

कुछ समय पश्चात् जब अपने परिवार वालों से मिलने जाती है तो उसे लगता है कि घर के सारे लोग मर चुके हैं, "जानते हो राजू, बाबा और माँ ने मुझे अलग थाली में खाना दिया। छोटा भाई बबलू जो मुझसे हमेशा लड़ता-झगड़ता रहता था, पास तक नहीं फटका इस बारा... उन्होंने मुझे बाहर तक निकलने नहीं दिया और अँधेरे में मुझे सेठ के आदमी के हवाले कर दिया... अच्छा हुआ, एक वहम था, टूट गया।"1 संजीव ने यहाँ रीतते, बुझते सम्बन्धों तथा उससे उत्पन्न तीव्र पीड़ा का अहसास कराया है।

मानवीय रिश्तों की पड़ताल करने वाली कहानी 'माँ' में माँ के जीवन के अनछूए एवं मार्मिक पक्षों का उद्घाटन किया गया है। माँ जो आजीवन अपनी संतान को देती है, बदले में उससे कुछ आशा नहीं करती। लेकिन वही संतान उसको कितना समझ पाती है, उसके दुख-दर्द को कितना बाँट पाती है, यही सब बताने का प्रयास लेखक ने इस मार्मिक कहानी में किया है। बच्चों से पहेलियाँ बुझने वाली माँ स्वयं एक पहेली बन जाती है, उसके खुद के बच्चे उसे समझ और पहचान नहीं पाते हैं, "तमाम अफवाहों के बावजूद माँ से सुमेर के अवैध सम्बन्धों पर संदेह की गुंजाइश हमारे मनो में अभी भी बनी हुई थी।"2 यह वही माँ थी जो बचपन के दिनों में बच्चों को सबसे प्यारी और सुंदर लगती थी।

'फैसला' कहानी की दोनों प्रमुख स्त्री पात्र मुसन्नी और मेहरुन्निसा अपने-अपने शौहर से प्रेम करती है किन्तु शौहर द्वारा तलाक दे देने का भय उन्हें सताता है। मुसन्नी के केस के कारण जज मेहरुन्निसा अपने आपको हर तरफ से असुरक्षित महसूस करती है। "सुनो अगर हमने तलाक के खिलाफ कोई फैसला दिया तो क्या वाकई तुम हमें तलाक दे दोगे?"3 पढ़े-लिखे हैदर साहब अपनी पत्नी को मोरल सपोर्ट दे पाने में असमर्थ है। संजीव की कहानी 'अनम्या' एक ऐसी साधारण लड़की की कहानी है, जिसका विवाह दहेज के कारण नहीं हो पा रहा है। उसे देखने के लिए आये आगंतकों से वह स्पष्ट रूप से कहती है, "किसी मंगालते में न रहे दहेज देने की औकात ही होती तो माँ... बिना इलाज के ये न गुजर जाती। रिटायर्ड क्लर्क हैं। पेंशन का ज्यादातर पैसा..... खैर वह सब बताने की चीज नहीं है।"4 निशां जानती है कि आने वाले लोग पत्र द्वारा सूचित करने का झूठा आश्वासन देकर चले जायेंगे। वर्तमान समय में निशां जैसी दहेज देने में असमर्थ परिवारों की लड़कियों का शादियाँ होना आसान नहीं है। हमारे समाज में बिना दहेज शादी करने वाले लड़कों की संख्या लगभग नगण्य है।

घर चलो दुलारी भाई और दुनिया की सबसे हसीन औरत आदि कहानियों के मुख्य विषय नई समस्या ही है संजीव जी इन कहानियों के माध्यम से औरतों को अन्याय अत्याचार तथा शोषण के खिलाफ आवाज उठाने लड़ने तथा अपने साहसी वृत्ति दिखाकर अपने व्यक्तित्व को बनाए रखने की प्रेरणा दी है। संजीव की कहानियाँ पाठकों को मनोरंजन ही नहीं करती बल्कि उन्हें सोचने के लिए बंद करती हैं। यही इन कहानियों की श्रेष्ठता की निशानी है। संजीव की कहानियाँ यथार्थ जीवन का चित्रण ही नहीं करती अपितु दिशा निर्देश का काम भी करती है।

संदर्भ :

1. संजीव, कठपुतली, आप यहाँ है पृ- 37
2. संजीव माँ, खोज पृ - 160
3. संजीव, फैसला, ब्लैक होल- पृष्ठ -85
4. संजीव, अनम्या, गली के मोड़ पर सुना सा कोई दरवाजा पृष्ठ-57

The Panchatantra text in Ancient India: A Study

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Abstract: The panchatantra stories are quite popular in the world and are studied by the people of all age groups to have a practical view of life. They give a good moral lesson and teach the right behavior at the right time. We need to analyse and study it in a detailed manner to get a complete insight.

Keywords: Panchatantra, Ancient, Moral and ethics behaviour.

Panchatantra- its structure and composition

The Panchatantra text in ancient India is a legendary work in Sanskrit literature.

It needs to be studied from various perspective and ideologies and is still relevant in the present day world. The Rise and growth of political social economic and cultural consciousness all over the world and specially in India has made in the Panchatantra text very relevant and is still taught in the school textbooks and up to the university level also. The Panchatantra text is a very practical way of moral and ethics and to behave in a real world. Panchatantra text contains of 5 chapters which are further divided into several stories and each and every story has a different moral which is of high practical nature and needs to be analysed.

The main reason for popularity of Panchatantra is the practical and to the point lessons of moral and ethics.

The Panchatantra is divided into five books, or five sections as in the popular.

The five books are-

Book 1: Mitra-bheda.

Book 2: Mitra-samprāpti.

Book 3: Kākōlūkīyam.

Book 4: Labdhapraṇāśam.

Book 5: Aparīkṣitakāraṇam

In the initial treatise, a jackal named Damanaka, unemployed in a lion-ruled kingdom, teams up with his moralizing companion Karataka. Together, they plot to disrupt alliances and friendships of the lion king. This first book consists of over thirty fables, including stories like "The Loss of Friends," "The Jackal and the War-Drum," and "The Weaver Who Loved a Princess," depicting various conspiracies and reasons leading to the dissolution of close friendships. The second treatise stands out in structure from the rest of the books, as it doesn't primarily incorporate fables. Instead, it comprises the

adventures of four characters – a crow, a mouse, a turtle, and a deer – each with distinct habits and skills. Unlike the first book, the focus here is on highlighting the significance of friendships, teamwork, and alliances. The overarching theme conveys that "weak animals with different skills, collaborating, can achieve more than they can individually." Through their cooperation, mutual support, and cleverness, the ten fables illustrate how these creatures outsmart external threats and thrive.

In the third treatise, the focus is on war and peace, using animal characters to convey a moral about the strategic value of a battle of wits in overcoming a much stronger opponent's army. The underlying thesis is that intellect prevails over force. The animal choices serve as a metaphor for the conflict between good and evil, light and darkness, with crows representing the forces of light and wisdom. The fables in this book extend beyond war-related themes, exploring how characters with diverse needs and motives can foster peaceful relationships. For instance, in "The Old Man the Young Wife," an elderly man's gratitude towards a thief is sparked when the thief inadvertently leads the man's young, initially disapproving wife to embrace him for protection during a break-in. The third book consists of eighteen fables in Ryder's translation, including tales such as "Crows and Owls," "How the Birds Picked a King," and "The Butter-blinded Brahmin."

Book four of the Panchatantra is a straightforward compilation of ancient fables filled with moral lessons. These fables convey messages like "a bird in hand is worth two in the bush" and caution against succumbing to peer pressure and deceptive words masked in reassurance. Unlike the first three books, which provide positive examples of ethical behaviour, the fourth book takes a different approach by presenting negative examples with consequences. It focuses on actions "to avoid" and situations "to watch out for." The thirteen fables in Ryder's translation include stories like "Loss of Gains," "The Monkey and the Crocodile," and "The Dog Who Went Abroad."

Book five of the Panchatantra, akin to the fourth book, is a simple compilation of moral-filled fables. These narratives present negative examples with consequences, encouraging readers to reflect, avoid hasty actions, and exercise caution. The lessons include advice such as "get facts, be patient, don't act in haste then regret later" and "don't build castles in the air." Notably, unlike the first four books where characters are predominantly anthropomorphized animals, almost all characters in the fifth book are humans. According to Olivelle, this shift may aim to transition readers from the fantasy

world of talking animals to the realities of the human world.

The fifth book features twelve fables in Ryder's translation, such as "Ill-considered Action," "The Loyal Mongoose," and "The Fiend Who Washed His Feet." One poignant story involves a woman mistakenly thinking her mongoose friend harmed her child, only to discover later that the mongoose had actually saved the child from a snake, leading her to regret her hasty action.

Conclusion -So, the moral imparted by the Panchatantra text is vast and immense and it has in the practical part of our lives for everyone from small child to an aged person. This is the reason for the popularity of the Panchatantra around the world and its translation into several languages.

The Rise and growth of Panchatantra as a text in many other Asian countries has its proof of popularity and acceptance among the common people. This has also let to regional variations in various versions of Panchatantra and the regional variations have to be studied together to get the complete essence of the story and a complete picture of it.

The Panchatantra text can also be compared which other fables and stories around other parts of the world like the eloquent peasant in ancient Egypt and the Gilgamesh Epic in ancient Mesopotamia but in the over all since we find that the Panchatantra has a better coverage of everyday life from a common man to the royalty and it imparts much more deeper moral lessons and practical wisdom to everyone from a scholar to a layman.

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