



*The Contributory of Transculturality of Fiction in Aesop's
Fables*

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الادب القصصي ودوره الثقافي الفعال في حكايات ايسوب

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Abstract:

The study endeavors to shed light on the influential contribution of fiction on culture as well as the positive function that it plays in the process of acquiring morals. It strives to investigate the secret of the fictitious contribution to the dissemination of culture. Consequently, it focuses on Aesop's fables since they have a significant amount of popularity all over the world. These narratives have been playing vital contributions to transculturality even since ancient times when there were no technological advancements readily available. It has been observed that Aesop's characterization, which acquires relationships between animals, regardless of whether they are harmonious or not, as well as those between humans and nonhumans, has a major impact on Aesop's fables. Several stories that have been included in this collection have been written with a sarcastic tone. It is possible to conclude that Aesop's power resides in his great craft of teaching people the value of moderation and wisdom, how to overcome difficulties and fulfill their aspirations, and how to trust in themselves more fully. This is all accomplished via the use of his fables.

Key words :

Culture, society, fiction, value, morality, teaching

المخلص:

تسعى الدراسة على تسليط الضوء لما يمارسه الادب القصصي من دور تثقيفي فعال ليس في نشر الثقافة فحسب، وإنما ما يملكه هذا النوع من الادب في ترميم المنظومة الاخلاقية لمجتمع ما. وبجهد استقصائي، تحاول الدراسة في كشف سر قوة بعض النصوص السردية ومساهمتها في عملية اكتساب الاخلاق الحميدة. ولانتشارها المثير للتساؤل، وجدت الدراسة الى ان حكايات ايسوب قد تحقق المادة البحثية والخروج بافضل النتائج. فقد ساهمت حكايات ايسوب في تحقيق التعددية الثقافية فضلا عن ممارسة دورها في تهذيب السلوك الانساني ليرقى باسمى القيم. انتشرت هذه الحكايات في زمن خلى من كل وسائل النشر ذات التقنية المتطورة. لاحظت الدراسة ان توظيف ايسوب لشخصياته امتاز بقدرة بالغة الابداع. فهي تتمتع بعلاقات اليفة بغض النظر عن كونها متناغمة ام متضادة، بشرية ام غير بشرية. فضلا عن ذلك تسود تلك العلاقات اجواء ساخرة ناقدة وموجهة. خلصت الدراسة الى ان قوة او سر ايسوب يكمن في حرفته الخلاقة التي حولت السرد القصصي الى نهج تعليمي والتي من خلاله نتعلم

قيمة الاعتدال، الحكمة، التغلب على المصاعب واخيرا كيفية الايمان بالثقة لتحقيق المحال. الكلمات المفتاحية : ثقافة , مجتمع , قصة , قيم , اخلاق , تعليم

1-Introduction:

It seems that literature, particularly fiction, can be considered as a vehicle for carrying and constructing good cultures, then shaking harmful cultures until they are destroyed, and establishing a healthy culture in their place. It is possible to think that literature, in broader sense, has the power to impact culture, and that capacity may even surpass our expectations. This power, which is functioned to evoke such strong emotions and thoughts, is mostly due to the fact that it relies heavily on visual imagery to portray real-world events, people, places, and things; it gives these things life by giving them color, shadow, movement, and personality.

The fables of Aesop are the focus of this study as they examine the qualities of moderation and wisdom, as well as provide counsel and moral teachings that discourage people from becoming frustrated when they are unable to attain what they wish and achieve their goals, which in turn enhances their self-confidence. Since these fables are compilations of communal experiences that offer witness to a deep knowledge and concealed understanding of life's core, their force is shown by the fact that they have not faded with the passage of time, even after Aesop's passing.

If not the most renowned and read Greek work after the New Testament, but certainly Aesop's Fables rank high on that list. They have guided people of all ages and socioeconomic backgrounds for more than two millennia on making meaningful

decisions and the consequences of making bad ones. The narratives contradict the tenets of later philosophical schools, including that of Plato, Aristotle, and others. Ancient Greeks often dismissed fables as a good source of moral instruction because to the widespread belief that they were written for lower-class audiences, such as children and slaves .

The study starts out by providing background information on the fables by studying the Life of Aesop, a pseudo-biographical account about the fables' founder. In this post, we'll take a look at fables and see how their structure and content both limit and expand the narrative possibilities that are possible in this type of storytelling. Examining a number of tales in detail, the essay highlights the ethical lessons taught by the ancient Greeks through fables and how they have endured through the ages. (medium: 2020)

The article tries to answer why fable or anthropomorphism is used as a transcultural text that could have been participating a lot . However, during the fourteenth century, Aesop's Fables were translated from Greek into English, which enabled them to be read by people from various cultures, nationalities, and geographical locations. Currently, fables are a part of our society in the form of myths and stories. They provide both children and adults with pleasure and moral teachings, and they are written in a variety of languages throughout the world, including Chinese, Japanese,

French, Russian, and German. No matter where we live, what color our skin is, or what language we speak, it is highly likely that we have come across a number of morals or adages from Aesop's Fables. Some examples include the following: "A liar will not be believed, even when telling the truth" from The Boy Who Cried Wolf, or "Slow and steady wins the race" from The Tortoise and the Hare. Despite the fact that the authorship of the stories, the publishing dates, and the number of translations of the stories are unclear, they express universal qualities such as honesty, persistence, humility, and mutual respect. Folk literature, such as Aesop's Fables, is not the only cultural product that transcends geographical or governmental boundaries. Other cultural artifacts include tools, technology, clothes, food, furniture, electrical appliances, music, traditions, and rituals. (Fanous: 2020)

Maria Kallery (2004) assumes that anthropomorphism and animism are commonly used in scientific teaching across all academic levels to assist students in relating to human-like examples. They can also bring together people from various cultures and backgrounds. Using fables to promote cultural convergence helps establish a contemporary global and digital business environment. Highly accomplished individuals residing in culturally rich environments find it challenging to adapt to traditional business processes, which hinders their ability to succeed in a broader market. Endorsing the incorporation of local

traditional myths and legends might transform this drawback into a benefit by symbolically illustrating new universal approaches.

To have a clear idea about anthropomorphism, it is a process of attributing human traits, such emotions and speech, to non-human things like a deity, an animal, a plant, a sound, or weather events. Anthropomorphism is the attribution of human characteristics to non-human entities. It is commonly employed in storytelling, religious contexts, graphic novels, digital art, and robotics. Aesop, the Ancient Greek writer of fables, was the pioneer in using anthropomorphic stories. Walt Disney is the most famous figure of the 20th century .

Anthropomorphism is more advantageous than zoomorphism for portraying everyday actions since it upholds human ideals instead of reducing human activities to the level of animal life, as zoomorphism does. The source of anthropomorphism may be traced back to the psychology of perception, where our tendency is to perceive things as more intricate than they truly are .

Aesop's fables are short stories that include conversations between people, animals, plants, and gods, and end with moral teachings. Utilizing Aesop's fables in education provides an opportunity to explore a variety of corporate ethical dilemmas. The developed behavioral integration assists participants in comprehending the intangible assets that propel economic globalization.

The dishonest conduct of characters in Aesop's fables often mirrors real-life instances of unethical commercial relationships, which can be more readily identified through storytelling examples than in scientific studies. Individuals are more inclined to gain knowledge from the imperfections found in lighthearted stories than to texts that lack emotional engagement. The Socratic method, known as maieutic, may be applied to get valuable business insights from narratives.

2-Transculturality in literature

As today's culturally various societies become more interconnected throughout the world, the term "transculturality" has emerged to describe some of the dynamic features of this process. Moreover, it provides a theoretical framework for thinking about cultures as interconnected webs and fluxes of importance that are always changing (building on Geertz 1973). It implies moving away from the conventional but still relevant idea of "cultures" as immutable entities or discrete islands clearly separated from one another. Welch (1999) argues that transculturality encourages us to think about how cultures blend and how boundaries between them become more porous. It also says that we should look closely at the "global situation" (assuring Tsing 2000 and echoing Robertson 1990 on the "global condition") of people, groups, and nations that are drawing more and more

from vast, extremely pluralized cultural repertoires in their daily lives and imagery. However, for others, the term "transculturation" may be a bit of a mystery, and it's easy to get it mixed up with "multiculturalism" or "interculturality"—all of which are used in academic writings to describe cultural variety and social history.

Let us go on to the realm of literature after these introductory comments. How much does literature exhibit transcultural aspects in the past and how much does it exhibit transcultural features today?

Wolfgang Iser (1999) claims that Sumerian, Babylonian, Greek, and Biblical texts all share the story of the Flood, as do traditions from ancient America, China, India, and Iceland. How very multicultural and cross-sectional! Alternatively, Greek ideas were absorbed by Arabic intellectuals in the fields of philosophy, religion, and medicine, and thereafter conveyed to Europe. This is indeed a transfer between cultures. Again, a tremendous transfer, the German Minnesang looked to the cultural accomplishments of other cultures as an example, this time the southern and northern French Troubadours and Trouvères. The works of classical writers such as Horace, Plutarch, Cicero, Lucretius, Seneca, Virgil, Plato, Ovid, etc. are cited extensively in Montaigne's essays; hence, antiquity is seen as co-authoring modernity. At last, Hegel wrapped up his whole system, the Encyclopedia of Philosophical Sciences, with a lengthy citation from Aristotle's *Metaphysics*,

except this time in Greek. He saw himself as Aristotle redivivus, believing that antiquity and modernity were inseparable.

3. The Aesop's life

This article takes a look at tales that are called "Aesopic" and demonstrates that they were attributed to Aesop. However, it also mentions that Aesop wasn't the only one who created them. According to the ancient Greeks, a guy called Aesop was responsible for creating and documenting the earliest tales. Just as Americans tend to link every clever remark with Mark Twain, it became common practice to attribute all legends to him. When considering Aesop as the master storyteller, however, at least two things are wrong with this picture. To begin with, the proof of Aesop's existence is weaker. Since he lived before the birth of the Greeks who chronicled his tales, it is not surprising that there is less knowledge on him from the sixth century B.C.E. Also, the ancient Greeks weren't big on getting their history straight. Any piece of writing, speech, or deed would be attributed to the person with whom it was linked. To provide just one example, the Athenians gave Solon a lot of credit for drafting rules that remained in force long after he passed away. Below, we shall examine a live pseudo-biography of Aesop in order to highlight the Greeks' views on the perfect fable creator, which will illuminate a significant facet of the fables. Second, tales persisted long after the Greek society to which Aesop was supposedly

related collapsed, ruling out the possibility that he was the first to write them. Their origins are murky since they were first passed down orally for some unknown amount of time before being documented. Nonetheless, tablets written in ancient Sumeria have yielded stories that are readily identifiable.

Aesop probably never existed, but knowing how the ancient Greeks felt about the stories helps us comprehend who he was and how he lived. We may suppose that the tale inventor's "life story" evolved along lines that fit the Greeks' interpretations. Thus, what the Greeks believed about the fables' creator might reveal what they felt about the stories themselves.

To the ancient Greeks, who was Aesop? In ancient Greece, Aesop had great fame. Although the accounts of him in Herodotus, Plato, Aristotle, and Aristophanes may not be entirely factual, they demonstrate that the historian, two philosophers, and comedic playwright who were part of their respective audiences were familiar with Aesop and could react predictably to any mention of him. The fact that these authors chose to include him in their works is another evidence of his widespread fame and influence, which in turn suggests that his life and tales had cultural significance.

The pseudo-biographical *Life of Aesop*, written around the second century C.E., offers a detailed account of Aesop's life, though much of it is a compilation of oral stories. Since ancient Greece and Rome did not distinguish between a philosopher's work and

personal life, his biography, albeit imaginary, is crucial. The philosopher was expected to live by their ideals, therefore what they did (or were seen to have done) affected how their philosophy was accepted. Thus, Aesop's life embodies his beliefs, and vice versa: we may learn about tales from the "biography" of the person who produced them, whether or not Aesop existed. This article will provide a brief review of the book and then examine four key features of his life. First, he was a slave; second, he was extraordinarily ugly—as if he were not human; third, he did not speak; and fourth, his climb from servitude to glory destroyed him. As we will see, these traits place him between humans and Aesop's stories' animals.

There are several, mostly identical, versions of *The Life of Aesop* that have endured the test of time. According to the unnamed writer, the Greek island of Samos in the northern Aegean was Aesop's slave. He has a number of distinctive traits. Because of his hideous appearance, many people compared him to animals. Like animals that can make sounds but not words, he was born deaf and unable to talk. He was also quite intelligent and crafty. Jesus defends himself from a false accusation of eating stolen figs at an early incident in the life by grudgingly convincing the guilty slaves to confess, even though he cannot notify the owner. By vomiting after drinking warm water, Aesop admits he hadn't eaten any figs. Afterwards, he persuades their master to make the other slaves

throw up by having them drink warm water and then vomit. He makes it, and they come up short. The Muses and Isis "conferring on him the power to devise stories and the ability to conceive and elaborate tales in Greek," and he helps an Isis priestess who has become lost, demonstrating his piety. This piece makes use of Daly's book, *Life*. Some would even say it's the easiest way to get life force. Slave overseer learns that Aesop can persuade master of his wrongdoings if he can speak after this. We know that Aesop's desire to be recognized as a person is exceptional since the other talking slaves have not condemned the overseer.

What does this narrative teach us about fables and ancient Greeks' views on them? The tales' teachings were meant for slaves or composed by slaves, or both, according to popular belief. Why would slaves be good animal fable creators and audiences? Two non-exclusive arguments were made. First, many writers say stories may include hidden meanings. They let slaves to talk about slavery's brutality and how to avoid it without being detected and punished by their owners. Fables may also teach how to live in a hostile environment. (The Uncle Remus tales permitted African-Americans to mock whites and provide survival advice without repercussions). Second, Aesop begins his existence as an unattractive slave who cannot talk, straddling the line between human and beast. His slave status alone would place him on this threshold. Athenians called slaves "boy" because they had no

unique identities, like the animals in the fables. Slaves were also termed “andropodon,” man-footed animal, allied to “tetrapodon,” four-footed animal, used to describe cattle. Slaves, like animals, had no legal identities and could not represent themselves in public because speech is a human trait (hence Aesop's insistence that he must be free to interpret the portent to the Samian Assembly). Fables, which use animals to educate people, are said to have been created by an author who is close to both animals and humans. After reaching the peak of fame, money, and influence—after leaving his origins as nearly more animal than human and rising to the top of the human hierarchy—he commits the mistakes that kill him in Delphi. His life tells the tales' subject of being unable to alter one's nature and position, since he succeeds for a while but is destroyed by these changes. Gibbs 327 (Perry 123) has a similar narrative.

Aesop's life suggests that stories resonate with the primal instincts of humanity. Aristotle and Plato argue that the happiest existence involves engaging in intellectual contemplation or seeking knowledge about the Forms of the good, the just, and the beautiful. However, most individuals are unable to financially support academic philosophy. Some find the human-divine connection fascinating, but many of us are more animalistic than divine and benefit more from counsel presented in a clear manner. Fables that blend animal and human characteristics are more advantageous for

people compared to Platonic or Aristotelian philosophy since they focus on practical and embodied philosophy rather than academic and abstract concepts.

4. Aesopic Fable

The word "fable" has its roots in Latin. It sounds like "story" and comes from the verb "fari," meaning "to speak." This was what Theon called "a deceptive narrative that distorts reality." Animals aren't in every fable, but they are a recurrent theme, and understanding their role is key to enjoying the stories. (It is reasonable to assume that the old stories would not exist (logically or physically) without animals, given that fables were typically written on animal skins.)

Animals have more significance in the life of ancient Greeks compared to their importance in contemporary Western society. Ancient Greeks depended on animals for sustenance, attire, and camaraderie, similar to how many people do now. They served as transportation, shipping, hunting animals, war companions, personal protection providers, and were crucial in sacrificial rituals that connected humans, animals, and gods. Given the significant role animals played in Greek society, it is logical for them to integrate animals into their intellectual pursuits. Animals inhabit diverse environments, exhibiting a vast array of behaviors and responses depending on the context, whether alone or in groups. Choosing the appropriate animal to symbolize the background and

intentions of characters in a story may seem straightforward at times. This enables the author to convey a substantial amount of backstory in a genre characterized by its concise nature. The writer establishes the fox character as intelligent throughout the story, making it easier to explain the human protagonist's genius indirectly. It is quicker to state "This fable is about a mouse" than to depict someone's shyness .

Animal stories are beneficial to humans only if they exhibit similarities with other species. In order to validly compare humans with other animals, humans must be recognized as a unique type of animal. This is shown in the following fable:

Prometheus fashioned mankind and animals as instructed by Zeus. Zeus tasked Prometheus with transforming animals into humans to address the issue of animals outnumbering mankind. After Prometheus obeyed, those who formerly had animal bodies now had a human body and an animal spirit. The source is from Perry, page 240.

Fictional creatures differ from real ones. The Greeks believe that they possess the unique skill of speech, a trait exclusive to humans in the physical realm. (Currently, there is a discussion on the ability of animals to communicate and the significance of language capabilities, however, these issues are not relevant in this context.) Aristotle is a prominent advocate of this stance, as stated in Book 1 of Politics. Aristotle, in Metaphysics 1.1, suggests that animals

rely on appearances and memories, lacking connected experience, while humans also use art and reasoning to live. In Nicomachean Ethics X.8, Aristotle argues that animals, lacking the capacity for thought, are not capable of experiencing joy. People's activities can only be compatible with happiness and morality when they are able to make conscious decisions. Fables facilitate communication between humans and animals, enabling people to glean lessons from the stories they convey .

Fables typically have distinct characteristics in their form: they are usually concise, lacking specific time or place settings, often featuring unidentified animals. The main character typically strives for a specific outcome, often through conflict with another character, but frequently makes the incorrect choice. These traits limit the fable's ability to communicate information. There is a lack of storyline, character development, and typically only one action, making debate unnecessary. However, the characteristics of fables are well-suited for oral communication, which has been the primary method of transmitting them for centuries, even as literacy became more widespread. Their simplicity distinguishes them and enhances their effectiveness. Although lacking abstraction, the stories offer several practical philosophical lessons for anyone looking to apply philosophical principles in their everyday lives. The simplicity of the fable does not indicate a lack of experience or talent from the author or audience. Instead,

creating a successful fable involves restricting the story's actions and words to the bare minimum necessary to convey the intended truth.

5-Aesop's Philosophy :

Hunt (2009) suggests that fables may not align with traditional philosophical discourse because they serve different purposes, not because they lack argumentative value. It is not suitable for those purposes since it existed before Socrates, considered the first philosopher in the Western tradition, and Plato, who significantly influenced and established the parameters of Western philosophy. Plato stated that Socrates had a strong interest in the meanings of words. He aimed to discover the meanings of concepts such as "justice" and "piety." These are the sorts of questions that are commonly associated with philosophy to this day. These and similar questions are not suitable for the content and theme of the stories. Tales demonstrate the consequences of particular actions. Their message is pragmatic, not theoretical, and simple rather than intricate. Socrates, as portrayed in Plato's dialogues, argues that providing a list of specific actions does not constitute a proper definition of abstract concepts like justice or piety. He emphasizes the importance of accurately defining virtues before attempting to give examples of them. This seems to exclude stories from being categorized as "philosophy" since they are specific instances of

behavior and outcomes rather than structured systems or word definitions. Socrates often utilized myths and legends, like the Ring of Gyges in Republic, to clarify his philosophical arguments. On the other hand, if one thinks that Socrates' writings marked the beginning of philosophy, then he may be the father of the discipline. Ancient wisdom literature, such as the Aesopic fables, ought to be considered if, as Socrates conjectured, contemplating one's life may result in enhanced self-awareness, contentment, and efficacy. In addition to depicting good and evil, fables often provide advice on which path to take and what the likely outcome would be in a certain situation. Even if they don't define justice directly, fables might suggest the consequences of unjust acts. Their limitations shouldn't define philosophy, yet it's true that they're not great for lengthy discussions, complicated logic, or reasoning. Fables, according to Hunt, are appealing for primarily pragmatic reasons: they must be brief and simple stories that communicate a clear and memorable message that may appeal to a wide audience. Particularly for the original Greek readers, fables retain their intellectual character. According to Aristotle, understanding politics and ethics is practical knowledge, and its goal is to help people act ethically. Convincing others to act morally sometimes requires arguments with a lot of moving parts, but not all such arguments have to do with philosophy..

Tales utilize analogy, a well-known style of philosophical reasoning, to communicate their meanings. Not all fables reach this level of achievement, just like not every discussion embodies a Platonic dialogue; philosophical analyses are allowed but not mandatory within this genre. Aristotle's *Rhetoric*, Book II, Chapter 20, is a useful starting point for grasping the role of tales as analogies. The chapter delves at how tales may be used effectively to persuade individuals to engage in political activities.

Furthermore, tales convey meaning by analogy, a common method in philosophical argumentation. Not all fairytales achieve the level of intellectual depth seen in Platonic dialogues, as philosophical interpretations are optional rather than required within the genre. Aristotle's "*Rhetoric*," Book II, Chapter 20, offers a profound basis for understanding the function of stories as parallels. The chapter explores the potential of narratives in influencing individuals to participate in political activities.

The speaker compares the current condition of the assembly to a fable and explains the outcome for the characters in the story. The audience is expected to infer that to obtain a different end, they need to behave differently from the characters in the tale. Conversely, if they desire the same result, they need mimic the characters' actions. The audience is required to actively engage in constructing the argument by analyzing the fable, evaluating the current situation, comparing the two, and making a decision on

how to react. The speaker refrains from instructing the listeners on how to act, opting instead to let them form their own opinions on appropriate behavior, aligning with the principles of practical philosophy.

Stories are great for teaching people because they are brief, memorable, and applicable in many contexts. Skilled fabletellers can probably find one that works in every occasion; the trick is to pick the one that works best given the specifics of the moment. Is the same dogged persistence required to overcome this obstacle as that of the tortoise in its race against the hare? Another option Like the fox seeing the grapes are out of reach and believing they are probably bad, is it possible to just walk away when you realize the objective is impossible to achieve? If the reader can draw the right parallels and comprehend what the story tells them about their current predicament, then the fable will serve as an excellent example. One may argue that this person's practice of contemplation qualifies as philosophical..

The relationship may be illustrated by referring to Plato in other intellectual situations, not only narratives. Socrates frequently employed parallels in his arguments, with the Apology being a notable example. Socrates responds to Meletus' accusation by expressing regret if it is indeed accurate. Let me present this question to you: Do you think this also pertains to horses? Does

the world gain from one individual causing harm to others? Is this not the exact opposite? One individual may assist the animals, such as a horse trainer, while others who interact with them may inadvertently do harm. Meletus, is it not also true for horses and other animals?

Even Meletus is on board. According to Socrates, Meletus is being irresponsible in his criticism and isn't giving the trial his full attention. According to him, there are very few people who can improve human beings in the same way that very few people can train horses. But as many have demonstrated, this analogy isn't always correct. To fully grasp the usefulness and constraints of parallels, one must be able to appreciate and use them appropriately. Since the point of the argument is to get the audience to take a stand on whether Socrates is guilty or innocent, it doesn't matter if the comparison is valid or not. To explain what it means to be human, Socrates used the well-known cave example in the Republic. Thus, Plato is prepared to employ analogy in the field of high philosophy if he believes it would help him convey his ideas more effectively..

Zafiroopoulos defines a fable as a story that conveys a practical ethical message and offers advice on the best course of action to take in a given situation. The Greeks considered practical ethics, as exemplified in Aristotle's teachings, to be a part of politics and political education. The fables may be seen as a form of political

philosophy and general philosophy, teaching individuals how to effectively manage social relationships, coexist peacefully, and address many subjects. These stories are similar to Greek plays and epic poetry in this aspect. Viewers can get insights from the decisions and errors of the fictional characters in plays and epic poems by observing their behavior and the consequences of their acts. Raaflaub emphasizes the significance of promoting virtuous conduct and highlighting the bad effects within the oral tradition of the Homeric epic poetry, not just for the community but also for the elite. Despite being more accessible to the general public, fables nevertheless fulfilled the same function.

6. The Transcultural Values or Morality in Aesopic Fable

The message or themes of a story vary depending on its context. The meaning of a symbol is determined by the story it appears in, yet it may still have several interpretations. Its message is highly vague whether it is presented alone or as part of a group of stories. Nevertheless, some patterns do emerge when analyzing the early story compilations.

The concepts presented in the stories have been examined by other authors. The following list is derived from Morgan, Chapter 3. However, Zafiroopoulos and other works also address similar subjects. Gibbs organizes her collection of tales using themes, but her categories differ from those mentioned below. Each category

includes an example narrative to illustrate how the fables often approach the issue. The Perry number, a common reference for each narrative, is accompanied by the fable numbers from Laura Gibbs' translation of the fables. The text of every story is sourced straight from Gibbs' edition, available on her website. When combined, the stories provide a useful structure for behaving in a morally compatible manner based on ancient Greek principles.

6-1. The concept of power

Gibbs 131. The Hawk and the Nightingale

[Perry 4 \(Hesiod, *Works and Days* 202 ff.\)](#)

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

The hawk grasped the dapple-throated nightingale securely with his talons and spoke with her as he lifted her into the air. The bird of prey pierced the nightingale with its sharp claws and uttered loud cries, saying, "What nonsense are you talking about, pitiful creature? As a vocalist, you are under the authority of someone more powerful than you, and you will follow me wherever I go. If that is my will, you will be my meal; if not, I could decide to release you.

The oldest motif in a narrative is also maybe the most ubiquitous. The first known narrative in the Aesopic fable tradition may be found in Hesiod's *Works and Days*, which predates the supposed dates for Aesop's existence. There is a significant dispute on the moral of this narrative, with the central battle being the might of

the hawk vs the verbal arguments of the nightingale, who lacks physical strength. The old adage "might makes right" suggests that persons with less power should quickly and efficiently understand this concept. Hesiod states in the poem that employing unfair power is evil and will incur punishment from Zeus. Regardless of its veracity, it is clear that the anticipation of future divine retribution does not consistently deter the influential or protect the defenseless.

6-2. The concept of social relationships

Gibbs 70. The Lion and the Mouse

[Perry 150 \(Ademar 18\)](#)

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

While playing in the woods, one of the field mice accidentally crossed over the sleeping lion. Upon waking, the lion immediately used his paw to capture the little mouse. The mouse, having no malicious intent against the lion, begged for pardon. The lion spared the mouse, believing that murdering such a tiny creature would be dishonorable rather than respectable. Shortly after, the lion became trapped in a pit after sliding into it. He started shouting, and the mouse quickly approached upon hearing him. The mouse acknowledged the lion's generosity upon seeing him trapped. The hunter's proficiency was compromised when the mouse began gnawing on the ropes binding the lion, cutting

through the fibers. The lion was liberated from captivity when the mouse successfully guided him back to the woodlands.

This concept somewhat parallels the previous example by suggesting that individuals who seem powerless may, at times, exhibit greater resilience than expected. The lion's decision to release the mouse, despite its vulnerability, is advantageous when the mouse later reciprocates by demonstrating kindness to others. It is prudent to be generous and help others without expecting anything in return, as it is hard to foresee who may be able to help you in the future.

6-3. The Concept of Intelligence/foolishness

Gibbs 434. The Man and the Golden Eggs

[Perry 87](#) (Syntipas 27)

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

Each day, a man's hen would produce a golden egg for him. The man ambitiously pursued further wealth, unsatisfied with his little daily income. The man slaughtered the hen in hopes of finding riches inside. He reflected, "In pursuing the possibility of finding a treasure, I overlooked the profit I already possessed," upon realizing that the hen did not actually hold a treasure.

This is a classic example of foolishness: someone in a favorable position who overlooks its worth and ultimately loses what they already possess in the pursuit of more. Bad decisions in the stories

often result in fatal outcomes. Conversely, intellect is shown positively in the stories. In the story "The Fox and the Raven" found in Gibbs 104/Perry 124, the fox uses deceptive praise to trick the raven into giving up its food, illustrating how those with intellect or cunning may exploit situations. They can use their knowledge to create techniques for protecting themselves against others who are stronger and more powerful, as seen in Gibbs 18/Perry 142.

6-4. The Concept of Achievement

Gibbs 342. The Jackdaw and the Eagle

[Perry 2 \(Syntipas 9\)](#)

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

A jackdaw saw an eagle pluck a lamb from the herd. The jackdaw's next goal was to independently do the same action. His claws became entangled in the wool as he attempted to seize a ram from the flock. Upon his arrival, the shepherd struck him on the head, killing him instantly..

This incident, along with others like it, highlights the need of moderation. Striving to surpass one's inherent limitations in a society with rigid social structures, like many ancient Greek cities, might lead to destruction rather than success. Aesop's desire to become a king's counselor, while being born a slave, leads to his downfall in The Life of Aesop, as he ends himself in Delphi.

6-5. The Concept Honesty

Gibbs 117. The Wolf and the Sleeping Dog

[Perry 134](#) ([Chambry 184](#))

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

A wolf approached a dog that was napping in front of the barn. The dog implored the wolf to momentarily spare him despite the imminent threat of being devoured. The dog stated that it is now thin, but after its owners are married, it will gain weight, and the person can cook it later if released. The wolf freed the dog due to its faith in him. Several days later, he came back and observed the dog nestled on the roof. The dog just replied to the wolf's reminders about their agreement, "Wolf, if you find me napping in front of the barn again, don't hesitate to act without delay"!

This narrative imparts a valuable Machiavellian lesson on making promises to opponents in dire situations and subsequently renegeing on those pledges when circumstances shift. Conversely, the lesson is to refrain from trusting an adversary's statements regarding their future behaviors when you have the advantage.

6-6. The Concept of Worship

Gibbs 481. Heracles and the Driver

[Perry 291 \(Babrius 20\)](#)

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

An ox driver's wagon was being transported from town when it fell into a deep ditch. The man revered and admired just one deity, Heracles. Instead of assisting, he chose to stand by and pray to him. The divinity advised the individual to take action and make an attempt before seeking divine intervention through prayers.

Gods are hardly seen in the surviving stories, typically appearing to either reward or punish action, or to demonstrate the futility of making senseless requests. As per a Christian proverb, "God assists those who take action to assist themselves." Greek religion presents a wider range of deities but ultimately leads to the same outcome.

6-7. The Concept of Reciprocity

Gibbs 167. The Murderer and the Mulberry Tree

[Perry 152 \(Chambry 214\)](#)

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

A person was murdered by a thief nearby. He abandoned the bloody body and ran away as the spectators began to chase him. Some tourists going in the opposite direction asked the man about the origin of his hand discolouration. The man said that he had

recently down from a mulberry tree, but his attackers caught up to him while he was talking. The murderer was captured and put to death by hanging from a mulberry tree. The tree spoke to him, stating that because he tried to undermine it by committing the murder, it had no problem helping in his execution.

This narrative is distinctive since it focuses on a talking plant instead of an animal. The moral of the story is familiar: if you attempt to harm another person, they will inevitably retaliate. The fable of the lion and the mouse may be used here, since the mouse reciprocates the lion's kindness.

6-8. The Concept of Feminism

Gibbs 496. The Thief and His Mother

Perry 200 (Chambry 296)

<http://www.mythfolklore.net/aesopica/oxford/496.htm>

A young pupil grabbed the writing tablet from the teacher's hands as the mentor held it. He returned home with great pride, and his mother was overjoyed to receive the stolen goods. The youngster eventually developed a routine of criminal activity that included stealing an article of clothing. Theft of more valuable possessions became a pattern as the youngster got older. The thief was apprehended after some time and brought before a court, where he was handed a death sentence. "My son, what have you become?" his mom sobbed as she stood behind him. "Come closer, mom, and

I will give you one last kiss," he murmured to her. As she drew near him, he suddenly bit her nose, completely severing it with his fangs. "Mother, I wouldn't be facing a death sentence if you had disciplined me from the start when I showed you the writing tablet," said he.

Death and violence are common themes in these stories, but this one stands out for how brutally it portrays the issue. It shows how moms should act: to keep their children from turning into criminals, they should provide them firm moral direction, maybe through the use of instructional stories.

7-Conclusion

The essay argues that the Aesopic tales of ancient Greece were philosophical and offered vital intellectual and moral lessons for survival by defining fable and discussing the traits of the guy credited with developing it. While fables aren't the best place for deep philosophical discussions, their use of parallels and simplicity makes them great for imparting brief, applicable, and easily remembered moral lessons. Thus, for those capable of analyzing different situations and drawing the right lesson from them, fables are ideal for imparting important life lessons. Stories may have a positive impact on people of all socioeconomic backgrounds. The everyday experiences of those who frequently found themselves in precarious social positions were the focal

points of these teachings in Greek culture. The rise of instantaneous, micro-communicative tools like Twitter, Facebook, and Instagram has sparked speculation that fairy tales could be making a comeback in the modern day. Compared to ancient Greece, the moral lessons taught through stories now are vastly different.

Literature, particularly fiction, has the ability of exploring the moral dimension of society, encompassing beliefs, values, emotions, and behaviors that shape a collective way of life. While education can be seen as a process of nurturing young minds and equipping them for the future, literature, then, serves as a medium for conveying emotions and ideas through captivating imagery, enriching our cultural landscape. However, within the realm of our folklore, fairy tales play a significant part in directing the actions of youngsters from one generation to the next age after decades. Because of the elements of intimidation of fairy animals that do not exist except in mental images formed in the child, the stories that we heard from our grandfathers and grandmothers had the first impact and impact in building the foundations of education. They were also one of the important sources in evaluating and directing our behavior because of the fact that they did not exist. In our Arabic literature, fairy tales are associated with folklore , which are tales often told on the tongues of animals, similarly, there are a great number of fairy tales in the English country, for instance.

Some of these stories are considered to be examples of epic literature, such as the epic Beowulf, while others are considered to be examples of traditions.

It could be thought that fiction has the power to greatly impact culture, which in turn can influence education. Education should be used to shape positive cultures, challenge negative ones, and create healthy new cultures. Literature has a unique ability to bring facts, events, characters, ideas, and feelings to life through vivid imagery, colors, shadows, movement, and life. Hence, it can be concluded that Aesop's success and the popularity of his fables may be attributed to the intimacy he established with his animal characters, since he portrayed the language of animals as plain and expressive. Aesop removed any restrictions on language expression and his stories were replete with conversations among animals. Finally, Aesop has created a unique approach that influence many writers, George Orwel is probably one of them who has gained a great fame through his " The Farm"

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- 1- <https://medium.datadriveninvestor.com>
- 2- <http://www.mythfolklore.net/aesopica/oxford/496.htm>