

English (Major)
Indian Knowledge System (IKS) for English Studies
B. A. III, Sem – V

Syllabus Contents: Semester-V (Indian Knowledge System for English Studies – I)

Unit I: Comparative Study

- i. Natyashastra and Poetics (origin of treatises, Drama, Plot, Characters, Effect of Drama on Audience)
- ii. Relation of English with Sanskrit (common words: Kin Relationships, Domestic animals, 1 to 5 numbers, Origin of both Languages, etc)

Unit II: Moral Values in Literature

Study of Moral Tales from Panchatantra

- a. The Monkey and the Crocodile
- b. The Blue Jackal
- c. The Tortoise and the Geese
- d. The Lion and the Rabbit

Question Pattern for University Assessment (For V and VI Semesters) (40 Marks)

- Q. 1. Give short answers to ANY TWO of the following questions in about 100 words (unit I). (2 x 5 = 10)
- Q. 2. Answer ANY FIVE out of eight Objective/ Multiple Choice Questions (on Unit I) (5 x 2 = 10)
- Q. 3. Give short answers to ANY TWO of the following questions in about 100 words (unit II). (2 x 5 = 10)
- Q. 4. Answer ANY FIVE out of eight Objective/ Multiple Choice Questions (on Unit II) (5 x 2 = 10)

Unit - I: Natyashastra by Bharat Muni and Poetics by Aristotle

Q. Write a comparative note on the origin of *Natyashastra* and *Poetics*.

The *Natyashastra* and *Poetics* are the earliest and most important works on drama and literature.

The *Natyashastra* is written by **Bharata Muni** (c. 200 BCE–200 CE). He is a great Indian philosopher. It is considered the foundation of Indian drama, dance, and aesthetics. Its origin is considered **divine**. It is believed that the *Natyashastra* is the FIFTH Veda. It combines the elements from the four Vedas. It is also believed that, in writing the *Natyashastra*, Bharat Muni received knowledge from Lord Brahma. According to the *Natyashastra*, literature aims to educate, instruct (teach morals), entertain, and spiritually uplift people.

On the other hand, the *Poetics* is written by **Aristotle** (384–322 BCE). He is a great Greek philosopher. Aristotle developed his ideas by observing Greek tragedies and epics. Aristotle observed the epics of Homer and the dramas (tragedies) of Sophocles, Euripides, and Aeschylus. He used logic and a critical outlook to analyse the structure, purpose, and effect of literature. According to the *Poetics*, literature aims to entertain, instruct (teach morals), and purify emotions (Catharsis).

Both works aim to explain the nature and purpose of literature, especially drama. But they differ in their approach. According to the *Natyashastra*, drama is a sacred art inspired by divine power. The effect of drama on the audience is **Rasa** (aesthetic pleasure). The *Poetics*, on the other hand, treats literature as an artistic imitation (*mimesis*) of life. The effect of drama is **Catharsis**. Catharsis means the experience of higher pleasure for the audience by purifying their emotions.

Thus, while the *Natyashastra* has a **religious origin**, the *Poetics* has a **philosophical origin**. Despite these differences, both remain foundational texts in the history of world literary criticism, especially dramatic criticism.

Q. Write a comparative note on the concept of Plot in *Natyashastra* and *Poetics*.

Ans: The **concept of plot** is very important in both the *Natyashastra* and Aristotle's *Poetics*. However, both books explain it in different ways.

In **Bharata Muni's** *Natyashastra*, the plot means **Itivritta**. It is the story of the play. The plot should be clear, interesting, and well-organised. It should have different stages of development, such as the beginning, growth, conflict, and conclusion. Moreover, the events should create **Rasa** (aesthetic pleasure) in the audience. In most cases, the play should end happily. It should also promote moral values.

On the other hand, in the *Poetics*, **Aristotle** says that the **plot is the soul of tragedy**. He gives more importance to the plot than to the characters. According to him, the plot should have a **beginning, a middle, and an end**. The plot should also have **organic unity**, which means all the events should be artistically connected. Furthermore, the events should follow a logical order. In other words, the plot should follow the **Three Unities** based on the law of probability and necessity. A good plot should also arouse **pity and fear** that lead to **Catharsis** (purification of emotions).

Thus, both Bharata Muni and Aristotle consider the plot the most important part of drama. However, Bharata Muni gives importance to **Rasa** and a happy ending. Whereas Aristotle gives importance to **organic unity, artistic wholeness, and Catharsis**. Therefore, both theories value the plot, but they have different aims and approaches.

Q. What is Rasa in Bharat Muni's *Natyashastra*?

Rasa is the central concept of Bharata Muni's *Natyashastra*. The word **Rasa** means **taste or flavour**. In literature (drama), Rasa means the **special feeling or emotional enjoyment (aesthetic pleasure)** that the audience experiences while watching a play or reading a book.

According to Bharata Muni, the main aim of drama is to create **Rasa** in the minds of the audience. Rasa is produced through the proper acting, dialogue, music, and dance of the

characters. As a result, the audience enjoys the characters and their emotions on stage in an aesthetic way.

Bharata explains that **Rasa is created from Bhava (emotions)**. Just as different ingredients combine to make a tasty dish, different emotions and dramatic elements combine to produce Rasa.

The Nine Rasas (Navarasas)

1. **Sṛingara (Love)** – Based on love and beauty.
2. **Hāsyā (Laughter)** – Based on humour and joy.
3. **Karuṇa (Compassion)** – Based on sorrow and pity.
4. **Raudra (Anger)** – Based on rage and fury.
5. **Vīra (Heroism)** – Based on courage and confidence.
6. **Bhayānaka (Fear)** – Based on fear and anxiety.
7. **Bībhatsa (Disgust)** – Based on dislike and revulsion.
8. **Adbhuta (Wonder)** – Based on surprise and amazement.
9. **Shanta (Peace)** – Based on calmness and spiritual peace. *(This was accepted later by many scholars.)*

Definition

According to Bharata Muni:

"Vibhāva, Anubhāva, and Vyabhicāri Bhāvas together produce Rasa."

This means that **determinants (Vibhāva)**, **consequent expressions (Anubhāva)**, and **transitory emotions (Vyabhicāri Bhāvas)** combine with a **permanent emotion (Sthāyi Bhāva)** to create Rasa.

Conclusion

Thus, **Rasa is the soul of Indian aesthetics**. It is the emotional and aesthetic pleasure experienced by the audience. Therefore, Bharata Muni considers the creation of Rasa to be the highest aim of drama and literature.

Q. Aristotle's concept of Plot.

1. Magnitude (Length) of Plot.

Aristotle says that a plot should have the **right length**. It should not be **too short** because the story will look incomplete. It should not be **too long** because the audience may lose interest. Therefore, the plot should be of moderate length, neither too short nor too long. It should be long enough to develop the story clearly and reach a proper ending.

2. Artistic Wholeness and Organic Unity (Three Unities) in Plot.

According to Aristotle, a good plot should be **complete**. It must have a **beginning, a middle, and an end**. Also, all the events should be connected to each other in a logical way. If one event is removed, the whole story should be affected. This is called **organic unity**. Later critics developed this idea into the **Three Unities**:

- **Unity of Action** – The play should have one main story of a single hero. It should be entirely tragic in tragedy and comic in comedy.
- **Unity of Time** – The action should take place within one day, i. e., a single circuit of the sun.
- **Unity of Place** – The action should happen in one place or in nearby places.

3. Anagnorisis and Peripeteia.

Anagnorisis means **recognition or discovery of truth** (unknown to the hero). It is the moment when a character/hero learns an important truth. For example, Oedipus discovers that he has unknowingly killed his father and married his mother.

Peripeteia means **reversal of fortune (Luck/ fate)**. It is a sudden change in the hero's life from **good luck to bad luck** (in tragedy) or sometimes from bad luck to good luck (in comedy). In *Oedipus Rex*, the king changes from a respected ruler to a tragic and suffering man.

Aristotle prefers these two events (Anagnorisis and Peripeteia), saying that they make a tragedy more powerful and emotional.

4. Simple and Complex Plot.

Aristotle divides plots into **simple** and **complex**.

- A **simple plot** moves in a straight line. The story has no sudden recognition (of truth) or reversal (of fate/luck). The events happen one after another until the end.
- A **complex plot** includes **Anagnorisis (recognition of truth)** and **Peripeteia (reversal of fate)**. These events make the story more interesting and create stronger feelings of pity and fear.

According to Aristotle, a **complex plot is better**. A complex plot produces a deeper emotional effect, which leads to **Catharsis** in the audience.

5. Hamartia in tragic hero:

Hamartia means a **tragic flaw, weakness or mistake** in the character/behaviour of the hero. It is also called an error of judgment. This tragic flaw leads the hero to his own downfall (death) or suffering.

Q. Write a comparative note on Character in *Natyashastra* and *Poetics*.

Ans: The *Natyashastra* by **Bharata Muni** and the *Poetics* by **Aristotle** both give importance to **character** in drama. However, they have different views.

In the *Natyashastra*, Bharata Muni says that characters should be **good, noble, and suitable to their roles**. They should have moral values. Their behaviour should be suitable to their age, gender, and social position. Bharata Muni gives importance to different types of heroes (*Nayaka*) and heroines (*Nayika*). Moreover, the actions and emotions of the characters should help to create **Rasa** (aesthetic pleasure) in the audience.

On the other hand, in the *Poetics*, Aristotle says that **character is the second most important element** (after the plot). According to him, characters should be **good, appropriate, realistic (verisimilitude), and consistent**. Their actions should match their nature and social position. They should support the development of the plot. They also help to produce catharsis (purification of emotions) in the audience. A **Tragic Hero** should not be completely good or completely bad, but a combination of both, like an ordinary person. He suffers because of a small mistake or weakness in his behaviour, called **Hamartia**.

Thus, both Bharata Muni and Aristotle believe that characters are important in drama. However, Bharata Muni gives more importance to **moral values and the creation of Rasa**, whereas Aristotle gives more importance to **the role of characters in developing the plot and producing Catharsis**. Therefore, both books value characters, but their purposes are different.

Q. A comparative note on the effect of drama on the audience as given in *Natyashastra* and *Poetics*.

The *Natyashastra* by **Bharata Muni** and the *Poetics* by **Aristotle** explain the psychological effect of drama on the audience. However, their ideas are different.

According to the *Natyashastra*, the main aim of drama is to create **Rasa**, or aesthetic pleasure. Bharata Muni says that the audience enjoys different emotions, such as love, joy, sorrow, anger, fear, and wonder. These emotions give happiness and mental satisfaction. Moreover, drama also teaches moral values and helps people to understand life. Therefore, the audience gets both **entertainment and education/ instructions**.

On the other hand, Aristotle mainly speaks about Tragedy. He says that the main aim of tragedy is to produce **Catharsis**. According to him, the audience feels **pity and fear** while watching the suffering of the tragic hero. At the end of the play, these suppressed emotions are released and purified. As a result, the audience feels emotionally calm and satisfied. This is also called the higher kind of pleasure.

Thus, both Bharata and Aristotle believe that drama has a strong effect on the audience. However, Bharata gives importance to **Rasa**, which provides aesthetic pleasure through many emotions. In contrast, Aristotle gives importance to **Catharsis**, which purifies the emotions of pity and fear. Therefore, both theories explain the emotional power of drama, but they describe it in different ways.

Relation of English with Sanskrit (Common Words: kin relationships, domestic animals, 1 to 10 numbers, origin of both languages)

Relation of English with Sanskrit

Q. 1. Common Words in English and Sanskrit.

English and Sanskrit share many common words. This similarity is a proof that both languages have a common origin. English is a combined product of the German, Latin and French languages. These languages, along with Sanskrit, have their origin in the **Indo-European language family**. Many English words have roots that are similar to Sanskrit words. These words are similar in sound and meaning. These similarities show that both languages developed from an ancient common source. For example, the Sanskrit word **Nāma** means *name*, which is similar to the English word **name**. **Danta** means *tooth*, like English **dentist**. **Nava** means *new*, like English **new**. **Tri** means *three*, found in English words such as **triangle** and **tricycle**. These common words show the close historical relationship between English and Sanskrit.

Q. 2. Common words for Kin Relationships from Sanskrit and English.

Many family relationship words in English are similar to Sanskrit words. This similarity is a proof that both languages have a common origin. English is a combined product of the German, Latin and French languages. These languages, along with Sanskrit, have their origin in the Indo-European language family. Examples of common words for kin relations are: Sanskrit **Mātr** is similar to English **mother**. **Pitr** is similar to **father**. **Bhrātr** resembles **brother**, and **Duhitr** is related to **daughter**. The Sanskrit word **Sūnu** means *son*, which is related to English **son**.

Examples:

The following table contains **Sanskrit, English, German, French, and Latin** words for common kin relationships. French has changed more than the other languages.

Meaning	Sanskrit	English	German	French	Latin
Mother	Mātr	Mother	Mutter	Mère	Mater
Father	Pitr	Father	Vater	Père	Pater
Brother	Bhrātr	Brother	Bruder	Frère	Frater
Daughter	Duhitr	Daughter	Tochter	Fille	Filia
Son	Sūnu	Son	Sohn	Fils	Filius

Explanation

These words show that **Sanskrit, English, German, French, and Latin** all belong to the **Indo-European language family**. Sanskrit, Latin, English, and German preserve many similar sounds. But French words (**Mère, Père, Frère, Fils, Fille**) come from Latin and have changed more in pronunciation over time. Although the words now sound different, they still share the same historical roots. Their meanings remain almost the same. Such similarities help us understand how languages are connected through history.

Q. 3. Common words for Domestic Animals from Sanskrit and English.

English and Sanskrit also have similar words for some domestic animals. This similarity is another proof that both languages have a common origin. English is a combined product of the German, Latin and French languages. These languages, along with Sanskrit, have their origin in the Indo-European language family. The words for domestic animals show that people who spoke the early Indo-European language knew these animals well. For example, Sanskrit **Go** means *cow*, which is related to English words like **cow** and **cowherd** through the same ancient root. Sanskrit **Aśva** means *horse* and is related to the English word **equestrian** through the Proto-Indo-European root for horse. Sanskrit **Avi** means *sheep*, similar to the ancient root found in English **ewe**. Sanskrit **Śvan** means *dog*, related to the ancient root seen in English **hound**.

Examples:

Common Words for Domestic Animals in Sanskrit, English, German, French, and Latin

Domestic Animal	Sanskrit	English	German	French	Latin
Cow	Go (Gau)	Cow	Kuh	Vache	Vacca
Horse	Aśva	Horse	Pferd	Cheval	Equus
Sheep	Avi	Sheep	Schaf	Mouton	Ovis
Dog	Śvan	Dog	Hund	Chien	Canis

The names of many domestic animals in **Sanskrit, English, German, French, and Latin** show their connection through the **Indo-European language family**. Some words are very similar, while others have changed over time. For example, the Sanskrit word **Avi** is closely related to the Latin **Ovis**, both meaning *sheep*. The Sanskrit **Śvan** and the Latin **Canis** come from the same ancient Indo-European root for *dog*. Similarly, **Go** (cow) and **Aśva** (horse) have related forms in other Indo-European languages, although modern English, German, and French have changed their pronunciation. These similarities show the shared linguistic history of these languages.

Q. 4. Common Numbers (1–10) from Sanskrit and English.

The numbers in English and Sanskrit are very similar because both languages belong to the Indo-European family. Their spellings and pronunciations have changed over thousands of years, but many words still resemble each other. These similarities help us understand the shared history of the two languages.

The similarities are strongest in numbers such as **two–dvi**, **three–tri**, **seven–sapta**, **eight–ashta**, and **nine–nava**.

Common Numbers (1–10) in Sanskrit, English, German, French, and Latin

Number	Sanskrit	English	German	French	Latin
1	Eka	One	Eins	Un	Unus
2	Dvi	Two	Zwei	Deux	Duo
3	Tri	Three	Drei	Trois	Tres
4	Chatur	Four	Vier	Quatre	Quattuor
5	Pancha	Five	Fünf	Cinq	Quinque
6	Shat (Ṣaṭ)	Six	Sechs	Six	Sex
7	Sapta	Seven	Sieben	Sept	Septem
8	Ashta (Aṣṭa)	Eight	Acht	Huit	Octo
9	Nava	Nine	Neun	Neuf	Novem
10	Dasha (Daśa)	Ten	Zehn	Dix	Decem

Explanation

The numbers **1 to 10** in **Sanskrit, English, German, French, and Latin** show clear similarities because all these languages belong to the **Indo-European language family**. Sanskrit preserves many ancient forms that closely resemble Latin and, in several cases, Germanic languages. For example, **Tri–Three–Drei–Tres**, **Sapta–Sept–Septem**, **Ashta–Acht–Octo**, and **Nava–Nine–Novem** reveal a common linguistic origin. Although pronunciation and spelling have changed over thousands of years, the basic roots remain recognizable.

Q. 5. Origin of Both Languages (Sanskrit and English).

Sanskrit and English belong to the **Indo-European language family**, one of the largest language families in the world. Sanskrit is one of the oldest recorded languages and was used in ancient India for the **Vedas**, literature, philosophy, and science. English belongs to the

Germanic branch of the Indo-European family. English has its direct descent from Old Low German. But over a period of time, Latin, Greek and French linguistic elements became a part of English. Although Sanskrit and English developed in different regions, they came from a common ancestral language called **Proto-Indo-European**. Over many centuries, each language changed in its own way. Even today, many words, grammar patterns, and number names show that English and Sanskrit are historically related.

Multiple Choice Questions (MCQs) on Unit - I

1. Who wrote the Natyashastra?

- A) Plato
- B) Aristotle
- C) Bharata Muni
- D) Homer

Answer: C

2. Who wrote the Poetics?

- A) Bharata Muni
- B) Aristotle
- C) Sophocles
- D) Homer

Answer: B

3. According to the Natyashastra, drama mainly aims to create _____.

- A) Comedy
- B) Rasa
- C) Tragedy
- D) Conflict

Answer: B

4. According to Aristotle, the main effect of tragedy is _____.

- A) Rasa
- B) Humour
- C) Catharsis
- D) Satire

Answer: C

5. The Natyashastra is believed to be the _____.

- A) First Veda
- B) Third Veda

C) Fifth Veda

D) Sixth Veda

Answer: C

6. Aristotle was a famous _____ philosopher.

- A) Indian
- B) Roman
- C) Greek
- D) French

Answer: C

7. The word "Rasa" means _____.

- A) Story
- B) Taste or flavour
- C) Character
- D) Hero

Answer: B

8. How many Rasas are accepted in the Natyashastra?

- A) Six
- B) Seven
- C) Eight
- D) Nine

Answer: D

9. Which Rasa is based on love and beauty?

- A) Karuna
- B) Raudra
- C) Sringara
- D) Hasya

Answer: C

10. Which Rasa is based on laughter?

- A) Hasya
- B) Bhayanaka
- C) Adbhuta
- D) Shanta

Answer: A

11. According to Aristotle, the plot is the _____ of tragedy.

- A) Beginning
- B) Soul
- C) End
- D) Hero

Answer: B

12. A good plot should have _____.

- A) Only a beginning
- B) Beginning, middle, and end
- C) Only an end
- D) Two endings

Answer: B

13. Organic unity means all events should be _____.

- A) Funny
- B) Connected
- C) Short
- D) Different

Answer: B

14. Unity of Time means the action should take place within _____.

- A) One week
- B) One month
- C) One year
- D) One day

Answer: D

15. Anagnorisis means _____.

- A) Reversal of fortune
- B) Recognition of truth
- C) Happy ending
- D) Conflict

Answer: B

16. Peripeteia means _____.

- A) Recognition
- B) Reversal of fortune
- C) Heroism
- D) Humour

Answer: B

17. Hamartia means the hero's _____.

- A) Strength
- B) Tragic flaw
- C) Success
- D) Happiness

Answer: B

18. According to Aristotle, which type of plot is better?

- A) Simple plot
- B) Complex plot
- C) Comic plot
- D) Short plot

Answer: B

19. In the Natyashastra, the plot is called _____.

- A) Itivritta
- B) Mimesis
- C) Catharsis
- D) Hamartia

Answer: A

20. Bharata Muni gives importance to _____ in drama.

- A) Rasa
- B) Satire
- C) Politics
- D) Realism

Answer: A

21. According to Aristotle, character is the _____ most important element.

- A) First
- B) Second
- C) Third
- D) Fourth

Answer: B

22. A tragic hero suffers because of

- _____.
A) Wealth
B) Hamartia
C) Magic
D) Fate alone

Answer: B

23. Sanskrit and English belong to the _____ language family.

- A) Dravidian
B) Indo-European
C) Sino-Tibetan
D) Austro-Asiatic

Answer: B

24. The Sanskrit word "Nāma" is similar to the English word _____.

- A) Nation
B) Name
C) Number
D) New

Answer: B

25. The Sanskrit word "Mātr" means

- _____.
A) Father
B) Brother
C) Mother
D) Daughter

Answer: C

26. The Sanskrit word "Pitr" means

- _____.
A) Father
B) Son

- C) Brother
D) Mother

Answer: A

27. The Sanskrit word "Go (Gau)" refers to _____.

- A) Horse
B) Sheep
C) Cow
D) Dog

Answer: C

28. The Sanskrit word "Aśva" means

- _____.
A) Cow
B) Horse
C) Dog
D) Sheep

Answer: B

29. Which Sanskrit number means "Three"?

- A) Dvi
B) Tri
C) Pancha
D) Nava

Answer: B

30. The common ancestor of Sanskrit and English is called _____.

- A) Classical Greek
B) Proto-Indo-European
C) Old French
D) Latin

Answer: B

Unit – II: Moral Tales from Panchatantra

Introduction: The Panchatantra is an ancient Indian collection of interrelated **animal fables** in **Sanskrit** verse and prose, arranged within a frame story. The text's author is unknown. It is based on older oral traditions with "animal fables that are as old as we can imagine.

The following are the simple translated versions of the prescribed tales from 'Panchatantra'.

1. The Monkey 🐒 and the Crocodile 🐊

Once there was a monkey who lived on a *jamun* tree on the banks of a river. The *jamun* tree yielded fruit all the year round and the monkey spent his days happily eating the fruit and playing on the tree.

One day, a crocodile came out of the river to rest in the shade of the *jamun* tree. The monkey saw the crocodile and said, "Oh crocodile. Welcome! You are my guest. Please accept this humble meal of *jamuns* from my tree."

The crocodile ate the *jamuns* and found them very tasty. He said, "Oh monkey, the *jamun* fruits from your tree are very tasty. Can I come back for some more tomorrow?"

"From today you are my friend. You may come and feast here any time you want.", replied the monkey.

From that day on, the crocodile visited the monkey everyday. The two friends would spend the day chatting and eating the juicy sweet *jamuns*.

One day the crocodile took some *jamuns* home for his wife, so that she could also taste the sweet fruit and also told her about his friend, the monkey who lived on the *jamun* tree. The wife was overjoyed on eating the fruits. She thought to herself, "The monkey eats these sweet fruits everyday. If these fruits are so sweet, I am sure his meat would taste even better."

The next day, when the crocodile reached home, he found his wife very sad and depressed. He asked her what the matter was. She replied, "I went to see the doctor today, and he told me that I have become very weak. To recover, I must eat a monkey's heart, else I will surely die. You must bring me the heart of the monkey who lives on the tree."

The crocodile was aghast. The monkey was his friend. How could he betray him. He tried to reason with his wife, but she would not listen, and instead stopped eating. The crocodile had to give in to her wishes.

That day when he went to the monkey he said, "My dear friend, my wife loved the fruits very much and she would like to meet you and thank you. So she has invited you home for dinner."

The monkey was very happy to hear this and accepted at once. But,

"How will I go? I cannot swim."

The crocodile said, "Sit on my back and I will take you across the river."

The monkey accepted at once and they set off. As they neared the center of the river, the crocodile started going deeper into the water. This scared the monkey and he said, "Friend, go slower. If you go any deeper, I will drown."

The crocodile said sadly, “I lied to you. The truth is I have to kill you. My wife is ill and the doctor has advised her to eat a monkey’s heart in order to get well.”

The monkey thought quickly and then said, “Oh! Why did you not say that earlier? I would have happily given you my heart to carry home to your wife. But I keep my heart at the top of the *jamun* tree where it can stay safe. Let’s go back and get it at once.” The foolish crocodile believed him and turned back. As soon as they reached the river bank, the monkey leaped off the crocodile’s back and climbed up high into the tree. He said, “**Foolish** crocodile, how can anyone take out his own heart. Go back to your wife and tell her her husband is not only foolish but also deceitful.”

The crocodile knew he had been tricked just as he had tried to trick the monkey and felt ashamed of his actions and went away.

Morals: i. Choose your friends wisely.

ii. Presence of mind is everything: Intelligence and quick thinking can help you out of the most dangerous situations.

iii. Wisdom and wit overcome strength.

<https://www.tell-a-tale.com/panchatantra-the-monkey-and-the-crocodile/>

<https://www.youtube.com/watch?v=IyC3cNiIAqQ&t=3s>

2. The Blue Jackal 🦊

In a jungle, there lived a jackal. One day, looking for food, he wandered into a nearby village. A pack of dogs saw him and surrounded him. They attacked him and tried to drive him away. In order to save himself, the jackal ran into a nearby house. This house belonged to a washerman.

The front yard of the washerman’s house was full of big vats. The jackal jumped into one of these vats to hide himself. The dogs followed him but could not find him anywhere and went away.

After a while, the jackal came out of the vat. What he did not realize was that the vat in which he had hidden was full of blue dye and now his whole body was dyed blue. When the dogs saw him, they did not recognize him. Instead they thought it was some strange animal and ran away terrified.

The jackal went back to the forest. Everywhere he went the animals would run away from him. The jackal could not understand why all the animals were so terrified of him all of a sudden. He went to the river and looked at his reflection. When he saw that he had been colored blue by the dye, he understood that all the animals were running away from him because they were terrified.

He called out to them, “Friends! Do not be afraid of me. The Creator of this jungle, the Almighty God has sent me to be your king. I am here to protect you. Do not fear me.”

The other animals were convinced and obeyed every instruction the jackal gave them. First he made them chase away all the other jackals from the forest. Next they were to hunt and bring him food everyday. The jackal lived this way for some days.

One day, when he was sitting surrounded by all the other animals, he heard a pack of jackals howling in the distance. Having been away from others of his kind for so long, he was overcome with joy at hearing other jackals. He raised his head and howled in response. Hearing him, all the other animals realized that they had been fooled by an ordinary jackal. They all attacked him and tore him to pieces.

Moral: The true nature of a man cannot be hidden for long. No matter how much you pretend to be someone or something you are not, your true self will eventually be exposed.

<https://www.tell-a-tale.com/panchatantra-the-blue-jackal/>

https://www.youtube.com/watch?v=gilWPu_v50o&t=168s

3. The Tortoise 🐢 and The Geese 🦢🦢

Once there was a tortoise and two geese that lived in a pond. All three of them were great friends and lived happily for many years.

Then a drought struck the land. All the rivers and tanks started drying up. People and animals were dying. The geese decided to leave the country and fly away to some other place. Their friends had told them of a place which had plenty of food and water. When they met the tortoise to bid farewell to him, the tortoise begged them not to leave him alone.

The geese said, “Dear friend, even we do not want to leave you behind in this hour of need. But, unlike you, we cannot sustain without food and water for too long. Our friends tell us of another place which has plenty of food and water. If you could fly, you could come with us too”.

But the tortoise could not fly.

He kept begging the geese to take him along.

Finally, the geese relented. They told the tortoise, “You have very strong jaws. We have thought of a plan but it is very risky. You will have to do exactly what we tell you. If you fail to follow our instructions, you will die.”

The tortoise agreed.

They got a stick. The geese held the ends of the stick with their beaks. The tortoise would hold the middle of the stick. The only condition was that the tortoise should not speak or it would fall from the stick to instant death.

The tortoise thought this plan was very dangerous. But he did not want to be left behind. He promised to remain silent during the flight.

The geese flew up, carrying the tortoise with them. They flew over hills and fields and a village. As they flew over the village, people clapped their hands and shouted, “Look! How wonderful! The geese are carrying the tortoise. Maybe they have captured the poor animal.”

The tortoise did not like the pointing and staring, and unable to control himself, burst out, “What are these fools...?”

As he spoke these words, he lost hold of the stick and fell from the great height to the ground and died.

Moral: This ancient fable teaches us the importance of knowing when to hold our tongues. It warns against the dangers of foolish pride, impatience, and the inability to listen to the wise advice of friends.

<https://www.tell-a-tale.com/panchatantra-tortoise-geese/>

<https://www.youtube.com/watch?v=jhskoqGz7ss&t=37s>

4. The Lion 🦁 and the Rabbit 🐰

Once upon a time, in a forest, there lived a greedy lion. All the other animals were scared of him. The lion hunted everyday and killed animals in large numbers even when he was not hungry. They knew that soon, none of them would be left alive.

The animals met and decided that they would offer one animal to the lion everyday. They went to the lion and said, “Your Majesty, please hear us out. We have a humble request. The rate at which you killing us, soon none of us will be left in the forest. We ask you to stay in your den always. Everyday, we will send you one animal as your food. This way you won’t have to hunt for your food and we, too, can survive.”

The lion agreed and from that day onward, one animal chosen to be sent to the lion, to become his meal.

One day it was the turn of a young rabbit. This rabbit was very clever. He did not want to be eaten by the lion. He also wanted to get rid of the lion forever so he could save the animals of the forest. The rabbit thought hard and came up with a plan to kill the lion.

On the day he was supposed to go to the lion, to become lion’s meal, he got up very late. He started walking slowly towards the lion’s den. He even slept on the way, reaching the lion’s den by sunset.

In the meantime, the lion had grown angry and impatient. When he saw the tiny rabbit coming towards him, he roared, “I have waited an entire day, and the animals send me this puny little rabbit! You are too small for a meal. I shall teach the animals a lesson. I will kill them all!”

The rabbit remained calm and said, “Oh mighty lion, may I say something. The animals had sent a group of six rabbits for your meal. But on the way, another lion stopped us. he said that he was the new king of the forest. We told him that we already have a brave lion as our king.

He kept the five rabbits with me and asked me to inform you that you must leave the forest at once or he will kill you.

The lion, upon hearing this, became very furious. He asked the rabbit to take him to the new lion's den so that he could kill the other lion and settle the matter.

The rabbit agreed and led the lion to a deep well.

"He lives in that fortress, My Lord," said the rabbit to the lion. The lion went to the well and looked inside. He saw his own reflection in the water and thought it was the other lion. He roared in anger. He heard the echo of his voice and thought it was the other lion. He jumped inside the well to kill the enemy lion. But his head crashed against the rocks, he fell into the water and was drowned.

The little rabbit rushed back to tell the other animals how he had saved the forest.

Morals: i. Wisdom is greater than physical strength—or simply, wit can outsmart brute force.

ii. Intelligence is power.

iii. Do not be proud of your strength and possessions.

<https://www.tell-a-tale.com/panchatantra-foolish-lion-clever-rabbit/>

<https://www.youtube.com/watch?v=kaT0yooelUQ&t=5s>

Multiple Choice Questions (MCQs) (Unit – II)

1. The Monkey lived on a _____ tree.

- A) Mango
- B) Banyan
- C) Jamun
- D) Coconut

Answer: C

2. Where did the Monkey live?

- A) In a cave
- B) On a riverbank tree
- C) In a forest hut
- D) On a mountain

Answer: B

3. Why did the Crocodile's wife want the Monkey's heart?

- A) To become stronger
- B) To cure her illness

C) To make soup

D) To feed her children

Answer: B

4. How did the Monkey save himself?

- A) By fighting the crocodile
- B) By swimming away
- C) By using his intelligence
- D) By hiding in a cave

Answer: C

5. What is the main moral of "The Monkey and the Crocodile"?

- A) Strength is everything.
- B) Wisdom and quick thinking overcome danger.
- C) Never help strangers.
- D) Animals should not be friends.

Answer: B

6. Why did the Jackal enter the village?

- A) To find a friend
- B) To look for food
- C) To meet the king
- D) To hunt animals

Answer: B

7. Why did the Jackal become blue?

- A) He was born blue.
- B) He fell into blue dye.
- C) He painted himself.
- D) He rolled in flowers.

Answer: B

8. What did the Blue Jackal claim to be?

- A) A magician
- B) The king sent by God
- C) A hunter
- D) A wise teacher

Answer: B

9. How was the Blue Jackal's secret revealed?

- A) He fell into water.
- B) The rain washed away the colour.
- C) He howled like other jackals.
- D) The lion caught him.

Answer: C

10. The moral of "The Blue Jackal" is _____.

- A) Honesty is the best policy.
- B) True nature cannot remain hidden forever.
- C) Hard work brings success.
- D) Unity is strength.

Answer: B

11. Why did the Geese decide to leave the pond?

- A) They wanted adventure.
- B) A drought had dried up the water.
- C) They were afraid of hunters.
- D) They wanted a new home.

Answer: B

12. How did the Geese plan to carry the Tortoise?

- A) On their backs
- B) In a basket
- C) By using a stick held in their beaks
- D) On a leaf

Answer: C

13. What condition did the Geese give to the Tortoise?

- A) He should close his eyes.
- B) He should remain silent.
- C) He should swim behind them.
- D) He should fly by himself.

Answer: B

14. Why did the Tortoise fall to the ground?

- A) He became tired.
- B) The stick broke.
- C) He opened his mouth to speak.
- D) The Geese dropped him.

Answer: C

15. What does the story of "The Tortoise and the Geese" teach us?

- A) Speak whenever you like.
- B) Listen to wise advice and control your speech.
- C) Never trust friends.
- D) Flying is dangerous.

Answer: B

16. Why were the forest animals afraid of the Lion?

- A) He was very noisy.
- B) He hunted many animals every day.
- C) He stole their food.
- D) He destroyed their homes.

Answer: B

17. Which animal was chosen to face the Lion one day?

- A) A Deer
- B) A Fox

- C) A Rabbit
 - D) A Monkey
- Answer: C**

18. Where did the Rabbit take the Lion?

- A) To a cave
- B) To a river
- C) To a deep well
- D) To a mountain

Answer: C

19. Why did the Lion jump into the well?

- A) To drink water.
- B) To catch a fish.

- C) He mistook his reflection for another lion.
- D) He wanted to swim.

Answer: C

20. What is the main moral of "The Lion and the Rabbit"?

- A) Intelligence is greater than physical strength.
- B) The strongest always win.
- C) Never trust rabbits.
- D) Anger always brings success.

Answer: A
