

Evolutional History of Fable Stories and Their Influence on Culture in Ancient World

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Abstract:

A fable is a type of story, also passed down from generation to generation and told to teach a lesson about something. Fables are about animals that can talk and act like people, or plants or forces of nature like thunder or wind. The plants may be able to move and also talk and the natural forces cause things to happen in the story because of their strength. They had great amount of influence on kids and culture throughout the ages. The story can be in prose or verse. In a Fable animals often talk and act like people. An author of fables is called a “fabulist”. Many common sayings come from Aesops Fables like “Honesty is the best policy,” and “Look before you leap” are familiar examples of fables. The last sentence usually tells what lesson you can conclude from the fable.

Keywords:

Fables, Kids, Stories, Culture, Animals, Morals, Authors.

Introduction:

Fable is a literary genre: a succinct fictional story, in prose or verse, that features animals, mythical creatures, plants, inanimate objects, or forces of nature that are anthropomorphized (given human qualities, such as verbal communication) and that illustrates or leads to an interpretation of a moral lesson (a “moral”), which may at the end be added explicitly as a pithy maxim. A fable differs from a parable in that the latter excludes animals, plants, inanimate objects, and forces of nature as actors that assume speech or other powers of humankind.

Difference between Fables, Parables and Fairy Tales:

Fables:	Parables	Fairy Tales(Folk)
<p>Fables are stories that feature animals, plants, or forces of nature that have been given human qualities.</p> <p>They teach moral and ethical lessons, like how to behave or how to treat people.</p> <p>Since the main characters are animals, they are a good way to introduce serious topics to children. Each animal represents a particular human fault or virtue, and what happens in the story is directly related to the animal’s personality.</p>	<p>Parables also teach moral and ethical lessons, but they only have human characters.</p> <p>They are set in the real world, with realistic problems and results. They often have spiritual aspects.</p> <p>So what would a story be that features a human interacting with a talking animal? A fable, since parables exclude unrealistic things like chatty foxes.</p>	<p>Fairy Tales include mythical creatures, like elves, fairies, and trolls. They feature enchantments, spells, and magical items. They are meant primarily to amuse.</p> <p>Folk Tales are traditional stories from a particular culture. They are considered part of the history (imaginary or not) of that culture, and often they seek to explain why something is the way it is (why the seasons change, or why the leopard has spots).</p>

Why Fables:

We chose to tell fables in our first interactive story app rather than another type of tale because: Fables are short. This means we get to make several smaller stories, with different animals and different interactions. The main characters are animals. Way more fun than people, and they are cuter! They impart a moral. Who says learning can't be fun and effortless? When we were younger, we ate up fables like other kids ate cheerios. Since the main characters were animals, they captured our imagination, but the lessons learned were real and lasting. We just thought we were reading awesome animal stories!

History of Fables around the World:

The fable is one of the most enduring forms of folk literature, spread abroad, modern researchers agree, less by literary anthologies than by oral transmission. Fables can be found in the literature of almost every country.

Aesopic or Aesop's fable:

The varying corpus denoted Aesopica or Aesop's Fables includes most of the best-known western fables, which are attributed to the legendary Aesop, supposed to have been a slave in ancient Greece around 550 BC. When Babrius set down fables from the Aesopica in verse for a Hellenistic Prince "Alexander," he expressly stated at the head of Book II that this type of "myth" that Aesop had introduced to the "sons of the Hellenes" had been an invention of "Syrians" from the time of "Ninos" (personifying Nineveh to Greeks) and Belos ("ruler"). Epicharmus of Kos and Phormis are reported as having been among the first to invent comic fables. Many familiar fables of Aesop include "The Crow and the Pitcher", "The Tortoise and the Hare" and "The Lion and the Mouse". In ancient Greek and Roman education, the fable was the first of the progymnasmata—training exercises in prose composition and public speaking—wherein students would be asked to learn fables, expand upon them, invent their own, and finally use them as persuasive examples in longer forensic or deliberative speeches. The need of instructors to teach, and students to learn, a wide range of fables as material for their declamations resulted in their being gathered together in collections, like those of Aesop.

Africa:

African oral culture has a rich story-telling tradition. As they have for thousands of years, people of all ages in Africa continue to interact with nature, including plants, animals and earthly structures such as rivers, plains and mountains. Grandparents enjoy enormous respect in African societies and fill the new role of story-telling during retirement years. Children and, to some extent, adults are mesmerized by good story-tellers when they become animated in their quest to tell a good fable.

India:

India has a rich tradition of fabulous novels, mostly explainable by the fact that the culture derives traditions and learns qualities from natural elements. Most of the gods are some form of animals with ideal qualities. Also hundreds of fables were composed in ancient India during the first millennium BC, often as stories within frame stories. Indian fables have a mixed cast of humans and animals. The dialogues are often longer than in fables of Aesop and often witty as the animals try to outwit one another by trickery and deceit. In Indian fables, man is not superior to the animals. The tales are often comical. The Indian fable adhered to the universally known traditions of the fable. The best examples of the fable in India are the Panchatantra and the Jataka Tales.

These included Vishnu Sarma's Panchatantra, the Hitopadesha, Vikram and The Vampire, and Syntipas' Seven Wise Masters, which were collections of fables that were later influential throughout the Old World. Ben E. Perry (compiler of the "Perry Index" of Aesop's fables) has argued controversially that some of the Buddhist Jataka tales and some of the fables in the Panchatantra may have been influenced by similar Greek and Near Eastern ones. Earlier Indian epics such as Vyasa's Mahabharata and Valmiki's Ramayana also contained fables within the main story, often as side stories or back-story. The most famous fables from the Middle East were the One Thousand and One Nights, also known as the Arabian Nights.

Europe:

Fables had a further long tradition through the Middle Ages, and became part of European high literature.

During the 17th century, the French fabulist Jean de La Fontaine (1621–1695) saw the soul of the fable in the moral — a rule of behavior. Starting with the Aesopian pattern, La Fontaine set out to satirize the court, the church, the rising bourgeoisie, indeed the entire human scene of his time.[8] La Fontaine’s model was subsequently emulated by England’s John Gay (1685–1732);[9] Poland’s Ignacy Krasicki (1735–1801);[10] Italy’s Lorenzo Pignotti (1739–1812)[11][verification needed] and Giovanni Gherardo de Rossi (1754–1827);[12][verification needed] Serbia’s Dositej Obradović (1742–1811); Spain’s Félix María de Samaniego (1745–1801)[13] and Tomás de Iriarte y Oropesa (1750–1791);[14][verification needed] France’s Jean-Pierre Claris de Florian (1755–94);[15] and Russia’s Ivan Krylov (1769–1844).

Modern Times:

In modern times, while the fable has been trivialized in children’s books, it has also been fully adapted to modern adult literature. Felix Salten’s *Bambi* (1923) is a Bildungsroman — a story of a protagonist’s coming-of-age — cast in the form of a fable. James Thurber used the ancient fable style in his books *Fables for Our Time* (1940) and *Further Fables for Our Time* (1956), and in his stories “The Princess and the Tin Box” in *The Beast in Me and Other Animals* (1948) and “The Last Clock: A Fable for the Time, Such As It Is, of Man” in *Lanterns and Lances* (1961). Władysław Reymont’s *The Revolt* (1922), a metaphor for the Bolshevik Revolution of 1917, described a revolt by animals that take over their farm in order to introduce “equality.” George Orwell’s *Animal Farm* (1945) similarly satirized Stalinist Communism in particular, and totalitarianism in general, in the guise of animal fable.

In the 21st century the Neapolitan writer Sabatino Scia is the author of more than two hundred fables, that he describes as “western protest fables”. The characters are not only animals, but also Things, Beings and Elements from nature. Scia’s aim is the same as in the traditional fable, playing the role of revealer of human society. In Latin America, the brothers Juan and Victor Ataucuri Garcia have contributed to the resurgence of the fable. But they do so with a novel idea: use the fable as a means of dissemination of traditional literature of that place. In the book “Peruvian Fables” published in 2003, they have collected myths, legends, beliefs Andean and Amazonian Peru, to write as fables.

The result has been an extraordinary work rich in regional nuances. Here we discover the relationship between man and his origin, with nature, with its history, its customs and beliefs then become norms and values.

Some Famous and Inflectional Fable Authors:

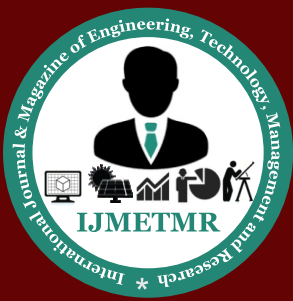
Aesop (Greece, mid-6th century BCE), author of *Aesop’s Fables*. Vishnu Sarma (India. 200 BC) *Nizami Ganjavi* (Persian, 1141–1209) *Marie de France* (12th century). *Jalāl ad-Dīn Muhammad Balkhī* (Persian, 1207–73) *Leonardo da Vinci* (Italian, 1452 – 1519). *Leo Tolstoy* (1828–1910). *Jean-Pierre Claris de Florian*, (French, 1755–94), author of *Fables* (published 1802) *Ivan Krylov* (Russian, 1769–1844)

Important and popular fable Works:

The Jataka Tales *Aesop’s Fables* by *Aesop* *Panchatantra* by *Vishnu Sarma* *Baital Pachisi* (also known as *Vikram and The Vampire*) *Hitopadesha* *Seven Wise Masters* by *Syntipas* *One Thousand and One Nights* (also known as *Arabian Nights*, ca. 800–900) *Fables* by *Jean de La Fontaine* (1668-1694). *Fables and Parables* (1779) by *Ignacy Krasicki*

In the more modern texts, above all in the fables of our century, the authors more frequently bring out the behaviours which are different from the ones of most people (the non conformist attitudes) and explain that truth and justice do not always triumph, in this way they offer a not much optimistic outlook on society, but also a more truthful and didactic one, with pedagogical aims. The fable, so, in opposition to what most people think of, is not a simple text nor is “just for kids”, as it demands the comprehension of different levels of meaning (the story, the qualities which the animals are the symbol of, the moral).

Our time has not lost its liking for the fable, but it has put in it a sharper critical, symbolical and moralistic potential, or it has studied this literary genre, through the researches, collections and interpretations of the folk fable heritage. The political allusions, the satire of the present society peeps out through the modern fable, which keeps on pursuing, today too, the aim for which it was born: to warn while entertaining.



The moral at the end of the Fable:

In the fables the animals represent the men with their faults and virtues; the nature, which is the setting of the various events, has a secondary role; the fables' author is not interested in placing the animal in its habitat, but rather in describing its behaviours in order to remind the reader of the rules of living which regulate human society. Each fable must include a moral truth or a teaching of practical wisdom, often clearly expressed in a maxim. The fable's animal loses sometimes, and more and more frequently as nearer we come to modern times, every psychologically distinctive characterization, in order to become a simple excuse for the introduction of a moral conclusion: the moral aim is undoubtedly predominant.

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