CHAPTER-IV

EXTERNAL AND INTERNAL NARRATIVE DEVICES
INAVADĀNAS AND JĀTAKAS
Narrative devices used in Avadānas and Jātakas may be grouped under two main categories; external as well as internal narrative devices. The structure of the story, use of literary forms and myths as a part of narration and the like may be considered as external narrative devices in general. Time and space of narration, flash back, ironies, first person, second person and third person narration, side story, exaggeration, parodies, twist in plot, attitude of an author and use of words are generally included in internal narrative devices. These changes happen through the time and situation. Besides the ancient Indian narratives have some specific narrative techniques. This chapter focuses on the scrutiny of external and internal narrative devices of both Jātaka tales and Avadānas.

**External Narrative Devices**

**Structure of the Story - Jātaka**

Structure of both Avadānas and Jātakas can be included in external narrative devices. It may be considered as the systematic way of narration. Through the structure of the story the readers and listeners can understand the essence of the story. The structure/ the frame provides life to the story. The
structure can be considered as the power factor of the literature. In the case of Jātaka stories, it had a methodical form. Jātakas are a variety of moral instruction. It is usually related by way of an introduction where and on what occasion the Buddha narrated the story of the past and at the close the Buddha draws from the story the moral of his doctrine. A particular Jātaka tale consists of five parts. 1. Story of the present (paccuppannavatthu), 2. Story of the past (atītavatthu), 3. The verse giving a moral statement (gāthā), 4. Explanation of the verse (veyyākaraṇa), 5. Identification of past story with present (samodhana). Among these, story of the past is the real Jātaka. The use of metaphors, similes, parables and allegorical representations are intermingled with these parts. The composer/ composers of Jātaka tales directly focused the human psychology. The most important peculiarity of story literature compared to other literary forms is to create anxiety in the minds of readers and listeners. Jātakas too had this peculiarity. It can influence human mind easily. The method of narration in these tales can easily propagate a theme. The structure of the tales is systematic. In one way it keeps a perfect methodology of structure in storytelling.
Structure of the Story – Avadāna

A particular Avadāna consists of three distinct parts. 1. The story of the present, 2. The story of the past, 3. The recognition of the characters of past and present. These are similar to that of Jātaka tales. The major feature of Avadāna is; in Avadāna the story of the present predominates, while in others story of the past predominates. The polishing of ornamental language is higher in Avadānas. This is because they are composed in Buddhist Sanskrit or mixed Sanskrit. They are both in prose and verse. In certain cases the same episodes narrated first in prose and later in verse. Some are composed only in verse while others are in prose.

 Literary forms Used in Jātakas and Avadānas

Verses in Jātaka Tales

Verses are considered to be the external devices of narration in Jātaka tales. The intensive observation of Jātaka tales put light on the fact that these tales is inclusive of a number of verses. They are arranged according to the verses correlated with the story. Thus there were twenty two sections; they are called ‘Nipātas’.
The translation of Jātaka tales by Prof. E. B. Cowell also follows this classification. They are classified as follows:

Jātaka No: 1-150. Consists one verse: Ekanipāta

Jātaka No: 151-250. Consists Two verses: Dukanipāta

Jātaka No: 251-300. Consists Three verses: Tikanipāta

Jātaka No: 301-351. Consists four verses: Catukkanipāta

Jātaka No: 351-375. Consists five verses: Pañcanipāta

Jātaka No: 376-395. Consists six verses: Chanipāta

Jātaka No: 396-416. Consists seven verses: Sattnipāta

Jātaka No: 417-426. Consists Eight verses: Atthanipāta

Jātaka No: 427-438. Consists nine verses: Navanipāta

Jātaka No: 439-454. Consists ten verses: Daśanipāta

Jātaka No: 455-463. Consists Eleven verses: Ekādaśanipāta

Jātaka No: 464-473. Consists Twelve verses: Dvādaśanipāta

Jātaka No: 474-483. Consists thirteen verses: Terasanipāta

Jātaka No: 484-496. Consists fifteen verses: Pakinnakanipāta

Jātaka No: 497-510. Consists twenty verses: Visatinipāta
Jātaka No: 511-520. Consists thirty verses: Timsanipāta

Jātaka No: 521-525. Consists forty verses: Cattalisanipāta

Jātaka No: 526-528. Consists fifty verses: Pannasanipāta

Jātaka No: 529-530. Consists sixty verses: Satthnipāta

Jātaka No: 531-532. Consists seventy verses: Sattatinipāta

Jātaka No: 533-537. Consists eighty verses: Asitinipāta

Jātaka No: 538-547. Consists Great verses: Mahānipāta

The available version of Jātaka tales are arranged on the basis of verses allied with the tales. While observing it is evident that if there should be only one verse it comes at the end of the story of the past and the same was declared by Bodhisattva. The remarkable fact is that the number of verses multiplies simultaneously under the story of past. Most of them are the dialogues between Bodhisattva and his disciples. Sometimes these verses are the connecting link between two incidents. In certain occasions these are the explanation of a religious thought and also they highlight any of the moral side of the particular tale. Besides, the verses are used to create complexity between situations. They were only the praises
related to nature deities, personages and animals. They are not in any type of metre. At the time of composition literary metres were not so popular. As a part of Buddhist religion there was no chance to accept the path of Vedic metres. The composers of Jātaka tales vaguely imitate the style of Vedic hymns. No similes were seen employed. As a part of discourse certain usage of upamā and arthāntaranyāsa are traced among the verses. These verses provide special effect in the story. These verses are common narrative types along with beautiful structure. The description of a particular idea through verses is more effective compared to prose parts. For attracting common mass Buddha designed similar techniques. While narrating stories along with the poetic feel of verses it might have more outcomes. Thus the verses in Jātaka tales are integral part of the narrative device. A number of Jātaka verses are examined in this study:

संरिवाणिजजातकं

इध चेहिनं विराधेसि सद्ममस्स नियांतं ।
विरं त्वं अनुपुस्ससि संरिवायं व बण्डो ति ॥

(संरिवाणिजजातकं. ३)

‘If in this faith you prove remiss, and fail
To win the goal where to its teachings lead,
Then, like the hawker called ‘the Serivan’
Full long you will rue the prize your folly lost’¹

Serivāṇija Jātaka is the story of a trader from the kingdom of Seri, and this verse highlights the ideal that if someone confirms carelessly in the faith and not succeed to be protected the consistent produce the noble doctrine. The identity of the main character Serivan is depicted the verse. Through the story of Serivan the composer instructs the doctrine of dharma.

कट्ठहारी जातकं
पुत्रोत्साह महाराज, त्यं मं पोसजनाधिप ।
अम्बेपि देयो पोसेतिकिच्च देयो संक फजं ति?॥
(कट्ठहारिजातकं ७)

Your son am I, great Monarch: rear me sire!
The king rears others, but much more his child?²

Kaṭṭṭhahaṛī Jātaka is the story of Brahmadatta, the king of Benares. In this tale a boy come to the royal court and claimed Brahmadatta as his father. But the king refused him and then he recited this stanza. The boy was Bodhisattva. This stanza did not provide any religio philosophical ideals. It clearly depicts the mental state of a child, who was in search of his paternity.

²ibid.p.29.
Lo, these great hairs that on my head appears
Are Death’s own messengers that come to rob?
My life. This time I turned from worldly things,
And in the hermit’s path sought saving peace. 

*MakhādevaLātaka* is the story of Makhādeva, king of Videha. Eighty four thousand years he ruled the country and enjoyed the life of a prince, viceroy and king. When a grey hair appeared in his head, he was little worried and recited this stanza that ‘these grey hairs that appear on my head and come to rob me of my life are messengers of death, presenting themselves before me. It is the time for me to enter renunciation’. This verse highlights the quality of renunciation and prominence of ascetic life.

Keep only with the Banyan deer, and shun
The Branch deer’s herd; more welcome far

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*ibid*. p.31.
Is death, my child, in Banyan’s company,
Than even the amplest term of life with Branch 4.

In NigrodhamigaJātaka, Bodhisattva appeared as the king of deers. A small deer was advised by his mother ‘follow only the Banyan deer and turn away from the Branch deer’s herd; better to meet with death in the company of the Banyan deer, than to enjoy full term of life in the company of the Branch deer’. This verse is in the form of a warning, to take part with good deeds and keep away from evil things. It highlights the quality of honesty, self-sacrifice, love and compassion towards fellow beings.

महाकपि जातकं

अत्तानं सडकमंकत्वा यो सोलिं समतार्यि ।
किं त्वं ते संकिमो तुर्य होन्ति एते महाकपि ति ॥

(महाकपिजातकं ४०७)

As an answer to these Bodhisattva recited these gāthās:

राजा हं इस्सरोतें सूधस्स परिहारको।

तेसं सोकपरेतानं भीतानं ते अरिस्त्म ..

. . रज्जा रट्टस्स योगस्स बलस्स निगमस्स च।

सब्जें सुखं एट्टबं खतियेन पजानता ॥

The language of this verse is dignified with its melody and charm. A variety of verses can be identified through this

4ibid. p. 41.
Jātaka. It is in the form of question and answer. The king of Varanasi, Brahmadatta, asked the Mahākapi (great monkey) about his identity and then he explained his identity and his responsibility as a chief. With simple words, the monkey chief inculcates the responsibilities of the king. Through the close analysis it is evident that the king was Ānanda, monkey’s attendants was Buddha saṅgha and Mahākapi was the Bodhisattva himself.

Besides these, a number of praises are also associated with Jātaka tales. Praises of full moon night, king of Devas, king of clouds and enchantment against harmful groups like snakes and other animals are the main factors of these praises. These are in the form of verses and major among them are the elaborations of emotions, dreams and certain provisions. Certain verses of this type are as follows:

मच्छजातकं

अवित्यनय फूजुन्त्रा, नितिककस्स नास्यकरं

सोकय रच्छेहि, मन च शोक पमोचय ति ।।

(मच्छजातकं ३४)
This is not the cold, the heat, or wounding net;  
This but the fear my darling wife should think  
Another love has lured her spouse away.  

In *MacchaJātaka* Bodhisattva had taken birth in the form of a fish. He praises the king of gods to make rainfall from heaven. It is in the form of a lamentation. It portrays the bewailing of a fish for the desire to live with his wife. This verse is an unstructured idiom and an intensive expression of the desire for sufficient rain.

### सन्नीव जातकं

लक्ष्मण वत भोदोसिन रत्ति। अभिरूप वत भोदोसिन रत्ति।

dṛśसन्ययत भोदोसिन रत्ति। पसंदिक वत भोदोसिन रत्ति॥

(सन्नीव जातकं १५०)

How fair is this clear cloudless night!  
How beautiful! How charming!  
How Delightful! How lovely!  

In the *SaṃjīvaJātaka* the king expressed fivefold eulogizes of the night. The moon light has been highlighted by the composer. These verses are in simple and direct style. Comparing with others these are of less poetic in style.

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5 *Ibid.* 1.34. p.87  
The verses praise both Siri and Kālakanni. It highlights the treasury of Siri and Kālakanni as a symbol of misfortune, brutality and discourtesy. This is the mixture of Buddhist and Hindu elements. It consists of seven stanzas. Through these stanzas the composers describes the beauty of goddess Siri and the practice of Kālakanni worship. It reflects the time in which it was written. Poetic genius of these verses is excellent in nature.

There is a treasury of all good things
Which both to gods and men their wishes brings.  

There he rises, king all-seeing,
Making all things bright with his golden light
Thee I worship, glorious being,
Making all things bright with thy golden light,
Keep me safe, I pray. Through the coming day.  

The verses seen in *MoraJātaka* and *MahāMoraJātaka* praise the Sun. In these tales Bodhisattva takes birth as a golden peacock. He praises the charm of sunrise. It highlights light as a symbol of inner illumination. Both these tales indirectly explore the eulogies of Sun. These praises have similarity with Vedic sūktas of Sun.

The verses seen in Jātaka tales are considered to be the oldest representation of ancient literary styles. A major part of them are the poetry in praise of gods and goddesses. The description of nature, freshness, beautiful imagery and praises strikes the heart of the reader. These verses were later on considered as a noble tradition. They steadily attained a specific form of literary species. Language of these verses is vigorous and dignified. Praises are ornamented with simple and proper employment of metaphor and simile. Straightforwardness and genuineness are the governing characteristics of hymns. Certain verses are complicated nature.

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8 *ibid.* IV.491.p.211.
with religious flavour. These verses in the background of the introductory material already available in the oral tradition are simple. The composers are very much aware of the psychological trends of the society and also the psychological effects on them.

**Verses seen in Avadāna Tales**

*Avadānaśataka* is consisted of a number of verses, and the same are repeated on different occasions. To illustrate the doctrine of Karma, most of the stories employ particular verse:

न प्रणययति कर्माणि कल्पकोडिशतैरपि।

सामाधि प्राण्य कालं च फलन्ति खलु देहिनाम् ॥

The *Bodhisattvāpādānakalpalatā* is fully composed in verses. 108 tales described in more than four thousand verses, this is the peculiar feature of the text. It is a talkative masterpiece with clarity. The verses seen in *Bodhisattvāpādānakalpalatā*, keep uniqueness in expression. For example:

सा सा कला स स विलासविशेषलेशः।
ते ते गुणा: स स जनशृङ्खलित च तत् तत्।
लोके प्रियत्वम् अधिरोहिति यत्र यत्र।
राजा करोति सरसः क्षणमादरास्माः। ॥ ४३.२१
**Jātakamālā** of Āryaśūra is an account of adorned poetical elements. The verses seen in **Jātakamālā** are of the same literary style of Sanskrit kāvyas. The description of a sea in **SupārāgaJātaka** is as follows:

> विद्युत्तामार्शसुरलोललहया
> नीला भुजड़ा द्व नेिकशीा।।
> आचूरादित्यपथं पयोथा:
> प्रसक्कम्मस्तनितानुनन्दा।। ६ ।।

Like many-headed hissing serpents, clouds of bluish colour with their flame tongues of lightning blocked the path of the sun, and without disruption produced the terrible noise of their thunder.

**Divyāvadāna** also is consisted of a number of gāthās. Long compounds can be traced from these verses. There are also a number of illustrative verses.

> चौराजिनाम्बरधर क्षमया विशिष्ट
> मूलाङ्कुरामलकविल्लकपत्थमक।।
> वन्दे ऋषिये नरलिश्रा वद मे लक्ष्मम्
> दुष्टालया मम मनोहरनामवेव।। ३०.३०.

In this verse the nature of an ascetic in his dress, habit and food are clearly given. These are the praises of an ascetic.
Through this it is evident that the verses of Divyāvadāna, stand with great poetical expressions, like Śārdulakarṇāvadāna portrays same type of verses.

Prāmūrapradānāvadāna begins with this verse and it highlights the peculiarities of dāna pāramita. A number of gāthās are intermingled in this tale. These are the description of events described in the prose and also the description of philosophical doctrines. Kuṭālavadāna and Aśokāvadāna had a variety of verses compared to other Avadānas. The influence of classical Sanskrit literature can be seen in later Avadānas. These Avadānas can be treated as the root cause of later Campū kāvyā, because they are written with verses and prose in a mixture form. According to A.K.Warder, ‘like Jātaka tales in a Campū the verse and the prose are both important. In practice the proportions of verse and prose vary considerably, but both occur at fairly regular intervals throughout a Campū.

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9Prāmūrapradānāvadāna 1.1
The name Campū itself is obscure. It might be translated ‘movement’. The form of mixed prose and verse is very ancient and examples of it can be found in the Veda and in the *Tripitaka* e.g. Jātaka. It should be noted finally, as characteristic for Campū, that the prose and verse perform the same functions in the narrative, not different functions.\(^{10}\) But Avadāna and Jātaka tales employ prose and verse parts with different functions that they occur different matter of descriptions. Repetition of same descriptions is rare in these narratives.

**Long Tales**

Jātaka tales include a variant type of prolonged tales. These tales are bulk with the description of characters and situations. These tales are also associated with a number of verses. The foundation behind the long tales mainly depends on the place and time of narration. These stories may be narrated in the rainy season, when the Buddha along with his disciples takes

shelter in caves, vihāras and the like. These tales are the abundant mixture of prose and verses. Series of events are described in these tales. Most of these events are the experience of wandering period. These tales are inclusive of a number of sub stories along with a central plot. The tales like TakkāriyaJātaka, Sarabha-migaJātaka, CampeyyaJātaka, HatthiPālaJātaka, KuṇālaJātaka, MahāSutasomaJātaka, KusaJātaka, MahāHaṃsaJātaka, BhūridattaJātaka, VidhurapaṇḍitaJātaka, MahāUmmaggaJātaka and VessantaraJātaka are categorized as Long Tales. A chain of situations are described through these tales. They can be compared with the Ākhyāyika and Kathā of medieval period. As A.K.Warder observes, ‘in pre- Kāvya period, the ākhyaṇa was a narrative definitely held to be factual adduced as historical corroborations of some ancient ritualistic custom or to supply the biography of some celebrated persons regarded

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11Buddhist saṅgha in early ages was a community of Parivrājakas. They spend greater part of the year roaming from place to place, lived on alms. During the four months of rains they took shelter in a hut or cave. The monastic institution grew out of a need for a permanent residence during the rainy season, when mendicancy was difficult. Such seasonal residences, avāra gradually acquired a longer duration in the arāma, often a park endowed by kings or merchants. This settlement of monks gradually expanded into a Vihāra, a static monastic complex. Buddhist disciples enjoined to wander about preaching the doctrine of dharma. In rainy season, they spend their time in Vihāra and devote their time to study religious doctrines and technical lessons through various mediums; story telling was one among them.

12In Ākhyāyika the hero himself narrates the story as they happened.
as historical\textsuperscript{13}. Commonly, Avadāna tales are not so long. The prose and verse are mingled with in these tales. Description of events and sentences with long compounds make the tale more complex. These narratives got no much acceptance compared to Jātaka tales.

**Fairy Tales**

Among Jātakas a number of tales can be considered as fairy tales. This particular naming of tales is attributed by Madame d’Aulnoy in the last decades of seventeenth century. But Ancient Indian narratives are a treasure of this stratum of tales. The fairy tales of Jātaka can be treated as a type of short story which features fantasy characters like goblins, dwarfs, enchantress, mermaids and also magical practices. It can be distinguished from other tales for its moral content. These tales did not encourage any outward indication of Buddhist religion. It involves a series of themes. Majority of stories move in an imaginary world without any particular region.

These tales had the outer cover of a particular Jātaka story with its so called structure. But they treated the theme with the support of unusual elements like talking animals/birds,

\textsuperscript{13}Warder, A.K. *op. cit.* p.190.
supernatural elements, sequence of adventures, magical activities, childish actions, unreal worlds and creatures. Buddha advised these tales for character development among saṅgha disciples. Such tales are not a part of Avadāna genre. They treated the personalities of disciples, their biographies, spiritual attitudes, religious practices, and spiritual doctrines.

Fables

Fables are considered to be short and didactic story in the form of prose and verse. These tales characterize animals, trees, mythical creatures, inanimate objects and natural powers. Fables interpret moral lessons through the presence of animals with human actions. These tales did not highlight human beings as sophisticated to the animals. Fables in Jātaka tales had the peculiarity that sometimes they exist as main story, but in certain tales they are independently treated as supplementary story or back story. Avadāna tales did not consist much number of Fables. Mythical characters and description of animal actions are very few when compared to Jātaka tale.
Parables

Parables are also considered as didactic stories. Parables among Jātaka tales demonstrate enlightening lessons. Most of the parables portray human characters. They are treated as a kind of analogy. Buddha utilized parables to communicate ethical concepts between saṅgha people. These tales are very short but highlight a particular worldwide truth. Buddhist parables are simple in style. These parables describe a particular action in which the prominent characters approach ethical problems or they take any bad decision and experience terrible penalties. The narration of these tales is in straightforward manner. Among Jātakas, the meanings of parables are not stated directly. Jātaka tales treated parables as metaphors; they increase the charm of the tale and also help the listeners/readers to understand the full essence of Buddhist ideals.

Epic Fragments

Buddhist narratives have parallels in epic episodes. They treated the names of epic personalities with divergent stories. Certain epic situations are described in Jātakas with diverse attitudes. In DaśarathaJātaka, the story of Rāmāyaṇa is
described with variant modes. It transforms Rāma from a martial hero into a spiritually elevated person; here Rāma is depicted as Bodhisattva. The stories related to Ṛṣyaśṛṅga is depicted in *NalinikaJātaka*. *SāmaJātaka* is the prototype of the story of Śravaṇa in the *Rāmāyaṇa*.

More than seven tales describe *Mahābhārata* episodes. *KuṇālaJātaka* mentioned about five princes, Ajjuna (Arjuna) and other heroes. *KaṭṭhahāriJātaka* had certain similarity with the ring episode of Śakuntalā. The epic description of animal protagonists can be traced out in the tales like *SammodamānaJātaka*, *SuvannahamsaJātaka*, *VyagghaJātaka*, *MahasukaJātaka* etc. The tales like *SiviJātaka*, *UragaJātaka*, *AnanusociyaJātaka*, *VighāsaJātaka*, *RājovādaJātaka*, *SasaJātaka* and *SandhibhedaJātaka* are treated as epic fragments to guide the ignorant man towards accurate lane.

Avadāna tales also have certain epic situations. In the second Pallava of *Bodhisattvāpādānakalpalatā*, the dāna perfection of king Śrīsena is mentioned. After completing education, a disciple came to the court of Śrīsena for the purpose of receiving fee from the king; at last he demanded

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14 Portrayal of Ṛṣyaśṛṅga in *Bālakāṇḍa*
15 Portrayal of Śravaṇakumara in *Ayodhyākāṇḍa*
the queen in the form of fee. This particular episode has
certain resemblance with the *Mahābhārata* episode of
Mādhavi, daughter of king Yayāti. In the third Pallava of
*Bodhisattvāpādānkalpalatā*, the story of Maṇicūḍa is
described. Here also a disciple demanded the queen and the
princess in the form of fee. The prominent literary styles of
epics like gāthā, campū types can also be traced from Jātakas
and Avadānas. The episodes and characters from epics are
used to spread the ideals and doctrines of Buddhism. The
ideology behind the acceptance of epic elements is that they
can inspire and guide human beings towards the right path.

**Myths: As a Device of Narration in Jātakas**

Myths are considered to be the inherent part of Jātaka tales.
It conveys the ethical and doctrinal content of Jātaka tales. A
number of Hindu myth fragments are seen in Jātaka tales. The
composers of Jātaka tales utilized Hindu myths to convey the
ideals of Buddhism. These tales employ various mythical
characters dwelling on heaven and earth. The mythical
characters traced from Jātaka tales are observed as follows:
Śakra (Indra)

A number of Jātaka tales mention the myths related to Śakra. More than forty times Bodhisattva appears in the form of Śakra. The composer gives various dominations to the character of Śakra. In the KulāvakaJātaka, Śakra is described as virtuous and he tried to drive out from the heaven. In the introduction of KhadiraṅgāraJātaka, Śakra directs a dissenting fairy about the best way to become dutiful. In the KuddālaJātaka, Śakra is named Indra. According to this tale his throne becomes hot, or is made to shiver as an effect of somebody’s extra special virtue. The KanhaJātaka notifies that ‘this throne grows hot when Śakra’s life illustrate towards its end, or when his value is exhausted and worked out, or when some mighty being prays, or through the worth of virtue in priests or Brahmins full of strength’. In the introduction of MacchaJātaka, MaṇicoraJātaka, DhammaddhajaJātaka, GuṭṭilaJātaka, Ayakūṭa Jātaka, UragaJātaka, KanhaJātaka, introduction of Mahā padumaJātaka, Canda-KinnaraJātaka, Surucijātaka, SambulaJātaka, Kusajātaka, MūgaPakkaJātaka, MahājanakaJātaka, SāmaJātaka, in the KhaṇḍahālaJātaka, Śakra hears the cry of virtue without his throne being affected.
He interprets the warming of his throne as a symbol that some other person’s worth has made that person a difficult opponent for his throne. His reaction in these cases is to challenging rival from the path of virtue. The reference of the battle against Asuras is seen in ĀsaṅkaJātaka, KharaputtaJātaka and SudhābhojanaJātaka. Śakra amalgamates with an Asura when they are in the form of goats. AbbhantaraJātaka, VisayhaJātaka, LomasakassaPalaJātaka, AkītaJātaka, AlumbusaJātaka and NalinikaJātaka describe the immortal reactions of Śakra. SasaJātaka and MahāsukaJātaka highlight the duties of Śakra. In BhisaJātaka, Śakra apologizes to Bodhisattva for having returned to robbery in order to test the virtue of the ascetics. Śakra is rebuked by the Bodhisattva in the MahāummaggaJātaka. There were not much stories describes Bodhisattva as Śakra. The Jātaka tales like SarabhaṅgaJātaka, MūgaPakkhaJātaka, SāmaJātaka and VessantaraJātaka enclose the episodes of Śakra and Viśvakarma. Śakra instructs Viśvakarma to build a hermitage for ascetics who have just renounced the world.

The tales like IthisaJātaka and SudhābhojanaJātaka describe the returning of Śakra to earth and his teachings for his son. In
the *Dadhi-VāhanaJātaka* tale Śakra has appeared in two births. In his previous life he was the eldest of four brothers who became ascetics. Śakra also performs the role of gods like Viṣṇu and also tried to overcome evils and keep morality among the society. The tales like *Keli-SilaJātaka*, *DhajavihethaJātaka* and *Mahā- KaṇṭhaJātaka* encloses these instances. The *KumbhaJātaka* also depicts Śakra. In the *Mahā-SutasomaJātaka* portrays the helpless Śakra, who is not able to protect the society from demons. These tales describe Śakra as the revelation of the Bodhisattva.

In the *KāmanītaJātaka*, *KāmaJātaka*, *Sarabha-migaJātaka* and *SādhinaJātaka*, Śakra comes to earth to help the king of greed with this he tried to lead the people towards righteousness. In the *Mahā PanādaJātaka* there is an unusual note that “I Sakka was your slave, at beck and call”this is addressed to King Panada who became Paccekabuddha. This way Jātaka tales portrays various dimensions of the character of Śakra.

In the *MandhātuJātaka* describes thirty-six Śakras. Mandhāva endures as a chief of heaven with the support of thirty six Śakras, each of them ruling for thirty million, six
hundred thousand years. The name and details of them are absent in these stories. In the *Kuru–dhammaJātaka*, Śakra appeared in the form of a Brahmin to check the honesty of a courtesan. In *CullakāliṅgaJātaka* Śakra comes to pay his respects to the Bodhisattva. Śakra envisages the outcomes of the future conflict between Kāliṅga and Assaka to Bodhisattva.

In *SasaJātaka*, Śakra was testing the virtue of a Sasa and was rewarded by having its form supernaturally impressed on the face of the moon. *VisayhaJātaka* describes the jealousy character of Śakra, due to the additional competence of Visayha’s charity the dwelling place of Śakra was trembled. In the conversation between Śakra and Bodhisattva the importance of alms giving is described. He becomes free from sufferings when he heard Bodhisattva is in search of neither Sakrahood nor Brahminship but seeking omniscience. In *AkittaJātaka* also Śakra trembled, due to the incident of his marble throne became hot. Here also he was curious to know ‘Who would bring me down from my place’ and tested Bodhisattva disguise as a Brahmin. Later identifies the virtues of Bodhisattva and offered him boons with salutation.
AmbacoraJātaka, describes the thoughts of the Śakra that “Who, I wonder in this world of men support their parents, pay honour to the aged members of their family, give alms, keep the moral law and observe fast days? Which of them after adopting the religious life, always devote themselves to the duties befitting priests, and which of them again are guilty of misconduct?” He also spied on wicked ascetics and later presented himself in a terrible form and drove away the false asceticism.

In VighāsaJātaka, Śakra visits the earth to put embarrass on the ascetics who are lazy. MigapotakaJātaka, Bodhisattva was born in the form of Śakra and he advised an ascetic to be free from ties of home and free from sorrows.

In the VidhurapaṇḍitaJātaka, Śakra chooses to perform the duties of an ascetic himself. AlumbusaJātaka presents Śakra as the servant of ascetics. CulladhanuggahaJātaka, Śakra with his Charioteer Mātali and a Gandharva named Pañcaśikha visited the earth to perform ethical practices with a woman. She was immoral and unfaithful and stupid with her habits. He

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disguised as a jackal and tested her, finally put her to shame and brought her to regret.

In *KharaputtaJātaka*, Śakra visited earth with the daughter of Asuras, Sujā and put off the king of Benares from sacrificing his life by conveying a fascination to his wife. For this Śakra disguised as he-goat and Sujā as she goat. *KaccāniJātaka*, a mistreated mother-in-law is returned by Śakra to her son by disguising as a Brahmin. Here he explained how to solve family problems within the family.

In *UdayaJātaka*, the merit of a virtuous wife is established by Śakra. *NimiJātaka*, describes both heaven and hell. Nimi was the king of Videha, he was famous for his virtues and almsgiving. Śakra and other gods hear the virtues of the king and they send Mātali, charioteer to receive the king towards heaven. The beauty of the heavenly chariot, Sudhamma hall and the hell Vetāraṇī are also described in the story. *VessantaraJātaka*, also describes the episode of Śakra. He also offered a chance to king Vessantara to achieve the ultimate goal of perfection, disguising in the form of a Brahmin.

Most of the episodes related to Śakra happened on earth, the king of gods, Śakra looked down and seeing all the activities
of mankind. There is not much differences in situations, Śakra disguised and tried to create some actions with human beings. Most of the myths related to Śakra are described here with slight variations.

**Māra**

Māra appears only a few times in the Jātaka tales. In the introduction part of *KhadiraṅgāraJātaka*, Māra is portrayed as the lord of the land of desires. He invokes a hollow of red hot residue between Bodhisattva and Paccekabuddha. In *SuvaṭṭakakkaṭaJātaka*, Māra is in the form of a serpent that bites Bodhisattva. There are certain minor references about Māra in the introduction of Jātaka tales. On analyzing it is evident that the role of Māra is replaced by other characters like Asuras and Yakṣas.

**Asura\(\text{and}\)Yakṣa**

The *KulāvakaJātaka* describes war between Asuras and gods of heaven. This tale portrays that Asuras are expelled from heaven by Sakra. In the introduction of *LomahamsaJātaka*, anāstika named Kora is said to have been reborn as an Asura. *KakkaṭaJātaka* also describes the war
between Sakra and Asuras. In KharaputtaJātaka, the
daughter of Asuras named Sujā became a she-goat.
ĀsaṅkaJātaka portrays that the Sakra had crushed the Asuras.
In MahāsukaJātaka Sakra is in the group of Asura. In SamuggaJātaka the Asura keeps a captive maiden imprisoned
in a box.

In ApaṅṇakaJātaka, the story of a caravan leader and
Yakṣa/goblin is described. This tale mentions the figure of the
goblin. Yakṣas have a frightening forms and horrible
eagerness. They are in the grip of their past karma but seem
very agreeable to the Bodhisattva’s efforts to convert them.

SutanoJātaka depicts the story of a Yakṣa/ Yakkha called
Makhādeva, who was reborn in a banyan, and had got the
permission to eat all the beings who came near to it from the
king of Yakṣas, Vessavaṇa(Viśravaṇa). Mahā-sutasomaJātaka
describes the story of a king, a Yakṣa in his former birth tasted
human flesh. The Bodhisattva appeared as a friend from his
previous birth. He tried to change the king and guide him to
the path of virtue. Besides these, a number of Jātaka tales
portray the character of Yakṣas, their miracles, violence
towards animals and other beings and also their attack on
Bodhisattva for ending animal sacrifices. Through Jātaka tales Bodhisattva claims that Yakṣa is appeared as cruel because of his past lives, but now he commits good deeds and it will be helpful to him to obtain heavenly success in future. Most of the tales enclose the description of Yakṣa and Asura and illustrate the efforts of Bodhisattva to convert them.

**Devas and Devatas**

Jātaka tales describe a number of references to gods and goddesses. In *LosakaJātaka*, there is a reference of Mittavindakas union with three, eight, sixteen and thirty two daughters of the gods. He resides a week with each of them. *SamiddhiJātaka* also refers the same incidents. In this tale daughter of the gods falls in love with the Bodhisattva and tries to deceive him from asceticism. In *GuṇttilaJātaka* there is a reference of nine hundred daughters of gods. *BhūridattaJātaka* also refers to daughters of gods. They increase the charming glory of Śakra’s court. *MahākaṇṭhaJātaka* refers the teachings of Bodhisattva regarding the comprehension of the law to eight hundred millions of deities, who are dwelling in the heaven. In *TakkāriyaJātaka*, Kokālika’s religious teacher the Brahmā
tries to get him regret for making fake blames against Sariputta and Moggallayana. In *KusaJātaka* referred the five signs\(^\text{17}\) which indicate the ending of an angel’s temporary dwelling in heaven.

The tales like *MahājanakaJātaka* and *SāmaJātaka* remark the caring roles of goddesses. In *MahājanakaJātaka*, goddess is appointed as the guardian of the sea. *SāmaJātaka* treats the goddess as the mother of great being. The reference of a woman deity is seen in the *MūgapakkhaJātaka* and the *MahāummaggaJātaka* and she provides suggestions to Bodhisattva. *SudhābhojanaJātaka* describes the episode of Mātali, one among the gods and the charioteer of Śakra, born in heaven and followed the path of his ancestor. In *SarabhangaJātaka* there is a reference of a hermitage built by Viśvakarma, the architect of Devas, by the order of Śakra. The account of gods and goddesses mentioned in Jātaka tales supported the moral and religious aspects of Buddhism. From these narrations it is evident that how Buddhists utilized the Hindu mythical characters for the propagation of their religious ideals.

Nāga

Jātaka tales describe a number of serpent characters and incidents related to nāga kingdom. The tales like *SurāpānaJātaka*, *GhatāsanaJātaka*, *MaṇikaṇṭhaJātaka*, *JaruḍapanaJātaka*, *Maha-PadumaJātaka*, *CampeyyaJātaka*, *SaṃkhapalaJātaka* and *BhūridattaJātaka* describe various features of the serpent characters.

The *GhatāsanaJātaka* portrays that nāgas had the ability to transform themselves into various forms. In *UragaJātaka*, nāga appeared in the form of a jewel. In the *SīlānisaṃsaJātaka*, they transformed as a ship. In *MaṇikaṇṭhaJātaka*, they appeared in the form of a human being. In *CampeyyaJātaka*, they transformed as an ascetic and are capable of practicing ahimsa. *DaddaraJātaka*, describes the obsessive nature of nāga king and his adventurous experiences, who expelled his own brother from the nāga world for the crime of abusing nāga maidens. This tale also portrays the fierce nature of nāga king.

In *Maha-PadumaJātaka*, the nāga king offered both helps to Bodhisattva, when he is threw over a rock face and his kingdom for a year. Nāgas exhibit great nobility and kindness
towards Bodhisattva. In *SaṃkhapalaJātaka*, Bodhisattva’s father turns into asceticism, advised law systems to the nāga king and his followers. Bodhisattva as Duyyodhana visited his father and found the nāga king Saṃkhapāla. He stayed there and by the great glory of nāgas conceived, he reborn as the next nāga king.

*BhūridattaJātaka* elaborately describes the nāga world. It portrays the pain of a young nāga female, who had lost her husband. She visited the hermitage of an ascetic and examined him whether he is an ascetic from faith or not? Later nāga women fell in love with that ascetic (he was actually Prince Brahmadatta, the son of the king of Benares). Nāga human alliance is the main plot of this tale. Jātaka tales treated nāgas as a necessary feature of narration, because the composers utilized these characters as the symbol of faith and generosity. Indian mythology treated nāgas as the opponent factor, but Buddhists considered them as caring deity. Later both religions worshipped them as semi gods.

**Garuḍa**

A number of Jātaka tales portray the enmity between nāgas and Garuḍa. Garuḍa is commonly called as nāgāntaka. The
tales like *UragaJātaka*, *KotisimbaliJātaka*, *PaṇḍaraJātaka*, *BhūridattaJātaka* and *VidhurapaṇḍitaJātaka* reveal the same that nāgas were the food of Garuḍas. In *UragaJātaka*, Garuḍa is prevented from receiving its prey by the moral advise of the Bodhisattva which cause it to give up its greedy habits and live in peace with the nāgas. In *Khandha-vattaJātaka*, an appeal against the biting of nāgas is traced out by ascetics. *KākātiJātaka* describes a Garuḍa king, who disguised as a human and played dice with the king of Benares. In *SussondiJātaka*, Bodhisattva came to life as a young Garuḍa. This tale had resemblance with the plot of *KākātiJātaka*. *KotisimbaliJātaka* mentioned a roc-bird, he take hold of nāga rounded a banyan tree. The *BhūridattaJātaka* also describes the similar situation. Through these references Jātaka tales put forward the idea of compassion between the living beings. They persuaded to overcome traditional enmity of nāgas and Garuḍas and to launch their friendship.

**Nature Deities**

Bodhisattva is born in the form of nature deities about thirty-nine times. They are quite different from gods and goddesses. Gods and goddesses are located in the heavenly
region only, but these deities are placed in the whole world. Jātaka tales describe a variant number of nature deities. The most important among them are nadi, samudra, vanam, ākasam and the like.

*RukkhadhammaJātaka* remarks various tree fairies. If one among them had lost its abode, then it became a homeless migrant. *KākaJātaka* consist the praising of the sea. In *KimchandaJātaka*, there is a reference of river goddess, who helped the ascetic by providing food. In *PuppharattaJātaka*, Bodhisattva appears as a spirit of the air. In *Gāmaṇicaṇḍajātaka* the human beings offer gifts to these deities. *Palasajātaka* describes the story of Bodhisattva who appeared as a tree spirit. The devotion and worship towards tree spirit are described here. In *Sattubhāstajātaka* a tree spirit provides caution to a Brahmin. *MahāsutasomaJātaka*, also refers a tree nymph, who saved the king. In most of the tales they are the spectator of various actions. Their function is to moralise the tale and approve the activities of the leading characters. They had also the responsibility of protection on earth.
Myths had not much importance in Avadāna tales. A little account of mythical elements can be traced from Avadāna literature. In *Maṇicūḍāvadāna*, there is a reference of a demon, Indra in disguise. Indra offered him universal power, long life and whatever else he wanted. In the fourth Pallava of *Bodhisattvāpādānakalpalatā* a reference of variant Indras is described and hero of the tale Māndhāta was the half owner of Indra’s heavenly palace. In *Avadānaśataka*, a saint, Maudgalyayana proceeds to the world of spirits and he inquires a spirit about the cause of his sufferings. In the sixth book of the same, there is a reference of histories of men and beasts that through some virtuous act, they are born as deities in heaven. *Śārdūlakārṇāvadāna* mentioned the power of a witch.

**Magical Rudiments**

There are a number of magical elements seen in Jātaka tales. In most of the animal centered stories, they are treated as human beings. The human characteristics like thinking, talking and feeling are attributed to animals. This is the most remarkable part of folk tales. Ancient Indian narratives occupy number of such aspects. Jātaka tales clearly stated that
Bodhisattva passes through the birth of almost all animals in the world. Jātaka tales reveal that an animal is capable of understanding the moral ideals and religious doctrines.

In Jātaka tales a number of magical phenomena are described to elaborate the tales and to authorize the power of asceticism. Sitting in the air, flying on air and walking through air by human beings and animals are narrated in these tales. In *EkarājaJātaka*, the king of Benares punished the rebel by a process of complete absorption penetrated up on a state of magical meditation, and stuffed his bonds sat cross-legged in the air. In the tales like *SamkappaJātaka* and *Culla-PalobhanaJātaka* an ascetic is attacked by infatuations had lost his power to fly, become an airborne, he has undergone improper landing. In *DummedhaJātaka*, Bodhisattva, in the form of an elephant, has the power to fly.

In the introduction of *VessantaraJātaka* certain miracles are described. The blessed one came down from the air. Then a great cloud arose and burst in a shower of rain; with reddish colour and loud noise, all are wet except the blessed one. This miracle is stated here to highlight the meditative power of Bodhisattva. The same miracle is described in the introduction
of MahānāradakassapaJātaka in which the disciple of Buddha raised in to air seven times, to the height of a palm tree, two palm trees and so on to seven palm trees.

KuṇālaJātaka mentioned that the blessed one sat cross-legged in the air and emitted six coloured rays from hair. Kalinga-BodhiJātaka also portrayed a miracle related to Moggallana, who passed through the air to the platform under a tree. Similar type of magical phenomena are seen in tales like VidhurapaṇḍitaJātaka, Mūga-pakkhaJātaka, KhaṭṭahāriJātaka, AssakaJātaka, LohakumbhiJātaka, Maṇikuṇḍalajātaka, KumbhakāraJātaka, IndriyaJātaka, SarabhangaJātaka, LomakassapaJātaka and SonanandaJātaka.

Another magical phenomenon like multiplication of bodies and transformation is seen in Cullaka-ŚeṭṭhiJātaka. Śīlānisamsajātaka describes transformation of a body into a ship. In UragaJātaka a body is transformed as a jewel. Most of the creatures seen in Jātaka tales are capable of transforming their shapes. The mythical characters described in Jātaka tales are also capable of renovate their bodies into different forms, such instances are described in CulladhanuggahaJātaka,
KharaputtaJātaka, VighāsaJātaka, MahāsukaJātaka and BhūridattaJātaka.

A variety of magical practices and supernatural powers are described in Jātaka tales. SīlānisamsaJātaka describes the capacity to walk on water. In DadhivāhanaJātaka there are references about magical axe, drum, milk-bowl, gem and a mango. Power of interpreting dreams, showering rain, making storm, miracle horse, immediately growing mango tree, staircases made of gems, and recovery of stolen property through magic etc. are another magical elements seen in Jātaka tales. By assuming supernatural powers building hermitages, travelling through heaven, protecting from poisonous creature, commanding heavenly angels etc are also attributed to the characters of Jātaka tales. Most of the above mentioned magical powers are attributed to Bodhisattva in his various incarnations.

Avadāna tales describe a little amount of magical elements. In the fourth Pallava of Bodhisattvāpādānakalpalatā the hero of the tale Māndhāta is born from a man. In the 28th tale of Avadānaśataka a girl covers the feet of the Buddha with sandal paste. This spreads the whole city with the fragrance of sandal.
With this miracle later, she became a pratyeka Buddha named Gandhamādana. These magical elements and situations made the narration more impressive and create anxiety among the readers.

Internal Narrative Devices

Linguistic Observations

Avadānas are composed as a mixture of both prose and verse mainly in Buddhist Sanskrit or in Mixed Sanskrit. A particular episode is first described in prose then the same was repeated in verse. Certain Avadānas are consisted of verses only and others are in prose. MahāvastuAvadāna is an exception. It is composed in mixed language consisting of Sanskrit, Pāli and Prākṛt forms. The texts like the Avadānaśataka, Divyāvadāna, Jātakamālā, Bodhisatvāpādānakalpalatā are written in Sanskrit even though the Pāṇinian grammar has not been followed in some places.

Linguistic observations of Divyāvadāna focus the peculiarities concerning grammar, vocabulary, diction and gāthās. It is written in Standard Sanskrit with certain irregularities. Concerning its language and style Prof.
Winternitz observes “There is no sign of any principle of arrangement. The language and style too are by no means unified. Most of the legends are written in good, simple Sanskrit prose, only interrupted here and there by gāthās. In a few of the pieces they also find the metres of ornate poetry and the genuine Kāvya style with its long compound words”\textsuperscript{18}. Prof. Edgerton’s opinion about the language and style of \textit{Divyāvadāna} had certain resemblance with Winternitz’s opinion. He remarked that “It is in fact a confused and disorderly mass of stories of quite different origins and in quite different styles, mostly to be sure in simple, straight forward prose occasionally varied by Śloka verse, but at times embodying pieces in elaborate Kāvya style, with verses in ornate metres”\textsuperscript{19}. While going through these tales it is evident that irregular distractions with complicated Sanskrit made the tales quite interesting.

In these tales stereotyped expressions are repeated to describe similar situations. Long compounds are not used probably. And the sentences are highlighted with


\textsuperscript{19}Edgerton, Franklin. \textit{Language and Literature}. Varanasi: Banares Hindu University, 1954. p.32.
appropriate dialects. Alaṅkāras are used to increase the charm of the situations. Upamā and arthāntaranyāśa are used to enhance the literary charm. Among the gāthās of Divyāvadāna, certain are the part of the tales, others are deductive in nature. In the characteristics of these gāthās the most remarkable one is that it sporadically avoiding the svara sandhi. Repetition of gāthās in similar contexts and gāthās in the form of question and answer type are important linguistic peculiarity of these Avadānas. The assembling of prose and verse in these tales resembles with Campukāvyas. A number of stories in these Avadānas start with ‘एवं मया श्रुतम्’, and this statement indicates that they are conventional tales. The widespread meaning, sustained episodes, narration of incidents and ornate diction are explained through the linguistic analysis of Avadānas.

**Time and Space of Narration**

These narrative techniques opened a new path for authentic reflection in narration. A number of fictional narratives take place within a time that matches to the normal illustration of time. Buddhist philosophers neglect the serious concept of time. But they preached for a future time. Both time and space
of narration in Jātakas and Avadānas intermingled, and are indirectly described the story line.

On analyzing the description of Jātaka tales it is evident that the story narrates a particular place, like, Benares, Vārāṇasi, Kāśi, Śrāvasti, Rājagṛha, Vesali, Kauśāmbi, Mithila, Dakṣiṇagiri, Magadha etc. and vihāras like Jetavana, Veluvana, and Āmravana; where Buddha preaches the story. Buddhist monks spend greater part of the year roaming from place to place, lived on alms. During the four months of rains they took shelter in a hut or cave. The monastic institution grew out of a need for a permanent residence during the rainy season, when mendicancy was difficult. Such seasonal residences (āvāra) gradually acquired a longer duration in the ārāma, often in a park endowed by an individual to the Saṅgha, such as the Ambavana of Jīvaka at Rājagṛha. Ultimately, the settlement of monks expanded into a Vihāra; a static monastic complex. Buddhist disciples enjoined to wander about preaching the gospel of Buddha to the people. In rainy season, they spend their time in Vihāra and devote their time to study religious doctrines and technical lessons. Thus most of the tales are composed during rainy season. The
formation and modifications of such tales happened during their wandering period.

**Narrator**

In most of the Buddhist narratives, the narrator is Buddha himself. Buddhist Jātaka tales are considered to be the autobiographical work of Buddha; it depicts the early life history along with his personal experiences. Commonly first person narration and third person narration can be traced from Jātaka tales. Second person narrations are rare compare to the other two. The most prominent fact is that certain tales begins with third person narration and suddenly changes to first person; here starts the personal life experience of the narrator. Buddha describes these tales to his disciples and devotees. This was clearly depicted in the introduction part of each tale. The mode of narration changes with the audience. When Buddha addressed the common mass, the narration should be simple and direct, the complex philosophical ideals and events are avoided by the narrator. But when he addressed awakened ones the narration should be multifaceted. Most of the tale begins with ‘once on a time when (name of the king/merchant….etc. who is the contemporary of that particular Bodhisattva) Bodhisattva came to life as….}
(Various forms of birth). The characters and events narrated in the tales are intermingled. The narrator’s mental activities affected the narration of tales into some extent. This can be traced from the crucial narration of certain events.

Avadāna tales begins with verse, like योहस्त्र स्वर्मासितनुभिवर्जनानि ..श्रुणुत सांप्रतभाष्यमाणम्. Through these verses the narrator himself describes the motive of the tale. Then he states that ‘एवं मया श्रुतं’, first person narration can be traced from this narration. The narrator himself depicts the life history, events, stories, personalities and places that are experienced during his life time. The literal writings along with its historical perspective are the main characteristic of the Avadāna tales.

**Story with in the Story**

This narrative device is also treated as the frame of the story. It had got much acceptance among religious narratives. They utilized this particular device to narrate the religious doctrines. In most of the embedded narratives the writer/composer played the role of a central character. These narratives enclose two to four stories in a single string. Here

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20Vide p.105.
the stories treated with both religious and literal aspects. These stories were an integral part of Buddhist canons; at the same time they highlight the right path to achieve Buddhahood. There is a clear motive behind each narrative and is explicit in dramatic climax. There were a number of tales which come under this category.

Quotations

Quotations are considered to be one of the important characteristics of Jātaka tales. It had a particular function to avoid the confusion of the readers regarding the title of the story. Most of the Jātaka tales have the opening quotation. In 547 Jātaka tales, some among them had no opening quotation. They are KaṇḍāriJātaka, DevatāpaṇhaJātaka, KhajjopanakaJātaka, CatuposathikaJātaka, KosiyaJātaka, MeṇḍakaJātaka, Paṅca-PaṇḍitaJātaka, ApaṇṇakaJātaka, KakaṇṭakaJātaka, ParosataJātaka etc. Excluding ApaṇṇakaJātaka, others did not provide any stories. They directly referred to other tales. In many cases the quotations did not provide any identification for the stories. In spite of opening quotations, there are a number of stanzas, and cluster of stories. The KuṇālaJātaka is an account of such quotations. Most of the quotations seen in Jātaka stories boosted the
narration more authentic. Thus it can be treated as an internal narrative device to compress a large quantity of ideas within few words. Avadāna tales also include quotations. It does not give much prominence to these quotations.

Flash-back episodes, irony and exaggeration related to the events and side story are other internal narrative techniques which can be traced from both Jātaka and Avadāna tales. Among internal narrative devices, the enigmatic\textsuperscript{21} narration had larger peculiarities.

**Religious and Philosophical Elements**

Both Jātakas and Avadānas elucidate Mahayana Buddhist concepts of renunciation, compassion, kindness, love and the perfections, like dāna, śīla, prajñā, vīrya, kṣamā, satya, adhiśṭhāna, maitri and samacittatā. Through these Buddhism established an expressive way of understanding religious doctrines and philosophical elements. The perfections and the role of karma doctrine can be illustrated with an outer cover of classical narrative style. Most of the tales are depicted by Buddha for a group of monks and nuns to acquaint with the result of past karmas. They also highlighted the spiritual actions and their results. Mostly these tales supply the ideas

\textsuperscript{21} Inf. Chapter.V.
like self-sacrifice and compassion cultivated by Buddha. The perfection of generosity had discussed in many tales. The Jātakas and Avadānas refer to variant type of dānas like Dehadāna (gift of the body), ĀtmaParityāga (Self-sacrifice), ŠarīraParityāga (renunciation of body) etc. and these perfections are intermingled with central themes. Most of the tales enfolds straight forward illustrations of perfections. These tales convey the theme of Bodhisattva’s donation of his body as corresponding to the Buddha’s donation of dharma doctrines. In religious sense these tales are the rich source of Buddhist idea of the sacrifice, rituals, worships, body, kingship etc. Both tales have their own particular philosophical ideals along with common religious thoughts.

**Regional Variation and Communication Deviation**

Regional variations and communication deviation are internal narrative devices seen in Buddhist narratives. The differences in the narration of Jātaka tales are due to the regional variation. Buddha and his disciples were wandering mendicants. During their parivrajana they travelled through divergent places. The language and culture of these places may be entirely different. This difference can be traced from Jātaka tales. The difference in society, customs, manners, festivals,
art forms and geography can be also traced out from these tales.

A variety of communication methods is another prominent tool of narration. Buddha addressed various stratum of society. It is evident from various tales. Buddha addressed both intellectual and layman. Buddha addressed the audience with variant levels of narrations. He used personal pronouns to explain the introduction of the tale. Thus he can make the audience attentive. When he started sharing his own life experiences he generalizes the incidents and changes himself to a second person or spectator.

In the light of above mentioned features it can be concluded that, the narrative devices seen in Jātakas and Avadānas may be considered as the mixture of Indian narrative techniques. The composer/composers of these tales utilized the oral and whole existed techniques to narrate the tales. The 547 Jātaka tales use all types of narratives. The composers could not maintain its original form; they were in the mission of spreading the religious doctrines and faithful ideals. They amalgamate it with various narrative techniques. Jātaka tales differ from other genres due to this. They utilized variety of literary forms like verses/hymns, variant tales like fairytale,
parables, fables, long tales, epic fragments and myths to compose Jātaka tales. Each of these genres has its own identity, but when the essences of all are appealed to one, it may either increase the charm of the narratives or decrease. But variant genres seen in these tales had a particular aim. It can be acceptable in postmodern literary scenario to express the cross-literary and cross-cultural stratum.

Indian mythology played a vital role in Buddhist narratives. Buddhism formed as a religion against Hindu rituals and thoughts. But Buddha was vigilant in his ideals that he converted Hindu myths and epic fragments to his teachings. Even at first sight they had not any similarity with original. He retold the same in variant manner, but certain mythical characters and their names are same, but the situations ascribed to them are different.

Narrative levels seen in both Jātakas and Avadānas are really relevant with the modern views of narratology. These tales cover the time and space of narration, moving from past to present then to create a beautiful future. While analyzing the structure of these tales, particular string which connects the past incident and present incidents can be visible. Jātakas and Avadānas can domesticate and localize Buddhism because of
sits universal context. These tales existed with their strong surface of religious and philosophical thoughts. The narrative devices seen in Jātakas and Avadānas are capable of understanding the proper essence of the philosophy and religious doctrine of Buddhism.

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