Chapter I

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The pleasure of reading books is considerably reduced in modern age. Technological development has transformed the life of man drastically. A mechanical and commercially bound existence in the present milieu has resulted in the sacrifice of aesthetic values. Books in general, abound in such eternal values like truth, moral, character, dutifulness, love, compassion and the brotherhood of man. An avid reader of books derives pleasure of every sort – aesthetic, mental and moral.

Francis Bacon says:

"Some books are to be tasted, others to be swallowed and some few to be chewed and digested".

Books by Lewis Carroll, Roald Dahl, Brain Jacques, C.S. Lewis and Beatrix Potter, Rev. W. Awdry’s railway series on steam locomotives and diesel locomotives which helped in creating the popular television cartoons series for children entertained not only the young but also the adults. A particularly famous example from Edwardian England, known for its enduring appeal is The Wind In The Willows by Kenneth Graham, with animated characters like Rat, Mole, Badger, Toad and Weasel. Stories like Thomas and the Tank Engines, Oswald, Make Way for Noddy, Dora and Her Adventures and Hanna Barbara’s Walt Disney series and many such cartoons, highlight virtues that teach through delight.
Charles Lutwidge Dodgson (27 January 1832 – 14 January 1898), better known by the pen name Lewis Carroll was an English author, mathematician, logician, Anglican deacon and photographer. His most famous writings are Alice's Adventures in Wonderland and its sequel Through the Looking-Glass as well as the poems The Hunting of the Snark and Jabberwocky. His facility at word play, logic, and fantasy has delighted audiences ranging from children to the literary elite, and beyond this his work has become embedded deeply in modern culture, directly influencing many artists.

Dodgson's family was predominantly northern English, with Irish connections. Conservative and High Church Anglican, most of Dodgson's ancestors were army officers or clergymen in the Church of England. Dodgson was born in the little parsonage of Daresbury in Cheshire. He is a mathematician and worked in Christ Church Mathematical Lectureship, for twenty-six years. Although Dodgson's stammer troubled him, it was never so debilitating in the society. He could sing before the audience. He was adept at mimicry and storytelling, and was, reputedly, quite good at charades.

Dodgson wrote poetry and short stories. His work appeared in the national publications, The Comic Times and The Train, as well as smaller magazines like the Whitby Gazette and the Oxford Critic. Most of his works are humorous, sometimes satirical, but his standards and ambitions were exacting. In 1856 he published his first piece of work under the name that would make him famous. A romantic poem
called Solitude appeared in The Train under the authorship of Lewis Carroll. Alice's Adventures in Wonderland in 1865 under the Lewis Carroll pen name. Queen Victoria herself enjoyed Alice In Wonderland so much that she suggested, him to dedicate his next book to her, and was accordingly presented with his next work, a scholarly volume entitled An Elementary Treatise on Determinants. He also found photography to be a useful entry into higher social circles.

Wilbert Vere Awdry, OBE, (15 June 1911 – 21 March 1997), better known as the Reverend W. Awdry, was a clergyman, railway enthusiast and children's author. He is best known as the author of The Railway Series of books in which the character Thomas the Tank Engine originated. He was born in Romsey, Hampshire in 1911. The son of a clergyman. His first book The Three Railway Engines was published in 1945, and The Railway Series numbered 26 books. His enthusiasm for railways did not stop at his publications. He was involved in railway preservation, and built model railways which he took to exhibitions around the country. The story Belinda the Beetle was about a red car, it became a Volkswagen Beetle. Belinda Beats the Band (1961) illustrated by John T. Kenney, W V Awdry and G E V Awdry, wrote The Island of Sodor, Its People, History and Railways, Kaye and Ward.

Clive Staples Lewis (29 November 1898 – 22 November 1963), Clive Staples Lewis was born in Belfast, Ireland, on 29 November 1898, commonly referred to as C.S.Lewis and known to his friends as Jack, was an academic, medievalist, literary critic, essayist, lay theologian and Christian apologist. He is
also known for his fiction, especially *The Screwtape Letters*, *The Chronicles of Narnia* and *The Space Trilogy*, the author of *The Lord of the Rings*. Lewis had a fascination with anthropomorphic animals, falling in love with Beatrix Potter's stories and often writing and illustrating his own animal stories. Lewis immersed himself firstly in Norse and Greek and then in Irish mythology and literature and expressed an interest in the Irish language, though he seems to have made little attempt to learn it. He developed a particular fondness for W.B. Yeats, in part because of Yeats's use of Ireland's Celtic heritage in poetry. In addition to his scholarly work, he wrote a number of popular novels, including his science fiction *Space Trilogy* and his fantasy *Narnian books*, most dealing implicitly with Christian themes such as sin, humanity's fall from grace, and redemption.

Some of the fictions of C.S.Lewis Fiction are *Out of the Silent Planet*, *Perelandra* (aka *Voyage to Venus*), *That Hideous Strength*, *The Screwtape Letters*, *The Great Divorce*, *The Chronicles of Narnia*, *The Lion, the Witch and the Wardrobe*, *Prince Caspian*, *The Voyage of the Dawn Treader*, *The Silver Chair*, *The Horse and His Boy*, *The Magician's Nephew*, *The Last Battle*, *Till We Have Faces*, *Screwtape Proposes a Toast*, *Letters to Malcolm: Chiefly on Prayer*, *The Dark Tower*, and *Boxen: The Imaginary World of the Young C. S. Lewis* (ed. Walter Hooper, 1985)

Brian Jacques (pronounced 'jakes') was born in Liverpool, England on June 15th, 1939. Along with forty percent of the population of Liverpool, his ancestral
roots are in Ireland. Brian wrote Redwall for the children at the Royal Wavertree School for the Blind in Liverpool, as a truck driver, he delivered milk. Because of the nature of his first audience, he made his style of writing as descriptive as possible, painting pictures with words so that the schoolchildren could see them in their imaginations. He remains a patron of the school to this day.


Helen Beatrix Potter (28 July 1866 – 22 December 1943) was an English author, illustrator, mycologist and conservationist who was best known for her many best-selling children's books that featured animal characters, such as Peter Rabbit. Educated at home by a succession of governesses. Much of her stories' vocabulary and artistic practice stemmed from Joel Chandler Harris's Uncle Remus stories, while the basis of her many projects and stories were the small animals that she smuggled into the house or observed during family holidays in Scotland and the Lake District.

In her thirties Potter published the highly successful children's book The Tale of Peter Rabbit, and The Tale of Squirrel Nutkin in 1903. She eventually wrote
23 books, all in the same small format. Her writing efforts finally abated around 1920 due to poor eyesight. The Tale of Little Pig Robinson was published in 1930.

In 1971, the film The Tales of Beatrix Potter directed by Reginald Mills was released. In 1982, the BBC produced The Tale of Beatrix Potter. In 1992, the BBC produced an animated series based on the stories of Beatrix Potter called The World of Peter Rabbit and Friends.


Roald Dahl (13 September 1916 – 23 November 1990) was a British novelist, short story writer and screenwriter, was born in Wales of Norwegian parents. After service in the Royal Air Force, he rose to prominence in the 1940s with works for both children and adults, and became one of the world's bestselling authors. His short stories are known for their unexpected endings, and his children's books for their
unsentimental humour. Some of his most popular books include *The Twits*, *Charlie and the Chocolate Factory*, *James and the Giant Peach*, *Matilda*, *The Witches* and *The BFG*. First children's book was *The Gremlins*, about mischievous little creatures that were part of RAF folklore. The book was commissioned by Walt Disney for a film that was never made, and published in 1943. One of his more famous adult stories, *The Smoker* was filmed twice as both 1960 and 1985 episodes of Alfred Hitchcock Presents, and also adapted into Quentin Tarantino's segment of the 1995 film *Four Rooms*. His short story collection *Tales of the Unexpected* was adapted to a successful TV series of the same name, beginning with *Man From the South*. Dahl acquired a traditional Romanichal Gypsy wagon in the 1960s and the family used it as a playhouse for his children. Dahl wrote screenplays. Two of his screenplays – the James Bond film *You Only Live Twice* and *Chitty Chitty Bang Bang* – were adaptations of novels by Ian Fleming.

Literature has its beginnings in the telling of a tale. It is founded on facts and accepted by the imagination. The main purpose is to delight the reader and therefore it is filled with action and romantic love leading to exciting adventures in common themes. Through the ages the stories and the fables were narrated orally and preserved in memory.

Story telling is an art and can be traced to the early development of man. The primitive man lived in thick forests and developed a close relationship with Nature and the natural inhabitants. Only the primitive man could have shown that
familiarity with the animal world. The art of story telling is far older than history. Stories may differ in subject from place to place, the condition of tale-telling changes according to the milieu, from land to land or from country. However, the basic need for story telling is to provide entertainment after the day’s hectic work.

Oral narration may have had its origin in telling tales in a playful manner involving gifted story tellers but ordinary folk entertained their particular social group with the gift of story telling. Both in the east and the west when population was less and mostly inhabited the villages, it was customary for people to assemble under the shade of a gigantic tree in the evenings to listen to the stories narrated by the elders of the village. From sylvan surroundings, the art extended to the king’s court wherein the gathered courtiers would be equally entertained, enlightened and benefited. Curiosity has always drawn eager listener to the feet of the story teller.

Gradually they assumed the form of religious rituals, historical recitations and moral teachings. The popular art of narration may be believed to have evolved thus:

(a) out of a need for playful, self-entertainment.
(b) to satisfy the need to explain the surrounding physical world,
(c) came about because of an intrinsic religious need in human beings to honour or propitiate the supernatural forces believed to be existing.
(d) evolved from the human need to communicate experience to others.
(e) fulfilled an aesthetic need for beauty, regularity, and form through expressive language and music,

(f) stemmed from the desire to record the notable deeds of one's ancestors, with a motive to pass it as a legacy to posterity.

It is already noted that story telling is the oldest of all literary activities. This ability is inherent in man and he utilizes it by creating a make-believe world to which has listeners are transported. Poets sing of heroic adventures and fights, the great teachers of morality have found in the story an apt medium for impressing the minds of the listeners, the truth that governs human behaviour and the significance of human life. Story tellers sing of victory in battle and the agony of defeat. Historical happenings, gay and tender episodes or grim and fearful experiences. Thus the young and the old, the cultured and the illiterate, succumb to the spell that the story teller casts upon them.

The art of story telling highlights the ethical aspects of life. The gradual development of story telling and writing of fables with animal characters as protagonists has always served an aesthetic purpose. One of the primitive manifestations of human communication was the narrative mode. It may well have been that the story tellers depended on language to meet their ever-expanding demands for expression. So story telling culture spread through society as rapidly as language.

Stories, whatever may be the kind, have had their own unique charm. It is believed that even an unborn infant enjoying the warm security of the womb, is
appeased on listening to a tale. Through the ages, elders of the family have enjoyed
the reputation of being classic story tellers.

Elements of the story telling art form include visualization and vocal and
bodily gestures. In many ways, the art of story telling draws upon other art forms
such as acting, oral interpretation and performance studies. However, the stories
that appeal to generation after generation are the stories that reveal the complexity
of life. We live in the past, partly in the present and much in the future.

Aristotle rightly observed that man is a gregarious animal. He is urged to
share with his fellow beings all his experiences in a variety of forms of such as the
tale, the parable, the satire, the allegory the myth, the anecdote, the legend, the fairy
tale, the proverb and the fable.

A tale is a story. It is blended on facts and is accepted by the imagination.
It need not contain a moral lesson. Its main purpose is to delight the reader and
therefore is replete with action and romantic love leading to exciting adventures as
a common theme.

Anne Pellowski the folklorist, the librarian cum storyteller defines
storytelling as:

the art or craft of narration of stories in verse

and or prose, as performed or led by one person before

a live audience; the stories narrated may be spoken,
chanted, or sung, with or without musical, pictorial, and/or other accompaniment and may be learned from oral, printed, or mechanically recorded sources; one of its purposes may be that of entertainment.

(World of Storytelling, p.15).

Stories evolve from the spoken art form; from real experiences; from watching, listening, reading and cataloging experiences for future use.

The following are some of the objectives of a good narrative:

(1) To Share and create a common experience, an exceptionally personal experience.

(2) To introduce oral language patterns, thereby enabling a young or an old listener to improve his capacity to understand and also to improve his style of expression.

(3) To develop an avid interest in children towards reading books. Storytelling is an excellent means of introducing the children to the wonderful world of books literature.

(4) To Contribute to the social and cognitive development through shared experiences. To develop an empathy for the joys and misfortunes of fellow beings.
To emphasize the ethical value system in our everyday existence.

To inculcate an interest in age-old myths and classics.

To boost up one’s vocabulary.

For entertaining and providing delight.

To allow free thinking, unbridled imagination and acquire the power of judgement.

To learn to appreciate one’s own cultural heritage.

The art of story-telling has always stood the test of time. Generation after generation has contributed tales of all sorts to the world of literature. One of the earliest developments took place in the period of King Cheops (2551-2528 B.C), the second king of the 4th Dynasty and the builder of the Great Pyramid of Giza. King Cheops was the first person to be mummified. Archeologists have learned a lot from the markings on the walls of the Cheops Pyramid.

Gilgamesh, narrated by a Sumerian king, has been frequently cited in history texts as the oldest surviving epic tale. The Epic of Gilgamesh, has been translated by Maureen Gallery Kovacs (Stanford: Stanford University Press, 1990), and Gilgamesh, translated by John Maier and John Gardner (New York: Vintage, 1981) are existing records. Gilgamesh was an historical King of Uruk who lived around 2700 b.c in Babylonia, on the River Euphrates in modern Iraq. Many stories and myths were written about Gilgamesh,
some of which were written down around 2000 B.C. in the Sumerian language on clay tablets which still survive. These Sumerian Gilgamesh stories were integrated into a longer poem, versions of which survive in Akkadian language, the Semitic language, related to Hebrew, spoken by the Babylonians.

Gilgamesh, built the great city of Uruk. Two-thirds god and one-third human, he is the greatest king on earth and the strongest super-human. Being young and inexperienced, he treated his subjects harshly. Thus oppressed the inhabitants beseech the sky-god, Anu to come to their rescue. In response, Anu creates a wild man, Enkidu, out in the harsh and wild forests surrounding Gilgamesh's lands. Enkidu, who is bestowed with the strength of dozens of wild animal is to be the subhuman rival of the superhuman Gilgamesh.

A trapper's son, while checking on traps in the forest, discovers Enkidu. He rushes to his father with the news. The father advises to take one of the temple harlots, Shamhat, with him to Enkidu. The harlot offers to show him Gilgamesh, the only man worthy of Enkidu's friendship. Enkidu enters the city, Enkidu concedes Gilgamesh's superiority and the two embrace and become devoted friends. Both encounter great adventures in cedar forest and killed Humbaba and as a result Humbaba curses Enkidu. After twelve days Enkidu dies. Gilgamesh is torn apart by the death of his friend.

Gilgamesh went in search of eternity, and finds Utnapishtim an eternal man and gets the secret of eternity. He is unable to follow the instruction given by
Utnapishtim. The tale ends with Gilgamesh, at the end of his journey standing before the gates of Uruk.

The evolution of story telling deals with various forms, some of them are: Allegory, Ballad, Bard, Epic, Fable, Fairy and Fairy Tale, Folklore, Folktales, Novel, Parable, Poetry.

An allegory, is an extended metaphor. The symbolic meaning is usually expressed through personifications and other symbols. The fable and the parable, are also short and simple allegories. One of the greatest of all allegories is Pilgrim's Progress by the English writer John Bunyan. It is a prose narrative symbolically concerning the search for spiritual salvation. Modern authors generally favour less abstract, more personal symbolism, allegories are still written. The popular novel is Animal Farm (1945) by George Orwell is another good example of a modern allegory. Allegory can also be used as a technique for critical interpretation, even of works that were not originally intended to be allegorical.

Ballad is a short narrative poem wherein the part tells a story of adventures and heroism. The ballads of different lands and eras are remarkably varied. Great differences in structure may exist, because it was transmitted orally. Each ballad is subject to continual change; for instance, England's The Waggoner's Lad began with a full plot, but its American derivative On Top of Old Smoky is a near lyric.

Anne Pellowski in The World of Story Telling has traced the development of the basic tradition in depth.
She defines the bard as a person:

whose function is to create and perform poetic oral narrations that
chronicle events or praise the illustrious forebears and presents
leader of a tribal cultural or national group (Origin of Story
telling: 19)

In Celtic society, a bard was a professional poet, paid by a monarch to
praise the sovereign's activities. The bardic story teller was a poet cum musician.
The bardic story teller was a poet cum musician. Other story tellers were called
minstrels in English, jongleurs in Scotland and Ireland. Actually, bards had their
origin with the Celts. Out of bardic traditions, however epic tales from different
cultures came to be preserved for posterity. Worth mentioning are classical epics
like *The Iliad*, which depicts the story of Odysseus on his homeward journey from
Troy. The story of Signurd in Norse, *The Volusung Saga* which deals with the
adventures of Signurd.

*Volsunga Saga* or *Volsungasaga* the story of love and betrayal, adventure and
tragedy, expanding over several generations, began with the son of Odin named Sigi.
*Volsunga Saga* was about the heroism and tragedy of two families, the Volsungs
and the Giukings (Niflungs or Nibelungs). *Volsunga Saga* can be divided into two
or three parts. The first part was about the ancestors of Sigurd, particularly Sigmund
(Sigurd's father) and Signy, children of Volsung. The second part was about Sigurd, the
central character of Volsunga Saga. After Sigurd's death, the story revolved around Sigurd's wife (Gudrun) and his brothers-in-law.

In 18th and 19th century Romanticism, 'The Bard' became attached as a title to various poets,

'The Bard of Avon' (or in England, simply 'The Bard') is William Shakespeare

'The Bard of Ayrshire' (or in Scotland, simply 'The Bard') is Robert Burns

'The Bard of Olney' is William Cowper

'The Bard of Rydal Mount' is William Wordsworth

'The Bard of Twickenham' is Alexander Pope

Bards make up one of the three grades of the Order of Bards, Ovates and Druids, a Neo-druidic order based in England.

The Merry Adventures of Robin Hood is an adventurous crusade against injustice and oppression. Robin Hood is an archetypal figure in English folklore, a yeoman, by birth, whose story originates from medieval times. He remains a significant figure in popular culture where he is known for robbing the rich to serve the poor and protect them from injustice and tyranny. His band includes "three score" group of fellow outlawed yeomen – called “Merry Men”. Robin Hood and his band were inhabitant of Sherwood Forest in Nottinghamshire. During the medieval as well as the early modern times, the Robin Hood stories were transformed into 'Robin Hood games' or plays that played a vital role in the late medieval and early modern May Day function.
The minstrel was one of the most picturesque figures of medieval life. In summer, arrayed in parti-colored costume, and with a harp or viol across his shoulders, he travelled on a caparisoned mule from town to town and from castle to castle. His song was introduced and followed by feats of agility and legerdemain, and was accompanied with such crude music as he could command. His themes were the miracles of the saints, the stories of Scripture, or perhaps more frequently, the legends of later heroes. At country fairs and in the market places he gathered an appreciative crowd. In the feudal castles, whose monotony, except in actual warfare, was broken only by tournaments, he was most welcome. High and low, old and young, glowed with enthusiasm as he sang of the prowess of Christian warriors. Lords and ladies took delight in rewarding him with substantial gifts. Kings and princes greatly favoured the minstrels’ Even bishops and abbesses sought his service permanently.

Initially, minstrels were simply servants at Court (the name means literally ‘little servant’), and entertained the lord and courtiers with ‘chansons de geste’ or their local equivalent. The term minstrel derives from Old French ménestrel, menesterel, menestral, Italian ministrello, menestrello, from Middle Latin ministralis, ministrel, "retainer," and from Latin “minister”, "attendant," "retainer," "minister".

In a complex way involving invasions, wars, conquests, etc., two categories of composers originated. Poets like Chaucer and John Gower appeared in one category wherein music was not a part. Minstrels, on the other hand, swarmed at
feasts and festivals in great numbers with harps, fiddles, bagpipes, flutes, flageolets, citterns, and kettledrums.

As early as 1321, the minstrels of Paris were formed into a guild. A guild of royal minstrels was organized in England in 1469. Minstrels were required to either join the guild or to abstain from practicing their craft. Some minstrels were retained by lords as jesters who, in some cases, also practiced the art of juggling. Some were women, or women who followed minstrels in their travels. Minstrels throughout Europe also employed trained animals, such as bears. Minstrelsy in Europe died out slowly, having gone nearly extinct by about 1700, though isolated individuals, holding on to tradition, were said to flourish till 19th century.

Similarly the innumerable stories of King Arthur and the Knights of the Round Table deals with the romantic adventures of heroic knights who spent their lives in rescuing damsels in distress and destroying the wicked. These stories have been both entertaining and ethical in essence.

Sundiata, the epic of the Lion King of Africa and tales of the legendary hero Cuchulain, have entertained readers from time to time. The story of Sundiata is primarily known through oral tradition. The epic itself also provided a loose base for Disney's The Lion King. Sundiata have recently gained recognition as an important demonstration of Africa’s rich cultural heritage and as legitimate literary construction. Sundiata Keita established his capital at his home village of Niani, Mali, near the present-day Malian border with Guinea. Though he was a Muslim,
Sundiata also exploited local religion, building a reputation for himself as a man of powerful magic. Sundiata was not an absolute monarch. Though he probably wielded popular authority, the Mali Empire was reportedly run like a federation, with each tribe having a chief representative at the court. The first tribes were Mandinka clans of Traore, Kamara, Koroma, Konde, and of course Keita. The Gbara of Great Assembly was in charge of checking the Mansa's power, enforcing his edicts among their people, and selecting the successor (usually the Mansa's son, brother or sister's son).

Sundiata Keita died in 1255, probably of drowning. Tradition holds that he died while crossing the Sankarini river, where a shrine remains today. He had three sons who succeeded him to the throne of the Mali Empire: Mansa Wali Keita, Ouati Keita and Khalifa Keita. The famous West African Brady ruler Mansa Musa is his grandnephew.

Cúchulainn was an Irish mythological hero who appears in the stories of the Ulster Cycle, as well as in Scottish and Manx folklore. The son of the God Lugh and Deichtine, sister of the king of Ulster, he was originally named Sétanta. He was better-known as a child after he killed Culann's fierce guard-dog in self-defence, and offered to take its place until a replacement could be reared. At the age of seventeen he defended Ulster single-handedly against the armies of queen Medb of Connacht in the epic Táin Bó Cúailnge, translated, The Cattle Raid of Cooley. It was prophesied that his great deeds would give him everlasting fame, but that his life would be
short. In this he has been compared to the Greek hero, Achilles. He is known for his terrifying battle frenzy or riastrad, in which he becomes an unrecognizable monster who knows neither friend nor foe. He fights from his chariot, driven by his loyal charioteer Láeg, and drawn by his horses, Liath Macha and Dub Sainglend. In more modern times, Cúchulainn is often referred to as the Hound of Ulster.

Oriental tales and epics like The Ramayana and The Mahabharata, The Jataka Tales of Buddhist origin, The Arabian Nights and even The Panchatantra have through the ages have been a source of learning and entertainment. Ramayana in Sanskrit meaning Way of Rama was probably written by Valmīki in the 3rd century BC, with the beginning and possibly the ending added later. The Ramayana tells of the birth and education of Rama, a prince of the Ishvaku clan and the seventh incarnation of the Lord Vishnu. Displaced as rightful heir to his father's throne, Rama goes into exile, accompanied by Sita and by his brother Lakshmana. Sita is carried off by the demon king Ravana. With the aid of the monkey general Hanuman and an army of monkeys and bears, Rama, after a long search, slays Ravana and rescues Sita. Rama regains his throne and rules wisely. In the probable addition, Sita is accused of rumors of adultery during her captivity. Although innocent, she bears Rama's twin sons in exile, sheltered by the hermit Valmiki. The grand epic concludes with the happy reunion of Rama and Sita.

The Mahabharata translated from Sanskrit, meaning 'The Great Epic of the Bharata Dynasty', is longer of the two great epic poems of ancient India. Although
both are basically secular works, The Mahabharata and The Ramayana are ritually recited and are thought to confer religious merit on the hearers. The Mahabharata is an amazing tale full of drama, scheming, jealousy, human foibles and failings. The legendary author of the epic is called Vyasa, (meaning ‘compiler’)

The central theme of The Mahabharata was the contest between two noble families, the Pandavas and their immediate cousins the Kauravas, for possession of a kingdom in northern India. The most important segment of the poem is The Bhagavad-Gita, a metaphysical dialogue between Lord Krishna, and the Pandava hero Arjuna on the meaning of life. The Mahabharata was composed around 400 BC and received numerous additions until about AD 400. It is divided into 18 books containing altogether about 200,000 lines of verse interspersed with short prose passages.

Jataka (Sanskrit for “Birth”), was a series of stories about the previous lives of Buddha, the founder of Buddhism, because Buddhism accepted the doctrine of rebirth, it is assumed that the Buddha progressed toward his enlightenment through many preceding existences. According to early Buddhist doctrine, as part of his final enlightenment, the Buddha gained knowledge of all his former lives. Jatakas, frequently originating from the Buddha himself, tell the stories of these lives, presenting the Buddha in various existences—for example, as a prince, a god, and even a deer. Five hundred forty-seven such stories are contained in the early canon of Buddhism known as the Tipitaka, and illustrations of the stories are found as
sculptures in the Buddhist temples. The Jatakas also relate the meeting of another Buddhist figure, the so-called future Buddha, then called Sumedha. In another famous tale, the Buddha comes upon a hungry tigress and her starving cubs and sacrifices himself to feed them. Despite inconsistencies such as the immense lapse of time that was supposed to separate such events from the Buddha's own day, all Jatakas reflect life in early India. Most serve as parables for Buddhist readers, using the Buddha's past lives to instruct the laity, or those outside the Sangha (monastic community), about moral virtue and the law of karma (habit or action).

The five hundred or more Jataka tales are as familiar in India as Aesop's are in the West, and enjoyed for the common sense and consideration for others they illustrate. Jataka means "birth story." These are stories which chronicle the former incarnations of the hero, a Bodhisattva or Buddha-to-be, from the time he resolved to "live to benefit the world" until he became enlightened. Since he had made his vow of compassion ninety-one aeons ago, these tales describe incidents in both animal and human incarnations. Some relate the mistakes he made and point out the lessons learned; others dwell on acts of kindness and wisdom which, while furthering his attainment of the Virtues (Paramitas), helped and ennobled all those about him [cf. "The Paramitas and the Exalted Eightfold Path," Fountain-Source of Occultism by G. de Purucker, pp. 43-53].

Paramita means "to go beyond," and implies that through spiritual effort one is able to leave this world's suffering and illusion and to cross over to the "other shore" of
spiritual awareness. The Paramitas are one of the world's noblest codes of conduct, practical guidelines for everyone who would improve his life, be he householder or monk.

One story tells of the Bodhisattva being born as a Banyan deer in the forest of Kosala, whose king hunted deer every day with his friends in the forest, often riding through carefully planted fields in the chase. The farmers in exasperation enclosed an area where the king could hunt without destroying their crops. Inside this area the deer agreed that, rather than having many injured and many more frightened each day, one deer would be selected by lot for the royal hunt. This worked well until the lot fell to a mother with a newborn fawn. Distressed, she asked if some other deer would take her place so that the life of her fawn might be spared. No one volunteered until the Banyan, king of the deer, came forward and himself took her place.

When the king arrived and saw the noble beast standing before him, he drew his bow with delight. The deer, unflinching, showed no fear, its eyes steady and full of love. The king's arm trembled. For the first time in his life he felt for a deer, recognizing its feelings and its courage. Lowering his bow he said, "Forgive me, Noble Beast, I grant you your life."

The Banyan deer replied,

"Your Majesty, though you grant immunity to me, what is to happen to my herd?"
The king was moved. "I grant them their lives. From now throughout my kingdom there shall be no more killing of any beast of the forest, bird of the air, or fish of the water!". (World Spiritual Traditions Menu, 3)

So it was that the Buddha-to-be, when incarnated as a deer, established the king and his kingdom of Kosala in the practice of virtue.

Another story is that of The Demon with Matted Hair. Once upon a time, when Brahmadatta was King of Benares, the Bodhisattva was born as the son of the king's first wife. People rejoiced and prophets announced that the child would become famous throughout India for his skill with the "five weapons" bow, spear, sword, club, and shield. Hearing this, the king named his son Prince of the Five Weapons and, when the child had attained sixteen years, sent him to a far-famed teacher to learn their use. This he did, becoming so proficient that he was given the five weapons as a reward. Armed and confident he set out to return to Benares. He came to a thick forest where travelers warned him against a demon with matted hair that kills everyone he sees. But the Buddha-to-be was fearless and continued on into the heart of the forest. Sure enough, there stood the terrible demon who "made himself tall as a palm tree; his head was the size of a pagoda, his eyes as big as saucers," with two great tusks protruding from his hawk-like face.

"Stop!" shouted the demon. "I want you for breakfast." (World Spiritual Traditions Menu, 3)
The prince did stop to fit his bow, and he shot an arrow straight at the demon's heart. The arrow, alas, stuck in his matted hair. Not deterred, he shot again, and yet again. Fifty times he shot and fifty arrows stuck in the demon's matted hair. He drew his sword, it stuck too. He attacked with his spear. He swung his club. Then he addressed the demon,

"I am Prince of the Five Weapons. Today I am going to pound you and grind you to powder!". (World Spiritual Traditions Menu, 3)

with a mighty shout he leapt at the monster; hit him with his right fist, then with his left. He kicked him with one foot, then with the other, and finally with all his might he butted him with his head all successively stuck in the demon's matted hair!

Thus the young prince was

"five times snared, caught fast in five places; hanging suspended; yet he felt no fear was not even nervous." "Strange," thought the demon, "here is a noble man! More than man is he! Never such a one have I seen!"

And he asked aloud: "Why are you not frightened to death?"

"Why should I fear?" answered the prince. "In one life a man can die but once. Besides in my belly is a thunderbolt; if you eat me, it will tear you to pieces." (To Buddhists, a thunderbolt signifies spiritual knowledge.)
Hearing this, the demon was frightened to death himself, and let the prince go, saying: "Young Sir, you are a lion of a man. I set you free." (World Spiritual Traditions Menu, 3)

And so the prince departed -- after he had explained to the demon what would be the result if he persisted in evil, and the benefits of the five virtues. When he reached Benares he was royally welcomed, and later became king, ruling with righteousness, giving alms and doing good deeds.

This story of the Demon with Matted Hair is so unusual, yet so reminiscent of an episode in the Uncle Remus tale of Brer Rabbit that one commentator believes it was carried by Buddhists from India to South Africa and transported via slave ships to the New World. Told to children on the plantations, it was written down by J. C. Harris. The episode tells how Brer Fox, annoyed with Brer Rabbit, "fit up a contrapshun, what he calls Tar Baby." Brer Rabbit passed the time of day with Tar Baby but, annoyed at its obstinate silence, hit it with his right fist, then his left, kicked it with both his feet and butted it with his head, each of which successively stuck in the "contrapshun."

This five-point attack on Tar Baby and the Demon with Matted Hair is obviously symbolic. In India rabbits have their likeness seen on the face of the moon, and it is generally believed that an eclipse of the moon occurs when it is "almost swallowed up" by a demon with matted hair!
In our Jataka tale the Prince of the Five Weapons is an incarnation of the Buddha-to-be, yet in an earlier incarnation this same Bodhisattva as a misguided, naked, matted hair ascetic learned firsthand the worthlessness and peril of the solitary path that asceticism which seeks spiritual advancement by concentrating on self and undergoing exaggerated austerities.

Philosophically, the matted hair demon characterizes the passivity, inertia, and ignorance in nature and in ourselves which must be conquered and transmuted; symbolizes also the precosmic Darkness, the Chaos before creation, before the kingdoms of lives were arranged into the orderly and harmoniously functioning Cosmos.

Customs may vary with the passing of time but they have had an immense influence on society and story tellers throughout. Stories have strongly moulded children into good individuals. Undeniably, story telling has instilled a great moral force both in the young and the old.

In the early times Parables played a major part in educating the masses. The New Testament makes an extensive use of Parables. In the New Testament signifies a short, fictitious narrative, designed to illuminate a spiritual truth. It has been used similarly by later writers to convey a moral point. Jesus often used spiritually significant fictional narratives, called Parables, to illustrate his teachings. Some biblical scholars believe that these parables, often stories about simple, everyday events, constitute a distinct literary form. In the Parable of the Sower, Jesus tells a story
about seeds scattered on the ground and left to grow. He later reveals that the scattered seeds represent the people who hear God’s message.

There is evidence that early Christian prophets used stories in their preaching, but not much is known. In Judges 9:7, of The Bible, Johan tells the people of Shechem a tale to point out the wickedness of their rituals. In the New Testament Jesus Christ used the parable form in his teaching to enlighten his naïve audience. Story telling remains still a part of Christian services. Bible stories narrated in Sunday schools have had a greater impact on the youngsters through the ages.

Folktales played a vital role to inculcate cultural values to the younger generation. Folktales, took birth from the various kinds of narrative prose literature found in the oral traditions of the world. One of the many forms of folklore was Folktale which were handed down traditionally and committed to memory, folktales are heard and remembered. These were subject to various alterations in the course of retellings. As they are diffused, some folktales may pass in and out of written literature as in the case of the Rip Van Winkle while some stories of literary origin may cross over into oral tradition. The principal kinds of folktales are myths, legends, and Märchen, or fairy tales. In common usage, these terms are interchangeable; they refer to any highly imaginative concept or narrative and usually fanciful and incredible. To folklorists, however, each of the three (folktales, folklore and fairy tales) represents a distinct form of the folktale. Other forms include animal tales and fables, tall tales, formula tales, jokes and anecdotes, as well as
cante fables. In the early 19th century great interest in folktales was created by the publication of Household Tales in two volumes, (1812-1815 and translated in 1884) by the German philologists Jacob and Wilhelm Grimm (see Grimm Brothers). Their work stimulated writers of many other nations, including the Scottish classicist and folklorist Andrew Lang and the Danish author Hans Christian Andersen, and inspired them to publish and retell similar stories of their own people. The Grimm brothers noted great similarity in themes and characters among German and other European folktales; later folklorists discovered resemblances between European folktales and those of other continents.

Hans Andersen, the Grimm Brothers, Charles Perrault, Joseph Jacobs, Peter Christian Asbjomsen, Jorgen Moe, Andrew Lang, Joel Chandler Harris, Richard Chase and others are famed for having preserved their stories for cultural enrichment.

Hans Christian Andersen was a Danish author and poet, most famous for his fairy tales. Among his best-known stories are The Steadfast Tin Soldier, The Snow Queen, The Little Mermaid, Thumbelina, The Little Match Girl, The Ugly Duckling and The Red Shoes. During Andersen's lifetime he was feted by royalty and acclaimed for having brought joy to children across Europe. His fairy tales have been translated into over 150 languages and continue to be published in millions of copies all over the world and inspired many other works.

It was during 1835 that Andersen published the first installment of his immortal Fairy Tales (Danish: Eventyr). More stories, completing the first volume, were
published in 1836 and 1837. The quality of these stories was not immediately recognized, and they sold poorly. At the same time, Andersen enjoyed more success with two novels: O.T. (1836) and Only a Fiddler. His Specialty book that is still known today was the Ugly Duckling. (1837).

Grimm Brothers, 19th century German scholars mastered philology and folklore. Their names were Jacob Ludwig Karl Grimm (1785-1863) and Wilhelm Karl Grimm (1786-1859). Both brothers were born in Hanau—Jacob on January 4, 1785, and Wilhelm on February 24, 1786 and they were educated at the University of Marburg. Jacob was primarily a scientific philologist, having become interested at the university in medieval literature, and the scientific investigation of language. Wilhelm was more a textual and literary critic. After several years of service in diplomatic and library posts in Kassel, the brothers went in 1830 to the University of Gottingen, where Wilhelm became a librarian and Jacob a lecturer on ancient law, literary history, and philosophy. For political reasons, the brothers returned to Kassel in 1837. In 1841, at the invitation of Frederick William IV of Prussia, they settled in Berlin, where they remained for the rest of their lives as teachers at the university. Wilhelm died December 16, 1859; Jacob died September 20, 1863.

Jacob Grimm’s greatest scientific work is Deutsche Grammatik (German Grammar, 1819), generally considered the foundation of Germanic philology. Hansel and Gretel, the popular fairy tale, deals with treachery and abandonment. When times are hard and food was scarce, Hansel and Gretel are deserted in a dark forest
by their wicked stepmother and poor father. While trying to find their way home, the children encounter a witch who wants to eat them, but Gretel’s quick thinking foils her plan and they return back to their father to live happily forever.

Nineteenth century scholars were unaware of the vast store of African, Native American, and Oceanic lore that existed independently of the Indo-European tradition. Thus, the Grimms postulated a common Indo-European origin for folktales. The German philologist Theodore Benfey as well as the Scottish writer William Clouston believed that stories were diffused by way of travellers migrating east and west from India. Such theories, however, have proven incomplete and inadequate. Nevertheless, such research of these and other scholars greatly stimulated interest in folklore and folktales. More recently, researchers—many of them influenced by the German American anthropologist Franz Boas—have collected and made in-depth studies of tales and lore from every part of the world. Some, following the leads of the Finnish folklorist Antti Aarne and the American folklorist Stith Thompson, have prepared full geographical and historical surveys of all the known variants of widely disseminated tales. Aarne produced a catalog in 1910, which Thompson enlarged and translated in 1928. It classifies the plots of a variety of folktales.

Charles Perrault (12 January 1628 – 16 May 1703) was a French author who laid foundations for a new literary genre, the fairy tale, and whose best known tales include Little Red Riding Hood, Sleeping Beauty, Puss in Boots, Cinderella, Bluebeard. Perrault's most famous stories are still in print today and have been
made into operas, ballets (e.g., Tchaikovsky's Sleeping Beauty), plays, musicals, and films, both live-action and animation.

Perrault was born in Paris to a wealthy bourgeois family, son of Pierre Perrault and Paquette Le Clerc. His brother, Charles attended the best schools and studied law before embarking on a career in government service. He took part in the creation of the Academy of Sciences as well as the restoration of the Academy of Painting. Perrault was appointed its secretary and serving Jean Baptiste Colbert's, finance minister to King Louis XIV. In 1695, when he was 67, he lost his post as secretary. He decided to dedicate himself to his children and published Tales and Stories of the Past with Morals, with the subtitle, Tales of Mother Goose. Its publication made him suddenly widely-known beyond his own circles and marked the beginnings of a new literary genre, the fairy tale. In the tales, he used images from around him, such as and the Chateau Ussé for Sleeping Beauty.

A fairy tale usually deals with fairies, magicians and giants. It is often applied to stories where unusual things happen. It always begins with the phrase 'Long long ago...' or 'Once upon a time ....' The effect is immediate and the reader is transported to an exciting world where only improbable things happen. It carries the reader into a wonderful land of make - believe where the princes rescue beautiful maidens imprisoned in lonely magical towers. A tiny seed becomes a bean stalk and reaches high up into the sky where lives a giant. The characters are introduced, their troubles begin and the excitement mounts up to reach the climax.
The hero or heroine faces a problem that seems almost impossible to solve. Just when the things seem absolutely hopeless, a fairy or a dwarf endowed with some supernatural powers helps them out magically. Obviously such stories end on a happy note of reunion. Examples are the story of Cinderella, The Sleeping Beauty, Snow White and the Seven Dwarfs besides a hundred others.

Joseph Jacobs (29 August 1854 - 30 January 1916) was a literary and Jewish historian. He was a writer for the Jewish Encyclopedia and a notable folklorist, creating several noteworthy collections of fairy tales. Jacobs was born in Sydney. He served as Secretary of the Society of Hebrew Literature from 1878 to 1884, and in 1882 came into prominence as the writer of a series of articles in The Times on the persecution of Jews in Russia. He collected many tales under the name of fairy tales, many of them were unusual tales. Binnorie and Tamlane are prose versions of ballads, The Old Woman and Her Pig is a nursery rhyme, Henny-Penny is a fable, and The Buried Moon has mythical overtones to an extent, unusual in fairy tales.

Andrew Lang (1844-1912), Scottish scholar and man of letters, was born in Selkirk, and educated at the universities of Saint Andrews and Oxford. He was a poet, novelist, and literary critic, and contributor to anthropology. He is now best known as the collector of folk and fairy tales. He is now chiefly known for his publications on folklore, mythology, and religion. Among his poetic works are Ballads and Lyrics of Old France (1872), the narrative poem Helen of Troy (1882), and Grass of
Parnassus (1888). He did extensive anthropological research in folklore and authored such works as Custom and Myth (1884), Myth, Literature, and Religion (2 volumes, 1887), and The Making of Religion (1898). He also adapted fairy tales for children that were published in The Blue Fairy Book (1889) and other volumes titled as Color. As a historian, Lang is best known for his History of Scotland (in 4 volumes, 1900-1907). Lang was also an eminent classical scholar. His prose translations of the ancient Greek epic poems, The Odyssey, in 1879, with S. H. Butcher, and The Iliad, in 1882, with E. J. Myers and Walter Leaf, are among the best ever made.

Joel Chandler Harris (1848-1908), American writer, was famous as the creator of the Uncle Remus Tales. Born in Eatonton, Georgia, Harris worked from 1862 to 1866 on The Countryman, a paper published by a Southern plantation owner. In the 1880's Harris began to publish whimsical, imaginative stories that accurately reproduced local black folktales in authentic language. The stories centered on the character of Uncle Remus, a former slave who served the servant of a Southern family. To entertain the young son, Uncle Remus tells him stories about animals who act like humans, such as Brer Rabbit, Brer Fox, and Brer Bear. With these stories Harris became one of the first American authors to use dialect to evoke a specific time and place. At the same time the tales address and comment on universal human characteristics. They also provide an important record of black oral folktales in the Southeastern United States. The collections containing these stories include Uncle Remus, His Songs and His Sayings (1880), Nights with Uncle Remus (1883),
Free Joe and Other Georgian Sketches (1887), Uncle Remus and His Friends (1892), and Uncle Remus and Brer Rabbit (1906). Other works depicting Southern life include Mingo, and Other Sketches in Black and White (1884), Tales of the Home Folks in Peace and War (1898), and the novels Sister Jane (1896) and Gabriel Tolliver (1902).

Fairies, in folklore, were diminutive supernatural creatures, generally in human form, dwelling in an imaginary region called Fairyland. The term ‘fairy’ is also loosely applied to such beings as brownies, gnomes, elves, nixies, goblins, trolls, dwarfs, pixies, kobolds, banshees, sylphs, sprites, nymphs and undines. Folk imaginations not only conceived of Fairyland as a distinct domain, but also imagine fairies as dwelling in hills, trees, and streams. Moreover the reader began to visualize fairy rings, fairy tables, and fairy steeds in natural objects.

The belief in fairies was an almost universal attribute of early folk culture. In ancient Greek literature the ‘sirens’ in Homer’s Odyssey were looked upon as fairies, and a number of the heroes in his Iliad have fairy lovers in the form of nymphs. The Gandharvas, celestial singers and musicians from Indian myths, who figure in Sanskrit poetry, were fairies, as were the Hathors, or female genii, of ancient Egypt, who appeared at the birth of a child and predicted the child's future.

The traditional characteristics of fairies are depicted in European literature in such works as Shakespeare's A Midsummer Night's Dream and Romeo and Juliet; The Faerie Queene by Edmund Spenser; L’Allegro and Comus by John Milton;
Contes de ma mère l'oye, known in English as Tales of Mother Goose, by Charles Perrault; Kinder-und Hausmärchen, known in English as Grimm's Fairy Tales, Andrew Lang’s, The Blue Fairy Tale Book and The Red Fairy Tale Book; and representative collections of Irish stories such as Fairy Legends and Traditions of the South of Ireland by Thomas Crofton Croker and Irish Fairy Tales by William Butler Yeats. In folklore fairies are generally considered beneficent toward humans beings.

Folk tales are a form of traditional literature that began as an attempt to explain and understand the natural and spiritual world. Until the twelfth century, folk tales made use of oral method.

Some scholars argue that folktales were passed by oral means as a result of migration. With gradual interest, they spread from country to country, through sailors and soldiers, women stolen from their tribes, slaves and band monks and young then on the grand tour, as stated by Sutherland and Arbuthnot. The stories that travelled by land changed a great deal because of the retelling process while those that travelled by sea were more similar in version. Folktales can be categorized into the following kinds:

Cumulative Tales

Talking Beast stories

Drolls or Humorous tales
Realistic stories

Religious stories

Romances

Tales of Magic

‘Cumulative Tales’ deal with action or dialogue progress as the tales continue. Such tales depend upon repetition and rhythm for their effect. The climax is sometimes abrupt and sobering as in The Gingerbread Man. The cumulative tale is a variation of the repetitive tale. In the cumulative tale the action and the dialogue not only repeats but also accumulate. Very often a character repeats an action and records all previous actions in a chant or rhyme. There are many cumulative stories as well as cumulative songs such as I Know an Old Woman Who Swallowed a Fly. Again, 'cumulative' is a difficult word for small children to pronounce so the alternative term suggested is 'Add and Repeat Story'.

A cumulative tale is introduced when the children understand a repetitive tale. Children will probably identify it as a Repeat story. Caldecott, Randolph’s, The House that Jack Built is a good example. The Caldecott illustrations are superb, but other illustrators have also done a good job with such cumulative nursery rhyme’s Emberley, Barbara’s Drummer Hoff, Galdone Paul’s The Gingerbread Boy, Hogrogian’s Nonny One Fine Day, The Old Woman and Her Pig, and The Little Old Lady Who Was Not Afraid of Anything.
‘Talking Beast Stories’ are narratives in which animals and creatures talk just as humans do. Generally they teach a lesson such as the rewards of courage, ingenuity and independence. The characters are good and entertaining due to their lively nature as shown in television. Children enjoy the exaggerated characterization of human beings in the animals. Some of them are Puss in Boots, Three little Pigs, and The Three Billy Goats Gruff apart from several others.

‘Drolls or Humorous Tales’ are short comical sketches that originated during the Puritan Interregnum in England. With the closure of the theatres, actors were left without any way of plying their art. Borrowing scenes from well-known plays of the Elizabethan theatre, they added dancing and other entertainments and performed these, sometimes illegally, to make money. Francis Kirkman's The Wits, or Sport Upon Sport, 1662, is a collection of twenty-seven drolls. Three were adapted from Shakespeare: Bottom the Weaver from A Midsummer Night's Dream, the gravedigger's scene from Hamlet, and a collection of scenes involving Falstaff called The Bouncing Knight. Along with the popularity of the source play, material for drolls was generally chosen for physical humor or for wit. A typical droll presented a subplot from John Marston's The Dutch Courtesan: wherein a greedy vintner is gullied and robbed by a deranged gallant. Just under half of the drolls in Kirkman's book are adapted from the work of Beaumont and Fletcher. Among the drolls taken from those authors are Forc'd Valour, the title plot from The Humorous Lieutenant, The Stallion from the scenes in the male brothel in The Custom of the
Country, and the Taunting of Pharamond from Philaster. The prominence of Beaumont and Fletcher in this collection prefigures their dominance of the early Restoration stage.

The character of Clause, the King of the Beggars appears as a character in the memoirs of Bampfylde Moore Carew. An extract from Diphilo and Granida, a two-handed droll from The Wits, was recorded in a play text from Keynsham, Somerset, in the early twentieth century. Actor Robert Cox was perhaps the most well-known of the Droll performers. The term droll has also come to be applied as puppet shows and a type of light, satiric verse.

Realistic Stories are stories that are based upon true stories, which are actually true, or could realistically happen. A realistic story is something that has happened, like a family tradition, or a bad accident.

Religious stories are a set of stories, symbols, beliefs and practices, often with a supernatural quality, that give meaning to the one's experiences through reference to an ultimate power or reality. It may be expressed through prayer, ritual, meditation, music and art, among other things. It may focus on specific, supernatural, metaphysical, and moral claims about reality (the cosmos, and human nature) which may adhere to a set of religious laws, ethics, and a particular lifestyle. Religion also encompasses ancestral or cultural traditions, writings, history, and mythology, as well as personal faith and religious experience. Stories based on the religious beliefs such as the protagonist being projected as a superman whose duty is to
come to the rescue of the suffering fellowmen and restore with peace and happiness. Some of the noteworthy examples are that of Buddha and Jesus Christ the mythical heroes of yore.

Romances are tales wherein adversity separate lovers and the ingredients used often are enchantment, magic spells, charms and potions. Characters are usually stereotypes. Romance novel was developed in Western culture, mainly in English-speaking countries. Novels in this genre place primarily focus on amorous relationship between two people that ultimately demands an emotionally satisfying and optimistic ending. Through the late 20th and early 21st centuries these novels are commercially of two main varieties: category romances, which are shorter books with a one-month shelf-life; and single-title romances which are generally lengthy with a longer shelf-life. A romance novel can therefore fall into one of the subgenres.

One of the earliest romance novels was Samuel Richardson's novel Pamela, or Virtue Rewarded, (1740) which was revolutionary. It focused almost entirely on courtship and did so from the perspective of a female protagonist. In the next century, Jane Austen expanded the genre, and her Pride and Prejudice is often considered the epitome of the genre. She inspired Georgette Heyer, who introduced historical romances in 1921. A decade later, British company Mills and Boon began releasing the first category romance novels.
Tales of Magic are folktales, commonly referred to as fairytales. Against a background of magic, supernatural elements like witches, wizards, monsters, dragons, magic wands and enchanted forests the reader is thrown into a willing suspension of disbelief. Set in a highly supernatural ambience, the reader is snatched away from reality to move about at will in a world of enchantment. Aladdin And The Wonderful Lamp belongs to a collection of stories, known in English, also called as Thousand and One Nights.

The evolution of technology has also changed the tools available to storytellers. Hieroglyphics thought to have been the first form of narrative through primitive symbols, were meaningful, and used in ancient Greece. Ephemeral media such as sand, leaves and the carved trunks of living trees and caves have also been used to record stories through pictures or writing on the cave walls. With the advent of writing and through stories were recorded, transcribed and dissipated over wide regions of the world. Stories have been carved, scratched, painted, printed or inked onto wood or bamboo, ivory and other forms like pottery, clay tablets, stone palm-leaf, books, parchment, bark cloth, paper, silk, canvas and other textiles, recorded on film and stored electronically in the digital form. Complex forms of tattooing also represent stories with information about genealogy, affiliation, and social status.

Traditionally oral stories were passed from generation to generation and survived solely in memory. With written media, the mode of narration has also
changed. Now-a-days the glossy work of film industry is built upon a foundation of sophisticated multimedia story telling. There are many kinds of stories such as fables, parables, myths, legends. Stories abound in such moods as humorous, inspirational, didactic or educative, terrifying, tragic and romantic. Moral stories told by wise men of wide learning and experience like Solomon, Naseeruddin, Birbal, and Thennali Raman have been a blessing to posterity. Stories like King Vikram and the Vampire have entertained the young and he old alike through the times.

A fable is a succinct story, in prose or verse, that features animals, plants, inanimate objects, or forces of nature which are anthropomorphized (given human qualities), and that illustrates a moral lesson, which may at the end be expressed explicitly in a pithy maxim. The word "fable" comes from the Latin "fabula" (a "story"), itself derived from "fari" ("to speak") with the -ula suffix that signifies "little": hence, a "little story". An author of fables is termed a "fabulist," and the word "fabulous," strictly speaking, "pertains to a fable or fables." In recent decades, however, "fabulous" has come frequently to be used in the quite different meaning of "excellent" or "outstanding"

The French fabulist Jean Le Fontaine defines the fable as follows:

A fable consists of two parts, which might be termed body and soul; the story being the body and the moral soul.
According to The Random House Dictionary of the English Language, a short fable

"to teach a moral; often with animals or inanimate objects as characters; an apologue" 21

The Advanced Learners' Dictionary of Current English defines the fable as,

"A short story, especially one with animals for the character and with a moral" 20

It will be noted that all the definitions imply that:

(i) The fable is a short narrative; stress is laid on its brevity.

(ii) Animals, birds, inanimate and sometimes human beings and supernatural beings are also used as characters. These are all endowed with the speech of human beings.

(iii) The fable is followed by a moral lesson.

In modern times, the fable has been much trivialized. Yet it has also been fully adapted to suit modern adult literature. Hundreds of fables were composed in ancient India during the first millennium BC as stories within stories. These included Vishnu Sharma's Panchatantra, The Hitopadesha, Vikram and the Vampire and Syntipas Seven Wise Masters, which were all collections of fables later to gain universal popularity. Earlier Indian epics such as Valmiki's Ramayana and
Vyasa’s **Mahabharata** also contain fables within the main story, as sub-plots. Some scholars have argued that these fables were influenced by Greek and Eastern fabulists.

Syntipas (the Greek form of Sindibad or Sendabar) was an Indian philosopher and writer supposed to have lived around 100 BC, and the reputed author of a collection of tales known generally in Europe as **The Story of the Seven Wise Masters**. The main outline is the same in the different versions, although they vary in detail and include different stories.

Fables dated back to the medieval times became part of European literature. During the 17th century, the French fabulist Jean de Le Fontaine (1621-1695) saw the soul of the fable in the moral – a rule or behaviour. Starting with the Aesopian pattern, La Fontaine set out to satirize the court, the church, the rising bourgeois, indeed the entire human scene of his time. His model was subsequently followed by Poland’s Ignacy Krasicki (1735-1801) and Russia’s Ivan Krylov (1769-1844).

Ignacy Krasicki, was Poland’s leading Enlightenment Poet ("the Prince of Poets"). Krasicki was born in Dubiecko, on southern Poland’s San River, into a family bearing the title of Count of the Holy Roman Empire. He was related to the most illustrious families in the Polish-Lithuanian Commonwealth and spent his childhood surrounded with the love and solicitude of his own family.

In 1772, as a result of the First Partition, instigated by Prussia’s King Frederick II, Krasicki became a Prussian subject. His Literary production emerges with Fables
and Parables (1779). Krasicki, the leading representative of Polish classicism, debuted with the strophe-hymn Sacred Love of the Beloved Country. He wrote the first modern Polish novel, The Adventures of Nicholas Experience, (1776). He synthesised all the varieties of the Polish Enlightenment Novel: the socio-satirical, the adventure, the Utopian and the didactic novel.

The most enduring literary monument of the Polish Enlightenment is Krasicki's fables are Fables and Parables, 1779 and New Fables, published posthumously, 1802. He also published, in 1781, a two-volume encyclopaedia. He translated, into Polish, Plutarch, Ossian, fragments of Dante's Divine Comedy, and works by Anacreon, Boileau, Hesiod and Theocritus; and he wrote an essay entitled On the Translation of Books.

Ivan Andreyevich Krylov was a Russian writer of fables in the tradition of Aesop and La Fontaine. Krylov satirized social and individual drawbacks in the guise of beasts and produced 203 fables in nine books. He was one of the great representatives of the Age of Reason. His writings appeared in a period marked by an increasingly repressive rule in Russia.

Heaven save you from a foolish friend; The too officious fool is worse than any foe. ('Hermit and Bear' in Fables, 1809)

Krylov was born in a provincial town near St. Petersburg to an impoverished family. He became the center of a small intellectual circle in St. Petersburg. From 1789 to 1793 he edited with Nikolai I. Novikov and Alexander N. Radishchev a
satirical magazine 'Pochva Dukhov'. It published social commentary in the guise of letters written by figures from the underworld and that brewed up troubles with the censor. Krylov's own contributions include *Kaib: An Oriental Tale*, which depicts the inadequacies of autocracy, and the *Eulogy to the Memory of My Grandfather*, a satire in the best spirit of Enlightenment.

He travelled widely and experienced some hard periods, which made him more reluctant to express his opinions openly. Only two plays, a comedy *The Pie* and a mock tragedy *Trumpe* can be included this period. He tutored at the country estate of a patron and served as a governor's secretary in 1801-02. After 1801 he lived in Moscow for five years and then returned to St. Petersburg. In 1806 he wrote two successful plays, *The Fashion Shop* and *A Lesson to the Daughters*. In 1805 he started to translate the fables of Jean de La Fontaine, but soon found that he could write fables of his own. He published his first collection of fables in 1809, devoting himself entirely to that genre. Once his books gained favour with the imperial family, he earned a post in the St. Petersburg public library, where he worked for 30 years as a librarian.

Krylov's animal fables are a blend of naturalistic characterization of the animal with an allegorical portrayal of basic human types. Some of his tales dealt with the Napoleonic wars, such as *Wolf in Dogs kennel* and *Friendship of Dogs* – The first fable insinuated Bonaparte as the wolf. In the latter story, two dogs decide to be friends and help each other but they break all promises immediately when a bone is thrown between them.
The fable is one of the most enduring forms of folk literature popularised by modern researchers. These can be found in the literature of almost every country. Aesop’s Fables is the most best-known western fables, which are attributed to the legendary Aesop, who was believed to have been a Greek slave around 550B.C

Brevity is the soul of a perfect fable. The Goose That Laid Golden Eggs has been described in just three sentences:

The first sentence sets the stage thus:

A cottager and his wife had a goose, which lay a golden egg every day.

The second describes what the couple did:

It had a great lump of gold inside it they killed it but to their surprise they found that the goose differed in no respect from the other geese.

The third sentence highlights the moral that:

‘The foolish pair’ thus hoping to become rich, all at once, deprived themselves of the gain of which they were assured day by day.

The Panchatantra is the most widely read and enjoyable of fables in the Indian scenario. There exists two versions of Panchatantra:

(i) Panchatantra by Vishnu Sharma

(ii) Hitopadesha by Narayana Pandita.
The purpose of these two works is to impart moral ethics to the young and old alike. When the animal tale is told with an acknowledged purpose, it becomes a fable. The best known are the great literary collections Aesop’s *Fables* and *Panchatantra*. They are universally accepted because of the moral purpose on one side, and on the other the delight they offer by the presence of animals personified.

It has been the aim of the research scholar to attempt an in-depth analysis of the contribution and ultimate purpose of fables to human society. Further, the researcher desires to lay stress on the fact that under the façade of a naïve, purely imaginative, enjoyable but incredible and unrealistic atmosphere of a childish animal story, there lies embedded layers of physiological, psychological, aesthetic, ethical and spiritual truths that contribute immensely to the renaissance of modern man, tossed mercilessly in a chaotic world.

It must be stated that a comparative study of fables would open our new vistas of investigation. It is therefore proposed by the scholar that a similar analysis would be pursued with reference to the employment of myth and symbolism in children’s literature, as a future scope for study.

The methodology employed in preparing the thesis is as per the sixth edition of *MLA Handbook for Writers of Research Papers*, by Joseph Gibaldi.