

STORY MOTIF VARIETY IN PANCATANTRA INDIAN FABLE

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Abstrak. Fokus pembahasan kajian ini adalah motif cerita fable-fabel *Pancatantra* menurut klasifikasi motif-index Thompson (1966). *Pancatantra* adalah rangkaian fabel di dalam cerita berbingkai, yang berisi ajaran moral dan etika bagi seluruh umat manusia. Tantra pertama “Perselisihan di antara Sahabat” pada *Pancatantra* terjalin dari 22 fabel berangkai tentang persahabatan dan konflik antarbinatang, sebagai metode dan materi mendidik Pendeta Visnu Sharma kepada tiga putra malas dan bodoh dari Raja Kerajaan Mahilaropyam, Amarshakti. Fabel-fabel tersebut mengandung beragam motif cerita, dari motif tentang pendeta mengajarkan kebijaksanaan kepada putra-putra raja pada fable ke-1, “Tiga Pangeran Yang Bego”, hingga motif tentang hewan yang memberitahu harta benda dan motif seseorang yang terbunuh karena memukul lalat di wajahnya pada fable ke-22, “Kera Bodoh dan Kisah Para Brahmana”.

Kata-kata kunci: story motif, fable, tale, framed story, moral value

INTRODUCTION

Indian folktale is the baboon of folktales in the world which is born in 1000 BC and expresses the height of human civilization. It is set from Sanskrit literature which generates Prakrit and Pali literature. These old literatures (*veda*) contain of the root of religion, philosophy, and Indian scientific thought. Sanskrit literature is the world literature since it expresses varied, universal, and philosophical issues, also breaks through space and time (Spencer & Brown, 1981). As one of Indo-European languages, Sanskrit language as well as Sanskrit literature is brought by Western immigrants, Aryans, since 2000 BC. Through ritual media and education, Sanskrit language spreads in India after 1000 BC. One of those classical literatures is *Pancatantra*.

Pancatantra has some versions, namely Gujarat and South Indian *Pancatantra*. When Sanskrit literature is born in north India, in 200 BC, written *Pancatantra* emerges in Sanskrit's (Klokke 1993). Then Sanskrit *Pancatantra* spreads to the whole India. In south India *Pancatantra* exists strongly and creates specific version: South Indian *Pancatantra* (Hooykaas, 1929).

Pancatantra folktale derives from *archetype* of Jataka story in Pali language about 400 BC (Vishnu-Sharma, 1987). It is the oldest fable collection in India which contains of 547 animal stories. *Jataka* or Birth Stories is included in the *Tripitaka*, the Buddhist ‘Holy Books’. Then by the appearance of Sanskrit language in North India, that fable collection was replaced so *Pancatantra* emerged in 200 BC. *Jataka* story collection which contains of Buddha teachings and *Pancatantra* collection (Sanskrit, 200 BC) which tells Hinduism spreads to Burma, Malaya, Thailand, Cambodia, Tibet, Middle Asian, China, Indonesia, Iran, Egypt, and Europe. (Coomaraswamy, 1985).

From the monogenesis paradigm (theory of origin) many proofs show that all folktales in the world derive from India (Sudikan, 2001). The motifs of *Pancatantra* influence many great works such as *The Arabian Nights*, *Decameron*, *Canterbury Tales*, *Reineke Fuchs*, *Fabliaux*, *Fables of La Fontaine*, etc. including tales by Brothers Grimm and Andersen (Klokke, 1993; Hunter, 1995). *Pancatantra* in Italian version is translated

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to English, *The Moral Philosophie of Doni*, by Thomas North in 1570, and then a modern version is translated directly from Sanskrit to English by Ryder in 1925 and by Haksar in 1992.

Since India is very rich with folklore, the motifs become inspiration for folktales in the whole of the world. *Pancatantra* has become a very popular fable in India and in the wholly world so Thompson has classified the motifs on *Motif-Index of Folk Literature* (Thompson, 1966) as the standard of comparison with folktales around the world.

Pancatantra which is translated to Indonesian language is originally written by Sri Narayana Pendit in Sanskrit in 1675. *Panchatantra* is also called *Hitopadesha* (meaningful advice); which is based on *Nitishastra*, a book of wisdom in life or the teaching of state policy (Vishnu-Sharma, 2004). The story is told in prose, while the explanation of the philosophical and moral theme is expressed in poems (Chandiramani, 2004; Totton, 2003).

From the spreading of *Pancatantra*, China (400) is the first country *Pancatantra* and *Jataka* visit, next Old Syria and Iran (570), Egypt (750), Japan (700). After coming to Asia, *Pancatantra* enters countries in Europe, as translated in Greek (1080), Hebrew (1100), Spanish (1300), Latin (1270), Slavonic (1200), German (1500), Italian (1583), Danish, Dutch, Island and English (1570). (Coomaraswamy, 1985).

The topic of this study is *Tantra I* in *Pancatantra* fable. The analysis will be focused on: (a) the stories in *Pancatantra*; (b) the description of fables in *Pancatantra*; (c) the story motifs in *Pancatantra* according to Thompson (1966).

MOTIF-INDEX STITH THOMPSON

A motif is a unit of folk narrative which may be a distinctive actor (e.g., a witch), an item (e.g., a magic wand), or an incident (e.g., a deceptive tug-of-war) Dundes, 1980: 42). It could be an extraordinary animal (a talking horse), a taboo, a deception to a god, distinctive type of character, or certain type of structure (e.g., a repetition based on sacred numbers such as three and seven) (Sudikan, 2001: 8).

Stith Thompson has tried to make simple classification and list of motifs as much as possible, in this case he expresses his aim to introduce them to the reader to a new world of narrative interest and to a large number of new motifs (Thompson, 1966: 11). Even though Thompson's motif-index especially is focused on the researches of folktale, but it can be used for comparative studies and studies of myth, legend, ballad, mediaeval romances, exempla, jets-books, and local legends.

The classification on Thompson's motif-index can be shown as follows: A is the motif of myth, B is for animal, C for taboo motifs, D for magic, E for death, etc. then finally X for humor and Z for miscellaneous groups of motifs. Each of them is still classified further to the smaller ones. For example B as the animal motif is divided to: (1) the motif of animal which has humanlike character, (2) various motifs of animal and etc.

B ANIMALS

B0—B99

B100—B199

B200—B299

B300—B599

Mythical animals

Magic animals

Animals with human traits

Friendly animals

B300—B349

Helpful animals—general

B350—B399	Grateful animals
B400—B499	Kinds of helpful animals
B500—B599	Services of helpful animals
B600—B699	Marriage of person to animal
B700—B799	Fanciful traits of animals
B800—B899	Miscellaneous animal motifs (Thompson, 1966: 30)

The purpose of study on motif classification is to see how far the motif of many stories in the world has similarities with collected motifs in *Motif-Index of Folk Literature* arranged by Stith Thompson (Sideman, 2001: 90). In the same way, Dundes states his opinion that the theory of Thompson's motif-index is applied to tackle the problem in finding the originality of the story of folklore, whether it is an indigenous tale from the folk or borrowing idea from other stories (Dundes, 1980: 46).

METHOD

The data source of this study is Indian *Pancatantra* (22 fables). Indian *Pancatantra* text, which means 'five chapters' (Somvir, 2005), contains of five books (*tantra*): "The Loss of Friends", "The Winning of Friends", "Crows and Owls", "Loss of Gains", and "Ill-Considered Actions" (Vishnu-Sharma. 1987). In this study, the data source chosen is only the first *tantra*. Since the data source is the text documenting *Pancatantra*, therefore the data collecting technique is called documental technique (Sudikan, 2001). The instrument of data collecting is human instrument, namely the writer.

The data analysis is conducted by: (1) telling the body of stories of *Pancatantra*; (2) describing the stories of 22 fables in the first *tantra* "The Loss of Friends"; (3) determining the story motif of 22 fables based on the Thompson's motif-index classification (*Motif-Index of Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*. Volume 1-6, 1966).

DISCUSSION

The Essence of Story in *Pancatantra*

Pancatantra containing chains of stories within frame-stories has moral and ethic lessons for all human beings, "whole theme of *Pancatantra* is to teach the moral and ethics to all people" (Somvir, 2003). Indian fictions are collections of uncountable oral literature from each of the division of the state which represent all major and minor Indian languages. The stories represent all types of folklore like myth, legend of hero and place, fable, folktale, stories of foolishness, anecdote and humour. The aim of a folktale could be for an offerings, moral education, or merely entertainment. (Thieme, 1981; Totton, 2003).

The stories in 'The Loss of Friends', the first *tantra* of *Pancatantra*, tells about Mahilaropyam kingdom governed by the King Amarshakti, and his sons Bahushakti, Ugrashakti, and Anantashakti. King Amarshakti is very sad because the three princes are lazy and foolish. Therefore, he calls the ministers to discuss about that problem. One of

his ministers, Sumati, suggests in order the three princes get knowledge from the famous intellectual and wise priest, Visnu Sharma. Visnu Sharma makes a swear forward the King: he will not enter to the heaven if he can not teach the three princes in 6 months to master *Nitisastra*, knowledge of wisdom and government order.

Visnu Sharma begins to teach the three princes by telling about a rich seller who takes a trip with his two cows and servants. One of his cows, Sanjivaka, breaks his leg. Sanjivaka is finally left and assumed to be dead by the servants. Actually Sanjivaka becomes fatter since he is free to eat grass on the prairie, so it makes a lion Pingakala, feeling threatened. Then the lion and the cow become best friends with one condition: Pingakala obeys to eat grass. Next their friendship is broken by a mischief of a fox, Damanaka. Finally in a battle, Sanjivaka is dead. Pingakala regrets his attitude remembering Sanjivaka's kindness. (cf. (Vishnu-Sharma, 1987; Darmayasa, 1998).

Description of Fable in Tantra I Pancatantra: “The Loss of Friends”

The story of “The Loss of Friends” does not only tell royal family, priest, cow and lion. There are many more stories in the main story, therefore the story text of *Pancatantra* is very popular with its characteristic, namely framed story or chained story presenting animal characters. (Vishnu-Sharma, 1987; Darmayasa, 1998).

The stories of “The Loss of Friends” in *Pancatantra* India contain of 22 animal stories with the title as in the following: (1) “Three Foolish Princes”, (2) “The Loss of Friends”, (3) “Monkey and Log”, (4) “Fox and Drum”, (5) “Merchant Named Dantila”, (6) “Fox and *Sanyasin*”, (7) “Cobra and Crow”, (8) “Lion and Hare”, (9) “Louse and Bug”, (10) “Fox and Ink Drum”, (11) “Lion, Camel, Fox and Crow”, (12) “Sea Bird and the Sea”, (13) “TurtleLooses from Stick”, (14) “Three Fish”, (15) “Elephant and Bird”, (16) “Wild Dog and Fox”, (17) “Monkey and Suchimukha Bird”, (18) “Bird and Monkey”, (19) “Dharmabuddhi and Papabuddhi”, (20) “Eagle, Black Snake, and Civet Cat”, (21) “Stone of Scale and Merchant’s Son”, (22) “Foolish Monkey and Brahmans”.

Story Motif in Pancatantra Fable

The following one is a table about names and motifs existed in each of the story in “The Loss of Friends”. The motif classification of every story is adapted from the motif of Stith Thompson (1966). Names mentioned in the table are names which have meaning and as symbol of meaning to make clear in understanding *Pancatantra*.

Table of Motifs and Names in “The Loss of Friends” of Indian Pancatantra

NO	TITLE	NAME	MOTIF	
			No. Motif	Description
1	Three Foolish Princes	Nitisastra	J179.1.	<i>Humble Brahmin teaches king the difference between “mine” and “thine”</i> India: Thompson-Balys
2	The Loss of Friends	Tantra	A2515.	<i>Animal useful for bearing burdens.</i>
			B811.3.	<i>Sacred animal: cow.</i> India: Thompson-Balys. <i>bearing burdens.</i>
3	A Monkey and A Log	Manu Mahatma	Q340.	<i>Meddling punished.</i> India: Thompson-Balys.
			B240.4.	<i>Lion as king of animals.</i> Benfey

				Panchatantra I 91,230; Bodker Exempler 277 No.17, 303 No.74; Jewish: Neuman; India: Thompson-Balys; Japanese: Ikeda.
			B239.1.	<i>Election of fox as mediator to appease angry lion.</i> Jewish: Neuman
4	A Fox and Ink Drum	Dewa Shiwa Dewi Durga Lakshmi	J262.1.	<i>Fox and noisy but empty drum.</i> Chauvin II 86 No. 21; B0dker Exempler 278 No. 20; Spanish Exempla: Keller.
5	A Merchant Named Dantila	Brahmana	J21.52.2	<i>“Never be rude to a self-made man of low birth”</i> :counsel proved wise by experience. India:Thompson-Balys.
			A2493.3	<i>Friendship of tiger and buffalo.</i> India: Thompson-Balys.
6	A Fox and Sanyasin	Yogi	Q585.1.	<i>Man refuses to give to charity: his property disappears.</i> Irish myth: Cross; India: Thompson-Balys.
7	A Cobra Snake and A Crow		K401.2.2.	<i>Necklace dropped by crow into snake’s hole leads men to kill snake which had eaten the crow’s fledgelings.</i> Bodker Exempler 281 No. 25; Spanish Exempla: Keller.
			K815.14	<i>Fish tricked by crane into letting selves be carried from one pond to another.</i> The crane eats them when they are in his power. Bodker Exempler 281 No. 26; Spanish Exempla: Keller; India: Thompson-Balys; Buddhist myth: Malalasekera II 260.
8	A Lion and A Hare		K1715.1	<i>Weak animal shows strong with his opponent’s reflection and frightens his opponent.</i> (Usually hare and lion) Penzer V 49; Chauvin II 88; India: Thompson-Balys; American Negro (Georgia): Harris Friends 134, (Virginia): Parsons.
9	A Louse and A Bug		Q338.	<i>Immoderate request punished.</i> Irish myth: Cross; Jewish: Neuman; India: Thompson-Balys.
10	A Fox and Ink Drum	Brahma	J2131.5.6.	<i>Jackal’s head caught in pot of blue dye.</i> Animals make him king, but detect him from his cry and turn him out. India: Thompson-Balys.
11	Lion, Camel, Fox and Crow		K962.	<i>Camel induced to offer himself as sacrifice.</i> Other animals feign to offer themselves to the lion as food. The lion eats the camel. Penzer V 53 n.1; Chauvin II 89 No.29; Bodker Exempler 284 No.31; Spanish Exempla: Keller.

12	Sea Bird and The Sea	Dewa Wishnu	Q338.	<i>Immoderate request punished.</i> Irish myth: Cross; Jewish: Neuman; India: Thompson-Balys.
13	A Turtle Loses from A Stick		J2357.	<i>Tortoise speaks and loses his hold on the stick.</i> He is being carried through the air by a bird. Penzer V 55 n. 3; Chauvin II 90 No. 31; Bødker Exempler 285 No. 33; Spanish Exempla: Keller; Japanese: Ikeda.
14	Three Fish		Q338.	<i>Immoderate request punished.</i> Irish myth: Cross; Jewish: Neuman; India: Thompson-Balys.
15	An Elephant and Bird	Nitisastra	L315.15	<i>Small animals dupe larger into trap.</i> Africa (Bankon): Ittman 85, (wachaga): Gutman 190, (Cameroon): Lederbogen 19.
16	A Wild Dog and a A Fox	Dewa Yama, Nitisastra	K231.1.2.	<i>Mutual agreement to divide food.</i> Trickster eats other's food and then refuses to divide his own. Christiansen FFC XXIV 46; India: Thompson-Balys; West Indies: Flowers.
			K2131.2	<i>Envious jackal makes lion suspicious of his friend, the bull.</i> The lion kills the bull. Chauvin II 86 No. 18; Penzer V 42-63, 130n. 1; Bodker Exempler 277 No. 17; Spanish Exempla: Keller; India: Thompson-Balys.
17	A Monkey and Suchimukha Bird		B 275.4.	<i>Animal's revenge for being criticized by a bird: nest destroyed.</i> India: Thompson-Balys.
18	A Bird and A Monkey		B 275.4.	<i>Animal's revenge for being criticized by a bird: nest destroyed.</i> India: Thompson-Balys.
19	Dharmabuddhi and Papabuddhi		Q176.	<i>God gives "peace and favorable weather" in consequence of enactment of good law.</i> Irish myth: Cross.
20	Eagle, Black Snake, and Civet Cat		J646.	<i>Disregard advice of your enemy.</i>
21	A Stone of Scale and A Merchant's Son		X1700.	Lies: logical absurdities.
22	A Foolish Monkey and Brahmins		B562.1.	<i>Animal shows man treasure.</i> Irish myth: Cross; Icel.: Boberg; Finnish-Swedish: Wessman. India:Thompson-Balys; Norlind Skattsagner 37; Chauvin II 109.-Chinese: Graham,Werner 380; Japanese: Ikeda; Africa (Swahili): Steere 13ff.
			N333.1.	<i>Person killed by hitting fly on his face.</i> Italian Novella: Rotunda; India: Thompson-

				Balys; Japanese: Ikeda; Indonesia: DeVries's list.
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The first story, "Three Foolish Princes", tells about a priest who is asked to educate the princes in order to be clever and wise. Realizing his big duty, the priest then swears not coming to heaven if he can not succeed to educate the three princes in 6 months. The situation is supported with the concept of *Nitisastra*, or leadership ethics. The priest Visnu Sharma states that a man who can achieve *Nitisastra* will be able to defeat God of Indra. This is suitable with King's will to wish ideal leaders for his sons. Story motif: *Humble Brahmin teaches king the difference between "mine" and "thine"* India: Thompson-Balys (J179.1).

On "The Loss of Friends" the story describes a merchant who gets richness from having a cow. Firstly he has only one cow then finally it becomes more. The cows are very useful to carry his goods to the town. The motif is about an animal which is useful to carry burden. The sorrow received by the cow and also his service to the master describing that a cow is considered as a sacred animal. The motif is supported with the attachment of God of Shiva and Goddess of Durga. Cow is thought to be sacred in Hindu since it becomes the animal which is ridden by God of Shiva, while Goddess of Durga is Shiva's wife. Story motif: *Animal useful for bearing burdens* (A2515); *Sacred animal: cow*. India: Thompson-Balys (B811.3).

The story of "Monkey and A Log" is about a naughty monkey which tries to lift wedge that keep the log upright, as the result the wedge squeezing its penis until it is dead. This story has motif which advises human not to interfere other business, unless he gets punishment. In this part, the story of cow is continued; the cow meets a lion as the king of jungle. The weakness of king is told here, since the king is fear of the huge cow. The framed model is very clear in this story, so there is another motif; the wolf is selected to ask the panic lion. The concepts of *Manu* and *mahatma* can be explained that *Manu* is human (thinking creator) and *mahatma* is a symbol of brave people and very high spirit where intellectual and wise derive. Story motif: *Meddling punished*. India: Thompson-Balys. (Q340); *Lion as king of animals*. Benfey Panchatantra I 91,230; Bodker Exemplar 277 No.17, 303 No.74; Jewish: Neuman; India: Thompson-Balys; Japanese: Ikeda (B240.4); *Election of fox as mediator to appease angry lion*. Jewish: Neuman (B239.1).

"A Fox and Ink Drum" describes about a fox which is firstly very fear with the sound of drum, finally it is brave knowing empty drum. This provides an advice of soul of bravery, alertness on sight and thought, which have to be owned by everyone, especially for a leader. Story motif: *Fox and noisy but empty drum*. Chauvin II 86 No. 21; Bodker Exemplar 278 No. 20; Spanish Exempla: Keller. (J262.1).

The story of "A Merchant Named Dantila" contains of two stories of a servant, who feels offended by a merchant then the servant takes revenge. And the other is about the continued story of the lion and the cow which makes friendship with one condition: the lion must eat grass. The first motif is about an advice for not being rude to low caste people, the second is the motif of friendship between a lion and a cow. The name of Brahmana is actually supports Hindu caste system, that human birth determines the status. This motif is however filled with Buddha lessons for loving all people. The concept of Lakshmi in this story is considered as the provider of wisdom who leads somebody to the happy aim. Story motif: *Never be rude to a self-made man of low birth*':

counsel proved wise by experience. India: Thompson-Balys. (J21.52.2); *Friendship of tiger and buffalo*. India: Thompson-Balys. (A2493.3).

“A Fox and Sanyasin” expresses a sanyasin who only thinks about money in his purse so that his treasure is lost. The motif tells about a person who does not want to give and finally his money is lost. The concept of *yogi* in this story clarifies human for always alert, like yoga as the technique of meditation which is basically encouraging to control oneself. Story motif: *Man refuses to give to charity: his property disappears*. Irish myth: Cross; India: Thompson-Balys. (Q585.1).

The story of “A Cobra Snake and A Crow” comprises of two stories so it has two motifs. The first motif is about jewel fallen by a crow near snake place as the snake has killed its children. Finally, the snake is killed by people who fight for the jewel. There is an atmosphere of taking revenge. The second motif is about stork deceiving many fish until they are dead then a crab kills the stork. Story motif: *Necklace dropped by crow into snake’s hole leads men to kill snake which had eaten the crow’s fledgelings*. Bodker Exempler 281 No. 25; Spanish Exempla: Keller. (K401.2.2); *Fish tricked by crane into letting selves be carried from one pond to another*. The crane eats them when they are in his power. Bodker Exemplar 281 No. 26; Spanish Exempla: Keller; India: Thompson-Balys; Buddhist myth: Malalasekera II 260. (K815.14).

The Story of “A Lion and A Hare” tells about a hare deceiving a lion which will eat it. The lion is frightened when the lion sees the enemy at the bottom of wheel which is actually its own shadow. The motif is about a weak animal defeating a strong one with a trick. Story motif: *Weak animal shows strong with his opponent’s reflection and frightens his opponent*. (Usually hare and lion) Penzer V 49; Chauvin II 88; India: Thompson-Balys; American Negro (Georgia): Harris Friends 134, (Virginia): Parsons. (K1715.1).

“A Louse and A Bug” has a story about a bug which is jealous to a louse getting food from king’s blood. The louse wants to get such blood, however it does not want to listen louse’s advice for not rushing to attack the target. The final of the story is that both animals are dead. The suitable motif is immoderate desire which causes punishment. Story motif: *Immoderate request punished*. Irish myth: Cross; Jewish: Neuman; India: Thompson-Balys. (Q338).

The story of “A Fox and Ink Drum” tells a motif describing a dog whose head enters into an ink drum. Then other animals consider it as their king, but the fake finally appears when the dog cries and the ink is disappeared. The name of Brahma comes when the dog admits itself to be the king and the son of Brahma, as if thinking itself to be God’s son (Brahma is the personification of Trimurti). Story motif: *Jackal’s head caught in pot of blue dye*. Animals make him king, but detect him from his cry and turn him out. India: Thompson-Balys. (J2131.5.6).

In the story of “Lion, Camel, Fox and Crow” there is a motif of camel induced to offer himself as sacrifice, while other animals feign to offer themselves to the lion as food then the lion eats the camel. The condition which has been manipulated is not known by the camel. Story motif: *Camel induced to offer himself as sacrifice*. Other animals feign to offer themselves to the lion as food. The lion eats the camel. Penzer V 53 n.1; Chauvin II 89 No. 29; Bodker Exemplar 284 No. 31; Spanish Exempla: Keller. (K962).

And the story with title “Sea Bird and The Sea” tells about a sea bird which feels unexpected by the sea and challenges it, the sea is angry that its eggs are drawn off. The motif here is about immoderate request punished. In the following the bird comes to the king; the eagle and they continue to go to Vishnu God, the sea is afraid of God of Vishnu

so the sea returns the eggs. God of Vishnu as the personification of God Trimurti behaves wisely by making the situation peaceful. Story motif: *Immoderate request punished*. Irish myth: Cross; Jewish: Neuman; India: Thompson-Balys. (Q338).

In “A Turtle Looses from A Stick”, the motif is about tortoise speaks and loses his hold on the stick. The turtle is being carried through the air by a bird. Story motif: *Tortoise speaks and loses his hold on the stick*. He is being carried through the air by a bird. Penzer V 55 n. 3; Chauvin II 90 No. 31; Bødker Exempler 285 No. 33; Spanish Exempla: Keller; Japanese: Ikeda. (J2357).

On the story “Three Fish”, it has the same motif with the story “Sea Bird and The Sea” i.e. immoderate request punished. In this case, one of the three fish does not want to follow the advice to move to another lake in order to avoid the coming of fishermen. Story motif: *Immoderate request punished*. Irish myth: Cross; Jewish: Neuman; India: Thompson-Balys. (Q338).

“An Elephant and Bird” is a story which tells small animals duping larger into trap and it contains motif about small animals defeating their enemy. A bird is helped by a frog and a fly, they revenge on an elephant which always walks everywhere and destroys everything. *Nitisastra* in the story has a concept of leadership which maintains intelligent to face bigger enemy. Story motif: *Small animals dupe larger into trap*. Africa (Bankon): Ittman 85, (wachaga): Gutman 190, (Cameroon): Lederbogen 19. (L315.15).

On the title “A Wild Dog and A Fox”, there is a motif of mutual agreement to divide food. It has two stories, about fox which deceives wild dog in dividing the food and about envious jackal makes lion suspicious of its friend, a cow, the lion kills the cow. The name of god of Yama as the god of death is one who takes the cow’s soul, and *Nitisastra* in this story reminds that a leader must attempt not to be deceived and have to be careful whether to his friends or servants. Story motif: *Mutual agreement to divide food*. Trickster eats other’s food and then refuses to divide his own. Christiansen FFC XXIV 46; India: Thompson-Balys; West Indies: Flowers. (K231.1.2); *Envious jackal makes lion suspicious of his friend, the bull*. The lion kills the bull. Chauvin II 86 No. 18; Penzer V 42-63, 130n. 1; Bodker Exempler 277 No. 17; Spanish Exempla: Keller; India: Thompson-Balys. (K2131.2).

Two stories “A Monkey and Suchimuka Bird” and “A Bird and A Monkey” have the same motif about revenge of an animal which is criticized by a bird then the bird’s nest is destroyed. Story motif: *Animal’s revenge for being criticized by a bird: nest destroyed*. India: Thompson-Balys. (B 275.4).

While “Darmabudhi and Papabudhi” tells a man who judges his own friend to steal his treasure, in fact he himself has stolen it. Finally God saves the friend. The story has motif about God who gives peace and luck as the consequence of good behavior. Story motif: *God gives “peace and favorable weather” in consequence of enactment of good law*. Irish myth: Cross. (Q176).

In the next part, a motif of advice for not listening to your enemy’s word exists in the story of “Eagle, Black Snake, and Civet Cat”. In this account, an eagle complains to a crab since its eggs are eaten by a snake. The crab which feels to be the eagle’s woe gives suggestion how to harm the snake but implicitly also the eagle itself. Story motif: *Disregard advice of your enemy*. (J646).

Then in “A Stone of Scale and A Merchant’s Son”, the story tells about a man who leaves his stone of scale to a merchant. Then when he comes back, the merchant says that the scale is eaten by a mouse. Finally he revenges by borrowing the merchant’s

daughter and saying that the daughter is disappeared for pulled by a stork. It expresses illogical argumentation which is paid also with another illogical one; therefore the motif is about logical absurd. Story motif: *Lies: logical absurdities*. (X1700).

On the title "A Foolish Monkey and Brahmans", there are two stories. First it is about Brahmans who hide treasure on their thighs and a bird tells about the treasure place, so the motif is about animal shows man treasure. And the second one tells the motif of person killed by hitting fly on his face. The account tells a monkey which is asked to keep the sleeping master, and when there is a disturbing fly, the attack to the fly causes the master's death. Story motif: *Animal shows man treasure*. Irish myth: Cross; Icel.: Boberg; Finnish-Swedish: Wessman. India: Thompson-Balys; Norlind Skattsagner 37; Chauvin II 109.—Chinese: Graham, Werner 380; Japanese: Ikeda; Africa (Swahili): Steere 13ff. (B562.1); *Person killed by hitting fly on his face*. Italian Novella: Rotunda; India: Thompson-Balys; Japanese: Ikeda; Indonesia: DeVries's list. (N333.1).

CONCLUSION

Based on the discussion, it can be concluded as the followings. First, *Pancatantra* is chained fable in framed story, which contains of moral teachings and ethics of human being. Second, 22 fables in *Tantra I* of *Pancatantra* "The Loss of Friends" are constructed from folktales of animal society as method and material to educate by the Priest Vishnu Sharma to three lazy and foolish princes of The King of Mahilaropyam Kingdom, Amarshakti. Third, in the 22 fables, there are varied story motifs, from the motif of a priest who teaches wisdom to princes on the first fable "Three Foolish Princes" to the motif of animal which tells about treasures and motif of someone killed because his face is hit in the 22nd fable "A Foolish Monkey and Brahmans".

From the investigation of the writer, the study about motif of folktale, legend, myth, sage, fable, epic in Indonesia is still very rare. The study of story motif is indeed complicated and needs accuracy in constructing the interpretation of motif of every fable based on Thompson's motif-index (1966). It is more complete if the result of discussion is compared with motifs of other fables as the derivation, example Old Javanese *Tantri Kamandaka* (Hooykaas, 1931; cf. Andayani, 2007) or Balinese *Tantri Kamandaka* (cf. Andayani, 2008). This can be become potential to the other further studies.

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