and Pahlavi language, then from Pahlavi to Syriac in the year 570 AD, and its incomplete copy was in Dmardan and then was found in the library of the Patriarch of Mosul. Later it came to the possession of Monsnbur (Graffin) in Paris. Then (Bckell) completed this incomplete version with the preparation of the first edition in Syriac with its translation into German and the introduction done by Th. Benfey and published in Leipzig - Berlin in 1876 under the title Kalilag Und Damnag, alte syrische übersetzung des indischen Färstenspiegels which means The old Syriac translation of the Book in Wisdom of the Indian princes: "Kalilag und Damnag".

Then (F. Schultthes) prepared a more trustable and new edition of the Syriac text of the book, depending on three new copies prepared by Sachau in Mosul. He published the book in two parts with a German translation in Berlin in 1911, entitled Kalila und Dimna, Syriac and German. (Journal: “Culture of India”, 1998 m. Vol. 49. No. 1, p.: 133)

It is notable that the translation of Ibn Al-Muqaffa became a source of all the known translations in more than sixty languages after the loss of the original Pahlavi (Meyers Grosses,
Teschen Lexikon, 16/ 24), and the book was translated into Hebrew, Persian and many of the living languages through this translation. (Brown: History of Persian Literature, “See: Arabic Translation part 2, p.: 444) The Arabic translation granted this book a popularity and acceptance in the literary circles in the East and West, which made it one of the world’s literatures.

It was presented in the form of poetry in Arabic several times, as it was presented by Abbān Ibn ‘Abd Al-Ḥamīd Al-Lāḥiqī. Then Sahl b. Ḥārūn presented a book called Thalāḥ and Afrā, which is a simulation of the book: Panchatantra (ʿAbd Al-Wahhāb ʿAzzām: “The Introduction” to “Panchatantrara” p.: 41), as ‘Ali b. Daʿūd - The writer of Zubayda Bt. Jaʿfar - has simulated Sahl b. Ḥārūn in his book called Tiger and fox, as well as, ‘Abu Al-Makārim Al-Saʿd b. Ḥāṯīr b. Mamātī al-Misrī, Jalāl Al-Dīn Ḥasan Ibn Āḥmad Al-Naqāqāsh and Ibn Habbāriya (died in 490 AH / 1096 CE) who have also simulated Panchatantra in their books. Abdullah b. Hīlāl Al-Ahwāzī also translated it in the year 165 AH / 78 CE. Fortunately, the importance of this book was not stopped at the translation in the form of prose or poetry only, but many authors replicated the method of Panchatantra. (Ibn al-Nadīm: Al-Fihrist, p.: 118-119, p.: 162-163, p.: 304-305, as well as Masʿūdī: “Meadows of Gold”, Edition of Paris, 1861, Part 1, p. 159, and Inostransey: Iranian Influence in Muslim Literature, pp. 32-33, then, De Sacy: Notices Sur les Manuscripts, vol. 10, pp. 168-170)

Even some researchers believed that the translation of Ibn Al-Muqaffa’ in Kalīla wa Dimna became a field of competition for the translators and authors later (Marṣafī: “Introduction” to “Panchatantra”, p.: 25), but the translation of Ibn Al-Muqaffa’ alone was destined to survive. (Amīn Ṭāhir Majīd Badawī: The story in Persian literature, House of the knowledge, Cairo, 1963, p.: 32)

B. Original Texts of the Panchatantra
This is proven from the ancient and modern sources that the book: "Panchatantra” is written by the Indian authors and its increases posted by the Persians before and after Islam. Shāhnāmeh of Firdausi, Al-Ghurār of Al-Tha’labī and the authorized translation of Ibn Al-Muqaffa’ have clearly quoted that the book is translated from the Indian language and it was added by Bozorchember, according to the order given by Anushirwān, the king to write an especial chapter about the head of the physicians in Persia, Barzwayhm, in the book.

• Al-Bayrūnī says in his book: "An investigation: What kinds of arguments India has?" Panchatantrara which is known by the name of "Kalīla wa Dimna", frequented between the Persian and Indian, and Arabic and Persian on the tongues of the people, whose changing in the book cannot be respectable, as it is done by Abdullah Ibn Al-Muqaffa’ who added the chapter of Barzwayh to it.” (ʿAbdūl Wahhāb ʿAzzām: Introduction “Panchatantrara”, p.: 36)

• Ibn Al-Nadīm - The author of "Al-Fihrist" - mentions: "Panchatantra" is one of those Indian books that are in myths told at night. He says: "Panchatantra", which has seventeen or eighteen chapters as it was told or was interpreted by ʿAbdullah bin Al-Muqaffa’ and others.

• It is mentioned in the "preface" of "Panchatantra" which is written by ʿAbd Al-Wahhāb ʿAzzām that the father Shekhu had written the coming sentence from a copy saved in the library of Abu Sofia, written in the year 880 H/ 1475 AD): "This is the book: "Panchatantra". However it was extracted from India by Persian physician (Barzwayh) in the time of "Khusrau Anushirwān" and was transported from Indian language to Persian by ʿAbdullah bin ʿAli Al-Ahwāzī… in the year 165 AH. It was presented by the wise Sahl b. Nawbaḵht for Yāḥyā b. Ḥalīd Al-Barmakī.” (Ibid, p.: 38)

If we go to see the opinions of modern researchers, we find (Ath) one of those who say that the stories of (kalīla wa Dimna) are derived from an Indian source or several Indian books, including "Panchatantra" which means five chapters taken from the book: "Hitopadesa" which means: the faithful friend, and some parts of "Mahabharata", and the book: "Kīta Sṛtta karah". He adds to this, by saying
that "there were twelve chapters in the Indian book, which were translated by "Barzwayh" the physician to Pahlavi language - adding three chapters to it - in the time of “Khosrau Anoshirvān. Then it was transferred in his reign from Pahlavi into Syriac in 1870 AD /1287 AH in the town of Mardin and was published with its translation. Then it was translated by Abdullah b. Al-Muqaffa’ from original Pahlavi script and six chapters were added by him, and then this Arabic translation became as the original one for all of the translated and imitated copies of the book appeared later, even Persian works also were derived from the translated Arabic script. (Herman Ate: History of Persian literature, translated by Reza Zadeh Shafaq, p.: 226-227, with reference to "The story in Persian literature", p.: 312-313)

There is nothing wrong if we refer here to the preface of "Panchatantra" written by Muhammad Hassan Nāyīl Al-Maršāfī, who had returned it to the Orientalists: Baron de Sāsī from France, Benvie and Nöldeke from Germany and Keith Falconer from Britain, and mentioned in this "introduction" that there were twelve chapters in the book, as follows:

1. The lion and the bull.
2. The encircled dove.
3. The owl and the crow.
4. The monkey and tortoise.
5. The hermit and the weasel.
6. The rats and cats.
7. The king and the bird.
8. The loin and the hermit jackal.
9. The lionness and the walls.
10. Elaz, Blaz and Erazht.
11. The tourist and jeweler.
12. The king’s son and his friends.

These chapters are dispersed in the Indian books: "Panchatantra", "Mahabharata" and "Hitopadesa" (Brown: History of Persian literature, translated by Ibrahim Amīn Shawārbi (in Arabic) c 2, p.: 21-23), but Brown was limiting to say: "The origin of this book was Indian, brought to Iran in the sixth century AD during the reign of ‘Khusrau Anoshirvān’ then was translated into Pahlavi." (Ibid, Part: 2, p.: 444)

6. Impact of Indian Culture on World Literature through "Panchatantra"

It is a well-known fact that Indian culture has enriched the world literature, myths and stories that contain within them many of the wisdom, moral exhortation, counseling and higher meanings of humanity to mankind. Therefore, Indian culture was studied by senior writers of the world as the form and content, many of them inspired in their writings and poetries, through the translation or imitation. "Panchatantra" was most renowned, in that it had great influence on the world literature.

Tolstoy, a Great Russian writer (1883-1945 AD), tried to make the spiritual culture of India, popular in Russia in order to create a better world, as he discussed the values of goodness and justice contained in the ancient and contemporary philosophical works of Indian culture for the purpose of the imposition of moral values in his country.

Another distinguished person of the world literature is the great German poet and writer, Goethe, (1749-1832) who also excerpted the fruits of Indian wisdom, after he was induced by his great friend (Harder) to come to the fountains of the Aryan culture. Goethe did not miss reading the tales of the Indian philosopher, Bedha, in "Panchatantra", tales of wisdom, that were established by him in the tongues of animals for the King of India Dabashlim, in the fourth century BC.

In addition, we find the famous writer, La Fontaine (1621-1695) who was leading the pioneers of French literature, gleaned from the fountains of culture and wisdom of India, and influenced by stories of "Panchatantra". This was as mentioned by  özelliği Wā’iz Kāshīfī in the book: "Anwār Suhaylī", who
presented the translation done by Abu Al-Maʿāli Naṣrullāh Muḥammad b. ʿAbd Al-Ḥamīd b. Yāḥyā, in a new form (around the year 1144), and handed it to Prince Suhail Aḥmād in his reign, and he attributed to him by the name: Suhayli lights. La Fontaine was influenced by this book and then the book of Ibn Al-Muqaffaʿ was translated into the languages of the world.

It is notable that "Panchatantra" has a profound impact in changing the course of wisdom, as here the birds, wild animals and beasts pronounce and speak, and the imagination and art enters in the formulation of the way leads to the rules of wisdom. La Fontaine says: "The lands of the East are the cradle of multiplied stories and parables on the tongues of animals and birds, especially, India is the cradle of these stories that spread across the earth and moved to the country of China, Tibet and reached Europe in ancient times." (Journal: "Saqafat Al-Hind" Article/ Kāsid Zaydī, Published: Indian Council for Cultural Relation, Azad Bhavan, Indraprastha Estate, New Delhi, Volume: 53, No. 1, 2002, p.: 22-23)

The world cultures - Greek, Indian and Persian had met with Arabic culture in the court of the Abbasid caliphs through the translations. Many books from the Indian language were translated into Arabic, such as "Panchatantra", "Sinbad the Great", "Literature of India and China" and "Hubble in wisdom", "The Story of Adam's fall" and others in the love between men and women".

Indian books helped in the literary movement in the Abbasid period and the wonders of India became important topics in Arabic literature, especially in the Book of the greatest writer of Arabs (Al-Jāhiz), who described in his book: "The animal" well known animals and birds in India, including elephant, peacocks, parrots, chickens, rhino and contribution of India in arithmetic.


We should mention here that Ikhwān al-Ṣafā also wrote their "Messages" according to the method of "Panchatantra" as they transferred the content of this social genus to the philosophical ideas, as Al-Shārīf Ibn Habbāriya (died in 504 AH) wrote his poetry entitled: The Results of the Intelligence in "Panchatantra", as he emulated "Panchatantra" in another book: Al-Ṣādiḥ wa Al-Bāğim. There is another book attributed to him called "Pearls of the Wisdom in Indian and Persian Parables", as this book is attributed to another author named ʿAbd Al-Momin b. Ḥassan Al-Ṣāğānī (lived in the seventh century AH). The latest one, who wrote the stories of animals, in his poetry was named Jalāl Al-Dīn Al-Naqqāsh (lived in the ninth century AH). Muhammad Ibn Aḥmad b. Zafar was also influenced by "Panchatantara" in his prose: "The consolation of faithful persons in the aggression of followers". Although the tales in the tongues of animals in this book have a religious character, but the impact of "Panchatantra" can be seen clearly.

Then (ʿArabshāh): Ahmad b. Muḥammad b. ʿAbdullah), (died in 754 AH): wrote a book: "Fruit of Caliphs and Elegant of Witty", which was a free translation of the book, "Marzabān Nāmeh", which was written in the language of Tabristān in the fourth century AH. Then it was translated into modern Persian by Saʿd Al-Dīn Warāwīn in the early seventh century AH / (thirteenth century BC) as he followed in that translation the way of Abu Al-Maʿāli Naṣrullah in his book: "Panchatantra".

A number of writers in modern times were influenced in the Arab world by the topics mentioned in "Panchatantra" following the way of La Fontaine. One of them was the Egyptian writer Muhammad ʿUmrān Jalāl (died in 1898), who wrote a book: "The Opens Eyes in the Wisdoms, Parables and Sermons". In fact he tried to present stories of (La Fontaine) in an Egyptian Arab character.

Aḥmad ʾṢawāqī also dealt with this literary genus, but with great skill, as he followed the way of "Panchatantra" and tales of the French writer (La Fontaine) in his poetic stories. Apparently some of these nice stories in the tongues of animals pleased many children and the general public, but in fact
included the national and political meanings that cannot be understood except by the great personalities. (Muḥammad Ghunaymī Hilāl: *Comparative Literature*, Anglo Egyptian Library, Third Edition, Cairo, 1962, p.: 193)

7. Conclusion

We say that all the stories that have been written in the tongues of animals in the Eastern and Western literatures are generally influenced by the artistic characteristics of "Panchatantra", especially, the books that have been written in Persian, such as "A Thousand and One Nights", which is written in different eras. It is a fact that its origin was known to Muslims before the middle of the tenth century AD. Masʿūdī and Ibn Al-Nadīm both clarified that the book is basically translated from Persian. The book is influenced by the Indian elements, seen in the overlapping stories and in the method of questioning, these two features are the Indian characteristics as we see in "Panchatantra". (Ibid, p. 220-221) Thus "Panchatantra" has indeed transcended cultures, languages and literatures in its embodiment of being the greatest classic of all times. "Panchatantara" still has its notable place in the world literatures, especially, in the comparative literature, as the myths and wisdom both are seen in many stories that have a great importance in their representations in many languages in the world. These stories can be very useful for the safety and peace of human societies by teaching the children morals, wisdom and virtues, as they are the real creators of their bright future in their new world.

First Authors Profile:


- New Publications (Articles)

1. "A common Denominator between the Theory of World Literature and Globalization of Arts" (IJSST) International Journal of Social Science Tomorrow, ISSN: 227-6168 September, 2012 Vol.1 No.7, Published by: SPIRI (Society for Promoting International Research and Innovation)

2. "Impact of Aristotelian Logic on the Rhetorical Sciences in Arabic"

3. "A Note on French and American Theories in comparative Literature"

International Science and Investigational Journal (ISIJ) ISSN: 2251-8576 / [www.isijournal.info](http://www.isijournal.info)
References


Ibid, p.: 190

Ṭāhā Nādā: *Comparative Literature*, House of the knowledge, Cairo, 1980, p.: 146


Amīn ’Abdul Majīd Badawī: *The story in Persian literature*, House of the knowledge, Cairo, 1963-1964, p.: 308

Ṭāhā Nādā: *Comparative Literature*, House of the knowledge, Cairo, 1980, p.: 1490-150

Brockelmann reference to: 505 A: Berriedale Keithm, JRAS, 1915, p.: 505

Brockelmann: “Kalila wa Dimna” in 2EJ, Journal: The culture of India, Volume 49. No. 2 p.: 132


Journal: “Culture of India”, 1998 m. Vol. 49. No. 1, p.: 133

Meyers Grosses, Teschen Lexikon, 16/ 24


‘Abd Al-Wahhāb ‘Azzām: “The Introduction” to “Panchatantra” p.: 41


Marṣafī: “Introduction” to “Panchatantra”, p.: 25

ʿAbdul Wahhāb ʿAzzām: Introduction “Panchatantra”, p.: 36

Ibid, p.: 38

Herman Ate: History of Persian literature, translated by Reza Zadeh Shafaq, p.: 226-227, with reference to "The story in Persian literature”, p.: 312-313


Ibid, Part: 2, p.: 444


Ibid, p. 220-221