CHAPTER-V

ENIGMATIC METHOD OF NARRATION IN AVADĀNAS AND JĀTAKAS
Enigmatic method of narration can be considered as an internal narrative device. It is a type of deep narration, which deeply conveys a particular idea with a significant literary style. The word ‘enigmatic’ means ‘a peripheral meaning of morality’ or ‘not clear to understand’. A variant number of prophetic texts are composed using this device. Therefore their meaning has been doubtful for many decades. This literary device can be considered as a comprehensive metaphor. Early canonical texts elaborately utilize this method to convey the complex ideas and concepts for all stratum of society. It is the moral instruction through amusement.

Buddhism also utilized this device to propagate the ideas of dharma doctrine. Piṭaka texts and later Buddhist narratives enigmatically explained the ideals of pāramita and their results. Among Buddhist narratives Jātakas are the vast treasure of enigmatic illustrations. Avadānas are not provided much importance to enigmatic narration. These are said to have been composed either by the Buddha or his followers, for the purpose of conveying ethical lessons. The interpretation of

\[\text{The } \text{VinayaPiṭak and Majjhimanikāya} \text{ employed the description of Buddhist pāramitas.}\]
religious doctrines and dharma ideals can be traced out from enigmatic description of narratives.

Level of Enigmatic Narration

Enigmatic method of narration is an interpreting style of meaning. It had various levels like spiritual, moral and anagogical sense. These meanings are parallel to literary sense and can be considered as a type of symbolic interpretation of ideals. They also highlight religious and ethical virtues; which are hidden in literal aspects. In certain narratives, enigmatic attitude can be traced by the reader/listener and those cannot be identified by the composer himself. Majority of enigmatic narrations were systematically planned and were the consequence of religious activities.

Generally enigmatic narration may be happened through various stages. They are interpretation of past events; the narration of literary parts, interpretation of present affair, moral and ethical elements, connecting both past and present happenings and anagogical statements as future elements. The Jātaka tale is narrated through this method. This method of narration can be explain through various techniques like description of nature along with the interpretation of animals,
plants and non-living elements like ship, description of pilgrimage, social satire, visualization of dreams etc.

**Enigmatic Narration through symbols**

Enigmatic narration of a plot helps to reinterpret the tales along with its psychoanalytical representations. It provides the lifeless objects as well as animal creatures with the ability to speak, think and feel. This type of moralistic presentation deeply influences the human minds. The religious and philosophical symbols had a prominent place among the enigmatic narration. In most of the tales the bodhi tree represents the path of enlightenment; the animals described in Jātaka tales represent the wicked human beings, Buddha himself as the master, who persuades the wicked ones to follow the path of dharma. This symbolic narration influenced the art and culture to a great extent. The pictorial language of Buddhist monuments and ideals conveys the enigmatic meaning.

Jātaka tales employ various displays of times, situations and ethical behaviors. Narration had undergone timely changes. Both Avadānas and Jātakas employ symbolic narrations of Bodhisattva who had got worldwide acceptance, and they
mainly symbolize foot prints, umbrella, adoring disciplines and trees. This can be traced from the paintings and sculptures of Ajanta caves and Sañchi.

Jātaka and Avadāna tales portray characters and events, which symbolically represent the Buddhist ideals and religious doctrines. The sufferings of human life and their solutions are enigmatically described in the mode of animal fables and the like. Each animal or any other creature indirectly represents the human beings, who suffered with the discrimination of cast and creed, bad customs and superstitions.

**Enigmatic Narration in Jātaka and Avadāna Tales.**

Jātaka tales are considered to be the culmination of a series of generations of Buddhist individuals. Each of the tales highlights particular religious ideals, with strong moral statements. These are called enigmatic, because it had an outer cover of common tales with a core of religious/moral explanations. These methods of narrations molded the commonsense of listeners/ readers. The plot of Jātaka tales consists of the embodied merits of chastity, trust, modesty, patience and moderation. This method of narration can be treated as a philosophical and religious device to understand
the secondary meaning of a particular tale. It highlights the secrets of human life, secrets of birth and death, introduction of heavenly world along with various philosophical aspects like pāramitas and dharma doctrine. Along with this philosophical quality, moral principles, ethical lessons, symbols, key figures and description of events are the main characteristics of enigmatic narration of Jātaka Tales. These tales enclose chain of events, which are continuous and parallel. These tales impose the human and ascetic qualities on animals; all are searching for mokṣa doctrine. These tales help to find out the answers for various questions related to life after death, different worlds, the truth behind death and the like. It highlights the emotions of love and compassion. These tales put forward various examples for self-sacrifice, endowments, non-violence, winning over anger, sufferings and so on. To distinguish internally intermingled ideals with the outer frame of stories are quite easy. In these tales individual figures from myths and legends were the carrier of Buddhist doctrines. It changes the identity of mythical figures. Inherent meaning of experiences and events played a vital role in the tales. The ultimate aim of these tales are to direct the people
towards nirvana. For acquiring nirvana, one should achieve Buddhahood, which will get only by practicing pāramitas.

Avadāna tales are also treated as moral and religious tales to develop Buddhist ideals. In this, Buddhist disciples played the role of central character. They follow the paths of Gautama to attain Buddhahood. These tales provide a devotional attitude towards Buddha. Most of the Avadānas had great similarity with Jātaka tales. In certain occasion same plot is used to interpret the ideals, but repetition does not decrease the level of appreciation. Avadāna tales are also associated with enigmatic narrative modes. It also had the same purpose of Jātaka tales to inculcate moral ideas in the society with Buddhist ideals. For the same Avadāna tales also utilize the possibilities of enigmatic narrations.

**Illustration of Pāramitas in Jātaka and Avadāna**

Pāramitas are the most prominent religious ideals described in Jātakas and Avadānas. Jātaka tales enclose a number of enigmatic narrations of pāramitas. The doctrine of pāramitas plays no part in the older works. These are the qualities ascribed for the birth of a particular Buddha. The Jātaka tales

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on the basis of these ten perfections are the qualities of Buddha acquired through various births.

Gautama Buddha treated the perfection of dāna as the ultimate quality for reaching Buddhahood. Jātaka tales employ a number of tales with the description of generosity. These tales illustrate generosity with different dimensions, like gift of the body, self-sacrifice and renunciation of body. Varieties of themes are utilized here to demonstrate the quality. Majority of tales are straight narrations. While observing it is evident that, this dāna perfection is corresponding to the dharma doctrines. The other Buddhist perfections are also intermingled. All these come across the Jātaka tales.

The Jātaka tales explain the pāramitas that are traced out from the tales like VessantaraJātaka3 (द्वास्मा), LomahamsaJātaka4 (समचित्तता), MūgapakkhaJātaka5 (अधिष्ठान), EkarājaJātaka6 (मेला), MahāsutasomaJātaka7 (सत्यं), VāḍiyaJātaka8 (क्षमा),

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4 ibid.I.94.
5 ibid.VI.538.
6 ibid. III.303.
7 ibid.VI. 537.
8 ibid. III.313.
TuṇḍilaJātaka\(^9\) (चौरे), JanakaJātaka\(^{10}\) (प्रजा), SutasomaJātaka\(^{11}\) (परित्यागम्), SanghapālaJātaka\(^{12}\) (शील) etc.

VessantaraJātaka indicates the quality of dāna doctrine in many ways. A Brahmin came in the court of Saṅjaya and requested for an elephant, that was war equipment of prince Vessantara. Discarding the protest of the whole court, he supplied the elephant. But later on he was banned by the king from the country. Along with his wife and children he went to the forest. At that forest a Brahmin begged him for his children. He was willing to do so. Later Śakra disguised as an old man requested his wife as alms. He gave her to the Brahmin. Thus he proved the prominence of dānapāramita in life. Śakra and other gods from heaven reached on earth and praised Vessantara as future Buddha. This is a model for a man with the virtue of dāna who completed the previous stages of Buddhahood.

LomahamsaJātaka depicts the quality of samacittatā. In this tale Bodhisattva appeared as a human being and he had

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\(^9\)\textit{ibid.} III.388.
\(^{10}\)\textit{ibid.} VI. 539.
\(^{11}\)\textit{ibid.} VI.525.
\(^{12}\)\textit{ibid.} VI.524.
committed many immoral activities. Among them twelve are very serious, it includes the laugh at pratyekabuddhas. For these mistakes he had to suffer a lot. He had send to the cremation place, there he spend his life with bones and skulls. Bodhisattva admits his mistakes and accepted the penalties. A section of the society praised him for doing such actions. Certain people blamed him for these useless actions. Hearing the praises and blaming he maintains a constant state. This constant state was the doctrine of samacittatā. This tale enigmatically describes the fulfillment of the doctrine of samacittatā.

*MukhapakkhaJātaka* describes the importance of Buddhist perfectionadhiṣṭhāna. The name of the tale indicates the lineage of king Kāśi. In this tale importance of dāna is described along with adhiṣṭhāna. The king and his wife Candra conducted dāna for a child. Bodhisattva took birth as their child, Temiya. He was not ready to follow the path of his predecessors, as a ruler. He does not like the crime and punishment system of the country. He knew his future and past, in early birth he punished many culprits, because of that he suffered a lot in hell. So he wished to detach from royal
life. For this he acted as a dumb and mentally retarded. The king was unhappy with his son. He called his charioteer and ordered him to kill Temiya. When they reached the cremation place Temiya revealed the fact that he was normal and wishes to follow asceticism. The king came to know all these facts; he visited his son along with Candra. Temiya advised his father about the result of good deeds. The king realized his mistakes and he gave him permission to follow ascetic life. This tale focuses the systematic practice of good deeds. Temiya is the idol of practicing the perfection of adhisţhāna. This particular tale enigmatically narrates the Buddhist perfection of adhisţhāna.

EkarājāLātaka describes the Buddhist perfection of maitri. In this tale Bodhisattva takes birth as king Ekarāja. He was a virtuous king. But the minister of Kosaladisliked Ekarāja. So the minister persuaded the king Dabbamalla to attack the kingdom of Ekarāja. The people of Ekarāja were very calm, humple and intelligent, they were not interested in war. Depending the words of his minister Dabbamalla conquered the kingdom of Ekarāja. The king was deeply injured and tied him on a tree. Next day Dabbamalla reached the same place to
watch the last moments of the king. There he saw the king who was meditating. He asked the king how he escaped. Then the king explained the virtue of maitrī along with the doctrine of dāna. Dabbamalla realized his mistake and punished his minister for making false judgments. This tale enigmatically describes the fulfillment of the doctrine of maitrī.

**MahāsutasomaJātaka:** Once Bodhisattva born in Kaurava dynasty. With his extreme grace he was named as Sutasoma. He was brilliant and well versed in all the śāstras. His father was pleased with his caliber and decided to select him as the successor of the country. He was very vigilant to increase his knowledge. Once a Brahmin came to his court and asked time for certain religious discussions. But very soon king Kamāṣapāda came there and attacked the prince for flesh. Kamāṣapāda was expelled from the country by the people, because of his interest in human flesh. Knowing the habit of the king, Sutasoma decided to conquer him through the path of dharma. Sutasoma was taken by the Kamāṣapāda to his cave; there the prince was so sad for not knowing the religious wisdom from the Brahmin. The king was wondered by knowing the cause of his sadness. Prince begged to release
only to understand religious wisdom and he promised to be back soon. King was not ready to set him free, he asked the prince that which will lead you back here? Then the prince replied that the promise that he offered will take him back there. Then the king released him. After understanding the religious wisdom the prince was ready to get back. His father and subordinates stopped him. But he took his own stand and returned back to Kamāṣapāda. The king was astonished and asked him about the religious wisdom. Then the prince explained and blamed him that it is not necessary for a man like him who had done harm to others. He then added that his promise was more important for him than his life. Kamāṣapāda realized his mistake and begged the prince for religious wisdom. The prince advised him the knowledge that had got from Brahmin. He explained the doctrine of dharma. On hearing this Kamāṣapāda became happy and offered him four boons. Prince asked him for the practice of truth, abandonment of killing animals, freedom for prisoners and avoiding of the human flesh. The king was not ready to sanction the fourth boon. When Sutasoma persuaded him by explaining the importance of keeping promises he agreed with the Prince. The prince succeeded in keeping his promise
through the noble path of dharma. Among the Buddhist perfections the truth and its practice had great prominence. For depicting the Buddhist perfection of truth the narrator demonstrated an evil character and a good character, both are clashed and the good character succeeded in changing the attitude of the evil one. A popular theme is enigmatically described this way by the narrator.

Khanti VāḍiyaJaṭaka: Once Bodhisattva born in the family of a priest. He left the worldly life and take asceticism. He was famous for his patience, faithfulness and teaching skills. He was named as Khantivāḍiya (master of patience). One day king and his wives along with their servants came to the place of Khantivāḍiya. The queen and their servants approached the master for religious doctrines. The king became angry and he blamed the master for misleading his wives. They begged the king to prove the honesty of the master but the king could not control his angry. He attacked the master, cutting his hands, legs, nose and ears. But he keeps patience until the last breath. Before leaving the world he praised the king along with the virtue of patience. Finally the king was punished for killing Khantivāḍiya. This tale enigmatically describes the practice of
patience along with dharma doctrine. This tale also highlights the result of karma.

_TuṇḍilaJātaka_ enigmatically describes the Buddhist perfection of _vīra_. In this tale a pig explained about the doctrine of death to his younger one. Death is not a matter to fear, everyone in this world has face the reality of death with courage. Besides, the quality of _vīra_, this tale merely described other Buddhist perfections also.

_MahājanakaJātaka_ enigmatically represents the perfection of _prajña_. This tale highlights the quality of renunciation. It portrays the story of Mithilā king Janaka and his two sons. After the death of their father they suspected each other and become enemies. Later one’s wife ran away from the city with child and grown up in another place. When he came to know the truth he back to the country and married the daughter of usurper. In the end portion of the tale he and his wife went for ascetic life. This story enigmatically narrates the perfection of _prajñā_ along with the quality of renunciation.

_SutasomaJātaka_: Years ago Sudassana city was under the rule of king Brahmadatta. Bodhisattva was born as Somanassa the son of the king Brahmadatta. He was known for practicing
dharma doctrines. Later he handed over the kingdom to Somanassa. Somanassa took the name Sutasoma, after receiving the kingdom. Later he provides the kingdom to his brother Somadatta and went for ascetic life. But the people and royal assembly was not satisfied with the administration of Somadatta. On understanding the situation the king and the common people persuaded Sutasoma to return back. But he was not willing. He described the greatness of asceticism. A majority of royal administers influenced by this and they also decided to become ascetics. This tale postulates the quality of parityāga. In the concluding stanza Sutasoma explained his quality of renunciation. Here his abandonment of kingdom for spiritual life is the great parityāga.

In SanghapālaJātaka Bodhisattva take the birth of Duriyodha, son of king Magadha. After some years the king decided to leave the country for ascetic life. He handed the country to Duriyodha. He stayed in a hermitage near the palace. The son used to visit his father four to five times in a day. But king decided to leave that hermitage for his proper ascetic life. Later he went to Mahinsaka on the bank of Sanghapāla River. He became famous for his mendicant
activities. Nāga king used to visit him regularly. Once Duryodha met the nāga king and visited his palace. Duryodha wants to be a member of that palace. After death, Duryodha takes the birth of Sanghapāla, nāga prince. He had a habit of disguising as a saint went for mendicant activities during the intervals of administration. One day forest thieves attacked him and they took him for their food. By knowing the poor habitats of forest gang, he cannot stop them. On seeing this merchant named Ālāra stopped them and offered gold and precious things for them to set free the saint. He saved the life of Sanghapāla by offering good care. Later on king revealed his identity and awarded him with great respect. This tale highlights the good habit of the king along with practicing dharma doctrine. In the concluding stanza the king illustrated agonies that he had suffered from thieves to keep the doctrine of dharma. It enigmatically describes the good habit of the king and the merchant along with greatness of spiritual life.

Besides pāramitas, the other section of enigmatic narration seen in Jātaka tales are friendship, misdirect efforts, love and affection towards the enemies, obliteration of evil with good deeds, the gratefulness of animals, the friendship with wicked
one will create discomfort zones, never take advises from wicked ones, love own wife but never be her slave, while selecting leaders keep the propriety, the ingratitude of human beings, the quality of unity, conflict and the like. The tales like SilavanāgaJātaka\textsuperscript{13}, SaccamkiraJātaka\textsuperscript{14}, AlīnacittaJātaka\textsuperscript{15} etc describe the gratefulness of animals and the ungratefulness of man. The obedience on unity and conflicts are enigmatically described in the tales like Apannaka\textsuperscript{16}, Summodamana\textsuperscript{17}, Vedabbha\textsuperscript{18}, Pañcāvudha\textsuperscript{19}, Litta\textsuperscript{20}, Rājovāda\textsuperscript{21}, Dadhivāhana\textsuperscript{22}, Kurunga-miga\textsuperscript{23}, Daddabha\textsuperscript{24}, Laṭukika\textsuperscript{25} and Dīghitikosala\textsuperscript{26}. Diverse subjects like respect towards elders, misdirected attempts, disappointment and the result of confidence are also enigmatically narrated in the Jātaka tales. Enigmatic narration of Buddhist ideals are mentioned as follows-

\textsuperscript{13}ibid. I. 72
\textsuperscript{14}ibid. I. 73
\textsuperscript{15}ibid. II.156
\textsuperscript{16}ibid. I. 1
\textsuperscript{17}ibid. I.33
\textsuperscript{18}ibid. I.48
\textsuperscript{19}ibid. I.55
\textsuperscript{20}ibid.I.91
\textsuperscript{21}ibid. II.151
\textsuperscript{22}ibid.II. 186
\textsuperscript{23}ibid. II.206
\textsuperscript{24}ibid. III.322
\textsuperscript{25}ibid. III.357
\textsuperscript{26}ibid.III.371
SilavanagaJātaka also represents the story of an elephant and ungrateful forester. Elephant is the one with all goodness therefore; he became famous as Good King Elephant. Once a forester from Benares was being entrapped in the dense forest and had lost his way. Elephant helped him to find out his way. Later the cunning forester came back with an intension of the elephant’s tusks. He utilized the elephant for his greed. In the last portion of the tale ungrateful action of a human being towards an animal is revealed. This tale enigmatically narrates the character of a wicked forester, who betrays his friend and will never be satisfied. The elephant symbolizes the goodness and the forester as evilness.

SaccamkaraJātaka enigmatically portrays the gratefulness of animals and ungratefulness of man. It narrates the gratitude of animals like rat, snake and parrot along with wicked prince.

AlīnacittaJātaka, enigmatically describes the parable ‘where there is a will, there is a way’. This tale takes place among the group of carpenters. In this tale the narrator describes the life and routine of carpenter. Once these carpenters saved the life of an elephant, in return the elephant served them for decades. When he became old he sent his son for helping carpenters.
The son having the proper trait, so the carpenters and their family loved him a lot. One day king of Benares came to know about this elephant, he reached the forest with soldiers and offer plenty of gifts to the carpenters for taking the elephant. The elephant was also happy for his masters. He accompanied the king. The king and elephant became friends and the king gave him a prominent place in army. But the king died soon; at that time future Buddha take a new commencement in the womb of the queen. Nobody informs the elephant about the death of the king. But the king of Kosala came to know the news and planned to attack Benares. The people of the country closed the gates and requested him to postpone the battle for some days as their prince is in womb. Days passed, the queen gave birth to a son and he was named as Alīnacitta means noble-heart. King of Kosala came for battle, and then the queen adorned the prince and went to the elephant and laid the child at the feet of elephant and informed the death of the king. The elephant cried aloud and take the prince on his shoulder. The queen requested him for saving the country and prince. The elephant became ready for the battle and he led the army. He defeated the Kosala king and laid him at the foot of Alīnacitta. This tale highlights the gratefulness of an elephant,
which saved the country from the attack of Kosala king. Here the love and affection of an animal towards his master is enigmatically depicted by the narrator. It points out the statement that a dutiful animal is enough to serve a country. 

*ApaṇṇakaJātaka* portrays the story of two caravan leaders. One among them enticed by the group of goblins and suffered great miseries throughout the way and left the way. The other with good deeds completed the journey. This tale put forward the lesson of respecting truth and follows the path of truth in the most threatening circumstances.

*SammodhamānaJātaka* enigmatically describes the theme of unity along with the after effect of the quarrel between the members of a group. In this tale a forester tries to catch quails but their unity helped them to survive. When quarrel happened between them they had lost their togetherness and their life too. Quarreling leads to destruction is enigmatically portrayed in this tale.

*VedabbaJātaka* enigmatically explains the ‘misguided efforts causes destruction of self and others’. A Brahmin named Vedabba has magical powers caught by a gang of five hundred robbers. He offered them heavenly treasure. When another
A group of robbers came to know about it they also asked him for treasure, but he was helpless. The second gang killed the Brahmin and attacked the first gang. Most of the robbers fight for treasure and died. After the struggle two of them remained. They betrayed each other and also died. Thus the misplaced effort of a Brahmin caused the destruction of a large group. The greedy nature of human beings leads them into destruction is enigmatically portrayed in this tale.

PañcāvuddhaJātaka portrays the story of prince Pañcāvuddha, who defeated a man eating giant with the sword of knowledge. This tale enigmatically describes the doctrine of rebirth. The prince advises the ogre to practice goodness and to be free from sins, because sins will lead only towards darkness.

LittaJātaka describes the action of a gambler, who betrays his fellow players. Bodhisattva was one among the gang and he find out the misbehavior of the gambler. Through this tale, Buddha enigmatically described the quality of virtual life along with careless handling of properties. This tales explained that the careless handling is like deadly poison.

RājovādaJātaka deals with the dialogue between king of Benares and Kosala. Both are in search of their demerits in
administration. They met together in a narrow path and argued who will leave the way for the other. Finally the king of Benares turned back and told that he will treat the evil with virtues. This tale enigmatically portrays the goodness of virtues.

*DadhivāhanaJātaka* begins with the description of the magical substances like razor-axe, milk bowl and drum of Brahmin brothers. It also consist the portrayal of a sweet mango fruit and its bitterness with the contact of creepers. This tale enigmatically narrates that the good companionship makes good results; the wicked one makes destruction of life and the evil communication corrupt the goodness.

*Kurunga-migaJātaka* portrays the story of a woodpecker, tortoise and a deer. Woodpecker and tortoise released the deer from a trap. This tale enigmatically describes the virtue of friendship, unity and its results.

*DaddabhaJātaka* describes the dream of a hare, which makes the whole forest in consternation. This tale enigmatically aims to test the power of truth. The quick action of a lion helps the whole animals to escape from death.
LuṭukīkaJātaka describes Bodhisattva as a young elephant he was the leader of eighty thousand elephants. One day the offsprings of quail were destroyed by a solitary rogue elephant. The quail decided to take revenge on that elephant, saying ‘you shall very soon see what I will do; you should know the difference between strength of body and strength of mind. For her destination she did a good turn to a crow and requested him that to strike with your beak and to peck out the eyes of this rogue elephant. The crow readily assented and the quail then did a service to a blue fly and asked him that ‘when the eyes of rogue elephant have been put out by the crow then you let fall a nit up on them. This quail helped a frog and in return she requested that when the rogue elephant becomes blind, and will be searching for water to drink, then take your stand and utter a croak on the top of the hill, and when he was climbed to the top come down and croak again at the bottom. After hearing the frog agreed it. One day the crow with its beak pecked out eyes of the elephant and the fly dropped its eggs upon them and the elephant being eaten up with maggots and was maddened by pain, and with thirsty he searched for water. Then frog standing on the top of a hill and croaked. The elephant think there must be water, and he climbed up the hill.
Then again the frog croaked from the bottom of the hill, the elephant again misunderstand by the noise and he moved forward. He fell down and died. Through this story Buddha explained the power of unity. Four creatures joined together and destroy the enemy.

*DighitikosalaJātaka* enigmatically portrays that the enemies to be treated with love and affection. In this tale the king of Benares and Dīghāvu, son of the king of Kosala realized the power of love and peace and dropped their enmity for the sake of their own satisfaction.

Enigmatic description of diverse subjects treated in Jātaka tales are as follows-

*MakasaJātaka* describes the fruit of faith. This tale portrays the killing of a mosquito with an axe by a man. The enigmatic narration traced from this tale is that it is better an enemy with sense than a friend without it.

*ĀrāmadūsakaJātaka* also highlights the foolish action of monkeys; this tale enigmatically narrates the destruction of one’s life with the friendship of senseless one.

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27 *ibid.* 1.44.  
28 *ibid.* 1. 46.
TittiraJātaka\textsuperscript{29} portrays the story of a monkey and elephant. This tale enigmatically describes the ideal of respecting elders. SakunagghiJātaka\textsuperscript{30} is the story of a quail beats a hawk in his domain. This tale enigmatically describes the way of defeating powerful enemy with intelligence by a small one. SūkaraJātaka\textsuperscript{31} and Gūtha-pāṇaJātaka\textsuperscript{32} explains the fruit of faith by a boar and a dung- beetle, both challenges their enemies with arrogance.

SīlānisamsaJātaka\textsuperscript{33} portrays the merit of a barber along with the miracle action of a serpent king who changed his body in the form of a ship. This tale enigmatically describes the three jewels of Buddhist religious thoughts like Buddha, Dharma and saṅgha. The company of wise people leads to goodness and they suggest the path to reach the ultimate destination i.e., Nirvāṇa. Khandha-vattaJātaka\textsuperscript{34} also highlights the value of friendship along with the description of virtue of three Jewels. Maṇi- KaṇṭhaJātaka\textsuperscript{35} enigmatically narrates the theme of begging, which is offensive when the thing is dear to others.

\textsuperscript{29}ibid. I.37. 
\textsuperscript{30}ibid. II. 168. 
\textsuperscript{31}ibid. II. 153. 
\textsuperscript{32}ibid. II. 227. 
\textsuperscript{33}ibid. II. 190. 
\textsuperscript{34}ibid.II.203. 
\textsuperscript{35}ibid. II.253.
Thus Jātaka tales enigmatically describes various Buddhist ideals and philosophical elements concerning the level of audience. The above mentioned example proves that they all are systematically planned.

Avadāna tales also describe the importance of Buddhist pāramitas. On analyzing it is evident that Jātaka tales demonstrate ten Buddhist perfections, but Avadāna tales deeply absorb these ten perfections and describe its various levels. The pāramitas illustrated in Buddhist Avadāna tales had an elaborate level. It demonstrates various sections of Buddhist perfections. It depicts the perfections in a three dimensional angle that each perfection had three variant stages. For eg; dāna perfection can be traced in three different strata, like arthadāna, dehadāna and ātmadāna. Certain Avadānas are analyzed as follows-

Maṇicūḍāvadāna portrays the dāna perfection of king Maṇicūḍa. He offered his wife and son as dāna to a Brahmin. Also he offered his body to a flesh eating man. He sustained both the perfection of dāna and harmlessness. At the end of the tale he takes renunciation and become ascetic. He also offered his precious jewel to the neighboring kingdom to save their
country from drought. This tale enigmatically narrates the perfections of arthadāna, dehadāna and ātmaparityāga.

Śrīsenarājavadana, describes the dāna perfection of king Śrīsena. Like Maṇicūḍa, he also offered his wife as dāna to a Brahmin and his flesh to a carnivorous. This tale enigmatically narrates the perfection of arthadāna and dehadāna.

Māndhātarājāvadāna, portrays the story of Māndhāta, born from a man. His life, administration in heaven, and the result of arrogance are described in this tale. His resurrect through the perfection of dāna is enigmatically narrated in the tale.

Candraprabharājāvadāna, also portrays the dāna perfection of king Candraprabha. A wicked one approached him and asked for his head. His patrons tried to protect the king but all the efforts failed. But the tale enigmatically describes the virtue of king.

Supriyamahāpadāna, describes the story of a merchant. This tale enigmatically narrates the virtue of dharma, dāna, result of hard work and philosophical modes of rebirth and the like.

In Kuṇālāvadāna, the central character Kuṇāla had lost his eyes because of the wicked action of his step mother. But he
forgives her and protected her from the royal punishments. This tale enigmatically portrays the virtue, compassion and forbearance along with the true knowledge. The perfection of dehadāna is enigmatically described in this tale. Besides these the Śārdūlakarṇāvadāna, Muktalatāpadāna, Aśokāvadāna, Prāṃśupradānāvadāna, Vītaśokāvadāna and the like are elaborately described the Buddhist pāramitas along with philosophical ideals.

Jātaka and Avadāna tales concentrated the people who were in search of mokṣa doctrine. The fundamental universal aspects like love, compassion, piety and the like are enigmatically described in these tales. The doctrine of karma is an integral part of Buddhist philosophy. Both Jātaka tales and Avadānas employ the tales regarding the prominence of karma. According to Buddhist beliefs karma had various levels and all are linked as a chain. That extends over the coming births. Janaka karma, upattambaka karma, garuka karma, āsanna karma and ācinna karma are the variant karma doctrines. These ideals can be traced out from Jātaka tales and Avadānas. These religious ideologies are embedded with animal fables and parables.
Religious and Philosophical Ideals

Existence of sorrow, cause of sorrow, cessation of sorrow and the way which leads to the cessation of sorrow are the four noble truths put forward by Buddha. Both Jātaka and Avadāna tales portray these virtues. Along with pāramitas these tales constitute the methodical practicing of these four paths to achieve the ultimate aim of nirvāṇa. To convey these ideals to the society, the composers systematically utilized the possibilities of enigmatic narration.

Jātaka tales indirectly described the philosophical doctrine of āryasatya. The cause of suffering can be traced from variant tales. The birth is described as the main reason behind sufferings. Without birth there is not any chance of sufferings and the eight fold paths are considered as the ways to overcome sufferings. Right understanding, right thought, right speech, right actions, right livelihood, right efforts, right mindfulness and right concentration are the eightfold path preached by Gautama to overcome sorrows. Charity, morality and good thoughts were the merits explained by him for a peaceful life. These are enigmatically described in Jātaka tales. While analyzing these tales it is evident that among eight
noble paths saddharmā and samyakdṛṣṭi had got great prominence in Jātaka tales and the others are comprised in these two. The dharma doctrine along with samyakdṛṣṭi helps to overcome sufferings. The practice of dharma doctrine is meant for acquiring nirvāṇa and achieving peaceful mind. On showing the penalties of hell for threatening and the happiness of heaven for attracting the society is necessary to cultivate good deeds.

**Rebirth Circle**

According to Buddha, rebirth is a continuing process. It can be stated as punarbhava (again becoming). The doctrine of karma also turns towards rebirth. The previous life experience helps to find out the solutions for variant problems. To find out self and to achieve ultimate goal, nirvāṇa, this birth circle is necessary. It had certain resemblance with Hindu theory of reincarnation. But Buddhist concept of rebirth is a medium or a facility to communicate their religious and philosophical ideals. According to Buddhist theory of transmigration after death souls move in to animal bodies to experience their life. It includes almost all the life experiences. Among them the ‘wheel of suffering’ had great prominence. Most of the tales
highlight any of the problems faced by the central character, how he faces the problems, way to solve problem, his timely actions, thoughts and recollection of past experience. In the light of past experience one can conquer the wheel of sufferings.

Jātaka and Avadāna tales provided great prominence to the doctrine of rebirth. They describe the rebirth of the whole self, both mind and body. Jātaka and Avadāna tales considered the doctrine of karma as the cause of rebirth. Buddhists treated destruction of the body as the way to another body. Jātaka and Avadāna tales demonstrate rebirth of self in variant worlds. Alleged cases of life of gods, devils, animals, demons and the like can be traced from these tales. These tales enigmatically narrates the doctrine of rebirth either to complete the karma or to acquire the penalty or any good result for their actions in previous birth. While observing these tales it is evident that these tales describe about the formation of new body not of mind and self.

Both Jātaka and Avadāna tales explain the reason behind the power of that birth is the actions of previous lives. Knowledge in variant subjects, talent etc. are the result of
previous life experiences. In the context of rebirth it is not easy to distinguish the exact occasion and circumstance that led to take birth as animals and birds. The strata behind the karma and their after effects cannot be traced from these narratives.

**World**

Jātaka tales illustrate the life of variant creatures like human beings, gods, goddesses, animals, and birds, celestial beings, Asuras and the like. Buddhists believed that there is life after death in celestial worlds. The good deeds of human beings provide them the heavenly world i.e. Sugati. It had twenty levels and they can be categorized into three sections; kāmacarabhūmi, rūpacarabhūmi and arūpacarabhūmi. All the worlds demonstrate the affection towards body, mind and searching the way to demolish the reality of death. Through narrations it is clear that Buddha’s life in different worlds includes divergent life experiences. It is difficult to enter fully in to the Buddhist views of the world. The concept of world and its temporary tenants are extremely divergent from other religious thoughts. The ideals of Buddha provide a new imagery and higher conception of the world. This helps to develop the range of human vision on worldly things.
Description of Altruistic virtues

The enigmatic style of Jātakas and Avadānas came into the common people through Bhāṇakas.\textsuperscript{36} They tried to spread the qualities of altruistic virtues all over the world. Both Jātakas and Avadānas employ a number of tales associated with benevolence and hospitality of human beings, animal, birds and other small creatures. In most of the tales Bodhisattva sacrifices everything for his ideals.

The Buddhist doctrine of impermanence is shown in DaśarathaJātaka\textsuperscript{37} and BhūridattaJātaka\textsuperscript{38}. Ethical system of Buddha’s insights into the natural laws is also enigmatically described in these tales. These tales also employs conflicting elements like realism, criticism of social evils, fantasy, adventures and super human elements. Dialogue between characters and dramatic episodes makes the tales more public. Jātaka and Avadāna tales can domesticate and localize Buddhism because these tales gives the account of universal

\textsuperscript{36}Bhāṇakasystem is considered to be the old publishing system. Among Buddhist preachers it had two categories like Dīghabhāṇaka, Majjhimabhāṇaka. The term Jātakabhāṇaka is mentioned to have been appointed even as early as the time of the Buddha; such appointments were common in ancient period. Continuation of this tradition extends beyond language and cultural barriers under Buddhist ideals.
\textsuperscript{37}\textit{ibid}. IV. 461.
\textsuperscript{38}\textit{ibid}. VI. 543.
truths. Each tale had a particular aim in most of the cases they permit great deal of flexibility. The emergence of rebellious religion under the guidance of Buddha gave a new realm to the popular tales that they are used for doctrinal purposes with minute variations. Thus Buddha and his disciples employ narration as a tool to spread the wisdom. The enigmatic meaning has moral, social, religious and political significances. The original theme of the tale rests in the surface level. The enigmatic plot flourishes on the upper level. It influences the readers/listeners to seek the genuine intention of the author. Buddhist preachers utilized the opportunity to reinterpret the myths enigmatically. They mix with Buddhist instruction and provide a new experience for the readers and listeners. Besides these narratives reflects the customs, beliefs and manners of common people of India. There is a bent in enigmatic narration that the characters and the events undergo drastic changes due to time and place.

Both Jātaka and Avadāna tales describe that the good actions lead towards heaven. These narratives employ various actions and their results through enigmatic method of narration. Meditation, alms giving, keeping pañcaśīlātatas,
respect elders, service without expecting any result, transferring the result of merits, hearing the doctrine of dharma, preaching the result of dharma and leading a dharmic life are good actions. Most of them are systematically explained in theses narratives.

Enigmatic method of narration had got wide acceptance all over the world literature. Most of the animal fables are one type of enigmatic narratives. The imposing of human actions on animals and philosophical doctrines applied in common discourses are the main enigmatic parts traced from Buddhist narratives like Jātakas and Avadānas. It conveys moral lessons through amusement mediums. These narratives utilize the application of realistic thoughts on conceptual ideologies.

Enigmatic method of narration in Jātakas and Avadānas helps to have proper attention on the religious and philosophical ideals of Buddhism. It helps to understand the doctrines and the essence of the religion without any hesitation. This narrative method put forward the opportunity for representing complex ideals in simple narrative form. Hence the common people can easily understand the meaning. This expressive style had maximum usage in the realm of
philosophy and religion. The possibility of this narrative style can be traced out from various realms of art, sculpture and modern literatures. Indian narrators and readers completely exploited the prospects of enigmatic method of narration.

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