CONCLUSION
Avadānas and Jātakas are the most popular Buddhist narratives. Like ancient Indian narratives Buddhist narratives also constitute a number of narrative devices. Narration is a process in which transmission of an idea through a particular medium towards listeners/readers. The origin of this cannot be traced properly. Ancient Indian literary narration begins with oral narration. Same way Jātakas and Avadānas entered into the literary world as oral narratives.

Avadānas and Jātakas can be treated not only as a narrative literature but also a package of variant literary genre. The world wide acceptance of these narratives was the after effect of its strong religious foundation. But it never claimed as a religious work. It highlights the ethical lessons, affinity between human nature relations, philosophical doctrines and also a type of Juvenile literature. Buddhist narratives are an integral part of Indian thought, religion, customs and practices. They portray the realistic life of common people along with animals, birds, small creatures and immovable things. Like Jātakas and Avadānas the treasure of narratives in all over the world flourished along with religious ideals.
The study of narrative devices in Buddhist canonical Avadānas and Jātakas is also fruitful in understanding the narrative methods prevalent in ancient Indian literature along with contemporary narrative experiences. They can be clearly compared with postmodern narrative devices. These narratives exist as a positive vibrant between past, present and future lives. Neglecting all the limitations of language, culture, and availability of written sources regarding Buddhist narratives its prominence and greatness can be revealed only through such research activities.

The sum up of all the readings and new ideas obtained from the research activities are elaborately discussed in the thesis. The following are the major findings from the forgone study.

- Narrative devices in Buddhist narratives can be treated as an idol of postmodern narration. Such narrations can be traced from contemporary literature also. Buddha utilized all the possibilities of narration to create a strong foundation for his ideas through literature. Buddhist narratives are the treasure house of religio-philosophical ideas illustrated by Buddha and his disciples. It is evident that Buddha treated literature as a
tool to spread his ideals. Thus under the shelter of religion literature flourished in variant genres.

- Stories had the ability to capture changes. Especially in the case of folk tales, it undergoes drastic variations with orator, narrator, listener and establisher. Each narration is intermingled with the identities of narrator. Thus Jātaka tales and Avadāna tales undergo variant level of changes. The addition and omission of tales were happened through centuries. The available versions are the filtered one.

- Buddhism originated as an anti- Brahmanic religion. But Buddhist narratives utilized the methods or teachings of Brahmanic and ancient Indian literatures. Vedic gods and goddesses played crucial roles in Buddhist narratives. The episodes from both Rāmāyaṇa and Mahābhārata can be traced from Buddhist narratives like Jātakas and Avadānas. The essence of early Hindu literature can be traced from Buddhist narratives.

- Jātakas and Avadānas are the treasures of stories, which are composed for the purpose of teaching moral virtues and religious ideals to the Buddhist mendicants and common peoples. The studies related to Buddhist
monasteries prove that these narratives were used as a tool of teaching, to develop the personality of monks, nuns, upāsakas and upāsikās.

- The variations seen in the narration of Jātaka tales are due to the time and place of narration. The narrations vary with time. According to Buddhists, Buddha and his ascetic community were interested in wandering. They take shelters only during rainy seasons. At that time they devoted their time to study dharma doctrines and religious ideals. Most of the tales were composed during these times, at variant vihāras. This is evident from the introduction part of the tales. There are mentions of the names of vihāras like Jetavana, Veḷuvana and so on. Certain tales were very long and others are short; this may be the result of time variants. During the intervals of wandering they spend time with common people and upāsakas. There they used to spell short tales with abundant moral values. In the rainy shelters they had get much time to study and preach. At that time long tales with multiple moral ideals were described by the enlightened one.
• Both Jātakas and Avadānas are compilation of tales with divergent characters. Jātakas had got much acceptance all over the world. But others are less popular because of its content and style of narration. The fragments of both can be traced from Piṭaka literature. They undergo drastic changes and reached into current form. Thus these tales move with the reflection of variant centuries.

• A variety of narrative devices can be traced from these tales. Jātaka tales had a systematic structure. It encloses a variety of literary genres. They may be treated as the base of campū, because of its mixture prose and verse style. They had certain similarities with Ākhyāyikas. Later Avadānas were composed in the manner of classical literature.

• Jātaka tales impose all the good virtues and the perfections towards Bodhisattva. They considered him as the supreme one. Avadāna tales give prominence to the mendicant groups and the devotees of Buddha. They visualized the life, good deeds and the preach of variant monks, nuns, upāsakas and upāsikās.
There is an opposite idea in categorizing Avadānas and Jātakas according to Buddhist sects. In the third Buddhist council, Buddhist sects separated into two; the conservative group as Hinayana and the progressive group as Mahayana. Hinayana gave prominence to Buddha but, Mahayana gave prominence to Buddha and other Bodhisattvas. After nirvāṇa there is no further birth of Buddha in Hinayana sects. But in Mahayana after reaching Buddha hood, one should incarnate everywhere in the world and serve the people. Mahayana highlights the concept of Bodhisattva, hence Jātaka may be considered as a Mahayana work. Avadāna gave prominence to the pre- nirvāṇa state; hence they are treated for mostly Buddhist disciples; who were in the path of Buddha hood. Thus Avadāna tales can be treated as Hinayana work. It may be acceptable only to certain extent. Religious and philosophical ideals of both sects can be traced from these literatures.

Narrative devices seen in Jātakas and Avadānas can be classified into two parts. One is the direct narration i.e., external narrative devices, other one is indepth
narration i.e., internal narrative devices. External narrative devices can be traced from the outlook of the tale. It is mainly consisted of structure of the tale, title, variant literary forms like verses, long tales, fairy tales, fables, parables, comics, epic fragments, mythological elements and magical tales. Internal narrative devices mainly are consisted of the time and space of narration, quotations, linguistic peculiarities and variant narrators like first person- second person- third person, flash back episodes, side story and also enigmatic method of narrations. These narrative devices help to interpret our life experiences.

- Religious and philosophical elements are enigmatically narrated in these tales. It includes the narration of Buddhist perfections, four noble truths, eight paths and universal aspects of Buddhism.

- External narrative devices enclose the ancient Indian mythological elements. Buddha utilized the possibility of retelling mythical elements with variant tone and tenor. A number of mythical characters and incidents were intermingled with Jātakas and Avadānas.
Retelling of Indian epic is considered to be the prominent narration in these narratives. This type of interpretations increase the popularity of the tales but it questions certain cultural values.

Jātaka tales do not possess a uniform nature. They portray Bodhisattva as a central hero, secondary hero and sometimes a spectator only. Thus variant outlook of tales can be traced out from these tales.

Buddhist saṅgha employs all the strata of society. People with different cast and creed joined in the mendicant groups. They were from various backgrounds and were familiar with variant literary forms. Merchants, artisans, workers, ascetics and warriors were the monks. They tried to provide religious tone to their popular tales, ballads, heroic legends and myths. They composed all the narrative types to these tales with an intension of capturing the minds of the audience.

‘Experience makes man perfect’ is the statement with a clear vision in Buddhist narratives. Both Avadānas and Jātakas demonstrate the experiences of Gautama. Jātaka tales deeply focus the early life experiences of Gautama, while Avadāna focuses the heroic deeds of Buddhist
disciples through various lives and his efforts to attain Buddha hood. The interpretation of these experiences with elegant narrative devices makes the text more popular all over the world. Thus for an attentive reader the Avadānas and Jātakas provide a vast treasure of narrative devices.

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