CHAPTER - I

ART OF NARRATION: GROWTH AND DEVELOPMENT
India had a rich tradition of storytelling and creative imagination of events. This specific literature was originated and developed through the conversations or the descriptions of incidents happened in surroundings. These are handed down from generation to generation and modified with the conditions of the time. These types of creative writings are common in creative writing in general. The narration of events in prose is available even in Vedic times. There are mutual give and take actions between Indian, Persian and Greek traditions.

The Aesopian Fable of Greek and the Arabian Nights had certain resemblances in their style of narration and events with Indian folk tales. Among these Aesopian fables inseparably connected to the fable from the second century A.D. For several centuries these fables were handed down through the oral tradition. There were not many evidences in the case of documentation of these tales before third century B.C. in Athens; certain vague ideas were yet available. The fables spread in all directions and were specially treated as animal fables. Another category describes the deeds of ancient Greek heroes with some most engaging stories ever told. They may
be treated as a comprehensive and objective guide to the deeds of Greek gods and heroes. These stories rooted in the society through oral transmission. Greeks were great story tellers and also the composers of complex literatures. Greek legends are great entertainers and are developed through travelers. It is evident that their culture and literature flourished with the help of primitive folk tales in many localities. The composers derived materials from various regions and weaved it into a series of narratives.

The *Arabian Nights* has been identified as a universal classic of fantasy narrative. It is considered to be an older work with complicated genealogy and psychological approach. It is not a single text and was composed through many centuries in different regions with additions. This work is consisted of animal fables, love stories, adventures and magic tales. In the history of *Arabian Nights*, Shah Sad, the composer of the tales maintained the oral tradition and its transmission. Though adjourning the climax of the story Shah Sad, also postponed the death of the narrator. It helped the survival of the tradition of storytelling. Thus these stories become the survival stories. The juvenile versions of these stories had got
large acceptance all over the world. These tales move the audience to a kingdom of exotic fantasy. The influential aspects like earthly humour, intolerance, passion, violence, sensuality etc. were also treated in these stories. The reconstruction of myths and the survival of the stories were finally reached into the analytical studies of narration.

Indian tradition of storytelling had a gradual development. This genre of literature had got a prominent place among Indian rhetoricians. The area of Indian storytelling begins with the Vedic texts, especially the Brāhmaṇas in which there are a number of stories. It was followed by Brhatkatha, Tantrākhyāyikā and the like.

Western studies on narratology helps to a great extent to understand the various features of Indian narratives. Studying Indian narratives in the light of western theory is more effective to understand the technical features and patterns of Indian writings. An attempt is made here to go through some views of narratology.
Narration as Theory and Practice

Narratology is a branch of structuralism and generally deals with the study of narrative structures. It explains how a narrative makes meaning? What are the measures and mechanisms happened in the structure of the story? etc. Narratology postulates the study of the nature of a story as a conception and enlightening practice. This theory takes much of its characters and some of its terminologies from linguistics. The term ‘narration’ is derived from ‘narrate’. It is associated with the speech act, and also had a number of definitions; some among them are; a narrative fiction means the narration of a sequence of story bound events. According to Shlomith Rimmon-Kenan, ‘the term narration suggests a communication process in which the narrative as message is transmitted by addresser to addressee; it is also the verbal nature of the medium used to transmit the message.’ Sometimes an event or word or an action may be a narrative. An action may be explained without grand rigour, in a single word. For example, a trip may be through desert. These kind

of single event narratives are common and theoretically possible. Non-fictional verbal narratives are rumour, news reports, history books, autobiography and legal authentication. It proves that the fictional status of events is a realistic issue. A fiction may classify basic aspects of an event, its verbal depiction and the act of telling. Interpretation is necessary for representing complex events. Myths, folk-tales, legends, histories, epics, toasts and sagas seem to be the results of the combination and evolution of simpler elements; they contain many cycles and recycles of basic narrative structures.²

Vladimir Propp, the father of Formalist narratology explained that the narratives are different in their informational level and also allowed a remarkable similarity on the practical level. He observes the functions or conventional elements of action take place in all tales with an unchanging order. These functions are performed by a variety of characters, like the hero, villain, donor, helper and others. This structural type analysis treats the level of the story. It provides a tool box to

understand the existing narratives. On analyzing a story, there should be a deficiency from the beginning and reaches an advantage level (minus to plus); it possesses the direction of the story and the total outcome. The content of the story was represented by a series of events. The nature of the story can be identified through the gradual development of events. The content of the story undergo upwards and downwards many times before reaching a destination.

According to M. H. Abrams, narratology denotes a concern, which became prominent in the mid-twentieth century, with the general theory and practice of narrative in all literary forms. It deals especially with types of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and the analysis of the kinds of discourse\(^3\). Narratologists would not care for a narrative in the conventional way, as a story bound portrayal of life and the world as an efficient and entirely recognized construction. Narrative maybe the proficient way of covering perceptions of time, which significantly helps to develop the

individual identity. Jakob Lothe remarked narrative theory as a discussion concerned with human communication. They have a deep rooted need to establish narrative patterns.⁴

The language has most prominent role in the story. Language helps to improve the level of narration to a considerable extent. In the structure, story and language are parallel. Story has the possibilities to attain various forms but language is constant; it undergoes minute variations only. These possibilities had the power to create anxiety and fruitful endings. Here characters become the path to move events one by one. A writer portrays emotions and unstable passions of his/her characters. In this way narration occurs with sensitive power and condensed dialogues. It generates curiosity in the mind of the reader. But when the story ends the characters had not much life to survive. The writer used them to possess his ideas, mental agony, thoughts and actions. When he stops writing the characters had lost their identity. It is a great task to define a problem by an author through a group of characters. Here writer faces it with the light of solutions. The way of solving creates the matter easy, complex, small and

large. Thus the narration shows differences only on surface model. In the case of internal structure all stories are same and are easily descriptive. Aristotle is of the opinion that all narratives develop longitudinally from beginning to middle and the end through the informal selection and sequential combination of events. The narration of events changes through the medium. The narrative tradition of art is different from literature. But there are certain exceptions. In the case of Kūṭiyāṭṭam and Kathakaḷi a written script or (āṭṭaprakāra) is used for the performance.

Indian art tradition has unique interesting place among narratives. The existing dance theatre tradition, Kūṭiyāṭṭam is renowned in terms of their narratological frame work. Prominently the relation between the texts of the play and its stage presentation is balancing. Between these two there is a systematic description of acting, Āṭṭaprakāraṁ with programmed improvisations. Niṟvaṅkoṇaṁ and Saṃkṣepaṁ are the major visual narrative techniques. A structured recollection of actions by a character in the opening scene of a play is called Niṟvaṅkoṇaṁ, it had three stages, and one is the narration of early stories (Pūṛvakathāvivaraṇaṁ). It helps to
identify the nature of the character and context of acting by audience. Second is the entry of character (Anvāraṃbhaṃ). Third stage is the introducing the character by the actor. After that the events are narrated through acting in a back to back process; this narrative technique is called Saṃkṣepam. It is a verbal expedition ahead from the starting point of a theme. The acting of Vidūṣaka in Kūṭiyāṭṭam is another type of narration. He describes the puruṣārthas and allied subjects through the narration of stories. It is a version of old oral narrative heritage and can be considered as an independent genre in the art of storytelling.

‘Kathā’ or Story - Rhetorical Views in Ancient Indian Writings

The term ‘story’ was treated by literary critics as a particular type of narrative in prose. The account of Indian prose literature can be traced out from Vedic dialogues or Saṃvāda sūktas. A type of pure literary joy is the one important purpose of Kathā literature. It can cross the barriers of time and space. Indian traditional fairy tales and fables spread their impact on western countries long before the Indological studies. The theoretical background of story
literature in India traced from the theoretical texts. It starts from Bharata and ends in Jagannāthapāṇḍita. Rhetoric study of this literature is a modern attempt and is still in the way to attain a theoretical shape.

Bharata’s Nāṭyaśāstra did not focus on all aspects of narratives but Kathā literature is discussed in connection with the plot of dramas. It denotes the kathāvastu compared itivṛtta as the body of the drama.\(^5\)

The kathāvastu in a drama can be classified into two, ‘pradhāna’ (main) and ‘gauṇa’ (subsidiary). The gauṇa type is subordinate to the pradhāna, but their combination increases the fascination of the drama. This covered certain seeds of the Kathā concept. Kathāvasthu evolves through pañcasandhis\(^6\). Through these stages Kathā develops imaginatively. The total effect of appreciation depends on writer’s proficiency to hold these five steps. Another division of itivṛtta are Ādhikārika and Prāsaṅgika. These are the frame of the drama. Rasa automatically becomes the soul of the same. Abhinavagupta remarks this as इतिवृत्तशब्दवाच्यवत्तिद्रस्तुशीर्येरे, रसा: पुनरात्मा

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5 इतिक्रृतं तु नाट्यश्ल श्लोकं परिकल्पितम्।
प्रबंधः सर्वाधिकस्य विवरणाय सर्वकल्पितः।।
नाट्यविलोकनः १९.१

6 मुखे, भ्रमण: दृष्टिगतं, गर्भं, विमलं, नित्यमहं।
From this it is clear that itivṛtta never surpass the expansion of the rasa. The actual beauty of the itivṛtta depends on the development of the rasa. Nalini Sadhale observes that in Kathā, just the narration of one incident after another is not artistic enough, the incidents by themselves may have isolated charm, but their narration attains literary value only after they evolve rasa. This is absolutely true that a fine story writer has to preserve this accurate sense of balance between itivṛtta and the rasa.

Dhanañjaya, after Bharata, discussed the practical and systematic steps of itivṛtta in the field of dramaturgy. Three different types of Nāṭyavastu; prakhyāta, utpādyā and miśra are discussed by him. Khyātavṛtta had no space in Kathā literature. It needs novelty even if it is borrowed. The most prominent Lakṣaṇa of Kathā is Kalpitavṛtta (Imaginary Tale). This can be traced from Utpādyavṛtta. Both Bharata and Dhanañjaya circuitously explained the theory of narratives.

Bhāmaha mentions Kathā among one of his many divisions of literature. He tried to explain the subject matter of a Kathā,

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7 Abhinavabhārati 19.1.
9 प्रख्यातोपायमिश्रययोगेत्तथां निरूपित्यत्नोऽर्थस्मार्थम्। दशसूर्पकं १.९५।
narrative languages, and narrators. While analyzing Bhāmaḥa’s opinion it is clear that he focused on Vṛttacarita and Utpādyavastu, which are different in nature. He distinguishes Kathā from Ākhyāyikā as Kathā is turned on image and Ākhyāyikā on Aitihyapradhāna. He remarks the continued existence of story literature in non-Sanskrit languages. These Prākṛt and Apabhraṃśa narratives along with Sanskrit show the immensity of story literature during that period.

According to Daṇḍin, Kathā and Ākhyāyikā are the different names of same literary form. He mentioned that there is no area of expertise in the subject of Kathā. Kathāvastu of Kathā and Mahākāvyā are similar. He also accepted popularity as a quality of Kathā. He remarked that the narrator can be the hero himself, and he cannot be charged his own praises. Kathā is not based on

10सांवन्नोधिनेयार्थंत्वजाराख्याविकस्कते।
अच्छद्वो च काव्याकारात्मकः प्रसंस्कृतात्। काव्यालंकारः ८.४८

11न वय्यस्यार्थेऽपि युक्तालोकसाधनायः
संस्कृते संस्कृता चेता काव्यार्थार्थार्थः।
अत्योऽवृत्तरत्न्याः नायकनगौरनुषोधिते।
स्वप्रकाशकृतिः कृत्यविन्दभाजः कव्यवनः। ibid. २८-२९

12तत्क्षेत्रांविकस्कतिः संस्कृतविधिता। काव्याद्वे: ६.२८।

13कप्यहरणसंग्रामविक्षूपीमीद्वादशः संभवन्तःसम्म एव नेतृ वैष्णवोपकायमुपमः। काव्याद्वे: ६.२९।
Bhūtārthā. Lokapriyatva and Lokābhimukhatva are other aspects of story literature described by Daṇḍin. He was also attentive on the rasavattva of kathāvastu.

Rudraṭa’s work Kāvyālaṅkāra also mentions Kathā as Mahākathā and Laghukathā. He was of the opinion that the subject matter of Mahākathā and Mahākāvya are the same. Divergent narration is firmly applied in Mahākathā. He states Ḋhanḍakathā as a branch which comes under Laghukathā. The sentiment and the kathāvastu of the same are described in the text. The subject matter of Laghukathā propounded by Rudraṭa featured a systematic approach towards fiction. Rudraṭa’s standpoints were not generally accepted by later scholars.

Vāmana remarked the significant theories related to Kāvyaprabandhas. He describes Abhineyārthā in the Nibaddhakāvya. But he did not consider any distinguishing features of Kathā. It is evident that Kathā literature is reshaped with the introduction of Dhvani theory.

Kathā in association with padaśaṅghaṭanā was discussed by Ānandavardhana. He describes various forms of kāvyas as

14नायकेनन्य काच्यायानायकोत्तरात वा।
स्वपुणाचिन्त्यावथा नात्र पुत्रार्थशस्त्रन:।। काव्यादन:२.२४।
Khaṇḍakathā, Parikathā, Sakalakathā, Ākhyāyikā, Kathā etc. Each of them demands a special kind of saṅghaṭana. Parikathā opens adjacent to itivṛtta and not consists with a sentiment. Khaṇḍakathā and Sakalakathā are popular in Prākṛt. Kathā and Ākhyāyikā are in prose, they also preserve features of the verses. According to Ānandavardhana, rasānuguṇya is the main feature which separates Kathā from Ākhyāyikā. To override rasa he does not distinguish the prominence of itivṛtta in Kathā. His approach towards story literature helped to increase its status among other literary genres.

Hemacandra in the last chapter of Kāvyānusāsana treats the division of Kathā. His most important contribution is the description of sub varieties of Kathā; Ākhyānā, Nidāṇśana, Pravaḥlika, Manthallika, Maṇikulya, Parikathā, Khaṇḍakathā, Sakalakathā, Brhatkathā and Upakathā. He also explained the definition of these varieties of Kathā literature. Mammaṭa and Jagannāthapaṇḍita never explain about the story literature. It

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15. पत्र: काव्याय प्रमेयं: मुक्ते, संस्कृत भ्रवृत्तांश्चिनिवेदे सत्यानित्तायशेषक, कलापकलकानि पराययवन्ध: परिक्षारूढङ्गकथा सफलतयेः अन्योऽकोक्कृतः ३.५३
16. परिक्षारूढङ्गकथा तु कामचार: तत्रैतिष्ठतमात्राओपसेताः यत्र रसव्या उत्तिङ्गिते । idem.
is impossible to evaluate Jagannāta’s opinion regarding the Kathā literature, because his work is incomplete.

While going through these rhetoric views it is clear that there is no any recognized definition attempted by anyone. Divisions of story literature had no unity; it changes with theory of poetics. The variety of prose literature are Kathā, Ākhyāyikā, Ākhyāna, Khaṇḍakathā (Laghukathā), Parikathā, Sakalakathā, Kathānika, Utpādy, Anutpādy, Mahākathā, Upākhyāna, Nidārśana, Pravahīka, Manthallika, Maṇikulya, Bṛhatkathā, and Upakathā. Kathā is generally composed in prose, Kathā in verses are also seen associated with story literature. Narrator also changes with the circumstances of author; whether the author himself or the hero or anyone else. Kathā in various languages are mentioned by various rhetoricians; in Sanskrit, Prākṛt, Paisāci and Apabhraṃśa. It consists of simple words or compounds flourished with sentiments. The remarkable fact is that these rhetoricians do not give the review of works like Kathāsaritsāgara. These types of folk tales are multilingual in nature with multicultural background through oral conservation. But they did not get prominent place among the mainstream of Sanskrit literature.
The writers like Somadeva had tried in narrowing the gap between popular folktales and mainstream literary works.

**Various Types of Narrative Literature in Ancient India**

Telling stories had popular resources of pleasure and training from ancient India. India has shaped one of the richest treasures of narratives. The earliest and most prominent stories were consisted in secular tradition. It can be traced from the common folk and were handed down by oral tradition. Vedas and folk songs are the variety model for Indian narratives. Story telling was a part of Vedic society; it might have existed even before Vedic period as various forms of storytelling was prevalent in the society.

**Vedic Narratives.**

Veda consists of many hymns in the form of small narratives which can be elaborated into great stories. Most of the hymns deal with the legend of the origin of gods, their powers, battles and victories. There are a number of narratives in the form of dialogues and conversations. For example, Purūrava-Urvaśī saṃvāda, Yama-Yamī saṃvāda and so on. It is evident that time to time narrations of these stories get elaborated as larger narratives. Most of them had received an
extensive form in Brahmanic period. Brāhmaṇa literature had a most prominent role among narratives, because it consists of the narration of sacrificial events and rituals. Stories from Brāhmaṇas had got extensive exploit in later works. Stories related to Prajāpati, legends about gods and war between Devas and Asuras and the like are best examples.

**Purāṇa and Epic Narratives.**

Purāṇas stretched Vedic stories to a magnificent level with fantasy and imagination. They are considered to be the richest treasure house of Indian narratology because of their content analysis. It consists of countless tales of fictional nature with narrative changes. The common features of Puranic narratives are contextualization, oral structure, question answer pattern, dialogues, author as character, human divine interaction etc. The broad difference between epics and Purāṇa are in their narrative structure. Purāṇas present the legendary matters as history, but in epic the human and divine- demoniac elements are present.¹⁷ Praises of divine power is the main concern of Purāṇas. In Itihāsa the gods of the Purāṇas are replaced by

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heroes, who were the incarnation of gods. Supernatural elements and fantasy are very few in epics. All these are in oral narrative forms. The structure of both Purāṇa and epics are entirely different and it is clear through their definitions.¹⁸

In Rāmāyaṇa, Vālmīki featured the events in a systematic way. The story begins with the description of the hero. The outer frame of the work is simple but the inner narration is complex. The author merged into the core of the theme and created time to time situations for narration. The author himself narrated his activities. The narrative features in Rāmāyaṇa leave space for the readers to read and re-read the layers of meaning by applying theories. In this great epic the progression of time is subordinated to the effect of space. The sense of place in the Mahābhārata is more acute than the sense of time.

Description of events in both epics is supposed to be happened in some remote time in the past, certain among them are historical and others are mythical. Portrayal of nations,
geography, society, races of people, rituals are also the part of epic narratives. Advanced chronological direction is another characteristic feature of epics. They explain genealogical histories using chronological and logical designs. Both are different in their micro configuration. As the name indicates in Rāmāyaṇa events are happened around the single hero, Rāma. Mahābhārata did not focus on a single character. The stories are scattered and these are with various sub narrations. Distribution of events through various chapters helps to understand the whole text. Speed control in the story line is remarkable one. Thus it is clear that Rāmāyaṇa is a steady flow of events, with a central plot. Mahābhārata on the other hand exists as a multi layered narrative.

Bṛhatkathā is both a general title given to a particular literary genre and work of Guṇāḍhaya in Paiśāci language. The migration of Indian secular stories towards middle and western Asia was through merchants and travelers, in the beginning of Christian era. Thus the survived stories of Guṇāḍhaya were reconstructed in many languages. This great fiction inspired many writers of later ages. It had undergone considerable addition over a number of centuries. The central theme of this
is capable of accepting other similar fictions. The writer and the story may undergo drastic changes according to time and situations. *Bṛhatkathā* is neither a type of Meta narrative, nor a sect of worldly truths. It is a group of simple stories. Somadeva created a separate version of *Bṛhatkathā* and arranged it into lambakas and taraṅgas. Reconstruction of stories in Indian tradition begins with this action of Somadeva. This was considered as the development of narration in ancient India.

A number of literary works have adopted the plot from *Bṛhatkathā*. The plot of the dramas of Bhāsa like *Pratijñāyaugandharāyaṇa* and *Svapnavāsavadatta* are taken from *Bṛhatkathā*. Harṣa also uses the plot of *Bṛhatkathā* for *Nāgānanda, Priyadarśikā* and *Ratnāvali*. Later on, many prose texts were originated in the model of *Bṛhatkathā*, the most important among them are *Vāsavadattā* of Subandhu, *Daśakumāracerita* of Daṇḍin, and *Harṣacarita* of Bāṇa. *Bṛhatkathā* can be considered as a work of epic dimension. It is evident that the great rhetoric Kṣemendra upholds the importance of *Bṛhatkathā* along with *Rāmāyaṇa* and

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19 A Meta narrative encloses the description and evaluation of all the stories and knowledge systems.
Mahābhārata, writing three Mañjaris on Rāmāyaṇa, Bhārata and Bṛhatkathā. The fame of Bṛhatkathā tradition caused the development of the story tradition in Sanskrit. The most prominent works under Bṛhatkathā tradition are Pañcatantra, Hitopadeśa, Vetāḷapañcaviṃśati, Śukasaptati and the like.

**Jain tradition of Narratives.**

The Jain monks contributed a large number of narratives to Indian literature. Many of these narratives are pieces of genuine didactic tales, depicting the real life of the common people, including various fables, fairy tales legends, similes, parables, illustrations, romantic and adventurous tales, moral stories and sayings drawn from the common stock of Indian folklore. 20 All the sacred texts of the Jains collectively called Āgama or Siddhānta. They received trendy themes from the society and reformed them by adding religious characters in them. Thus Jainism had contributed much to the development of story literature. The Jain canonical narratives include Suyagaḍaṃ, Nāyādhammakahāo, Uttarādhyayana etc. These briefly recorded narratives in the canonical literature had to be stretched and explained by later Jain monks through their

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commentaries. Winternitz remarked ‘many a germ of the narrative art of ancient India has come down to us by way of Jain commentary and narrative literature, which would otherwise have been consigned to oblivion’.\(^{21}\)

The pro-canonical literature is represented by Niryukti, Bhāṣya, Cūrṇī, Ṭīkā etc. The Niryuktis are the explanations of the Canons, and provide supplementary information on various subjects. The brief narration of Ācāryas, Tīrthaṅkaras, Pratyekabuddhas and liberated souls are narrated in these texts. Uttarādhyayananiyuktī describes the complexity of achieving human birth. Other commentaries are Bhāṣyas and Cūrṇīs in Prākṛt and Ṭīkās, Vṛttis, and Avacūrṇīs in Sanskrit. Among these the Nīśīthabhaṣya, Brhatkalpabhāṣya and Vyavahārabhaṣya are flourished in various Legends, Myths, Dialogues, Didactic tales and Ascetic narratives.\(^{22}\)

\(\text{Nīśīthaviśeṣacūrṇī and Āvaśyakacūrṇī are mainly enlightening and they describe a larger number of captivating stories along with moral lessons. Jain didactic narratives give prominence to ritualistic practices, worships, renunciation,}\)


\(^{22}\)Jagadishchandra Jain, op.cit. p.24.
penance, self-discipline, chastity, charity etc. *Upadeśamālā, Dharmopadeśamālāvivaraṇa, Śiloveśamālā, Bhavabhāvana* and the like are famous among them.

A vast number of works on biographical literature were written by Jains. It mainly includes the lives of Tīrthaṅkaras, Cakravartins, Baladevas, legendary heroes, ascetic leaders, royal patrons and so on. Jain scholars compiled treasury of stories. ‘The period of the eleventh and twelfth century A.D. is very important from the point of view of composition of story literature’.23 Most of them are taken from the earlier Jain texts; among them some are developed, others are composed separately based on the popular stories. For e.g. *Kathākośaprakaraṇa, Ākhyānanaṃṇikoṣa, Kathāratnakoṣa* etc. Besides these, Jain narratives consist *Purāṇas* and *Caritas*, which describe a number of fairy tales and stories. Semi historical works called *Prabandhas* and religious narratives called *Dharmakathās* are intended for religious purpose. The fact is that the Jain culture accepts the existing popular literary genre to put forward their religious ideals. They utilized major genres of Indian literature to convey their religious doctrines

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23 ibid., pp. 37-38.
and it deserves a special consideration as it is a treasure of tales and legends.

**Miscellaneous Narratives.**

Chain narratives, Allegorical narratives and Grand narratives are various types of narrative modes. In all these, the structure varies. Several stories linked with a chain are called chain narratives. These tales are short and narrated by various narrators. It has an outer frame to provide the connection between the different stories. The most famous chain narrative is the *Kathāsaritsāgara* of Somadeva.

Allegorical narratives are those which kept a hidden meaning. Animal fables and parables are also a part of this type. It is a type of symbolic narration. It is an efficient way of communicating complicated concepts which are difficult to grasp. The best example for popular allegory among Indian narratives is *Pañcatantra*.

Grand narratives are the retelling of Indian epics. The retelling of epics under various circumstances is the peculiarity of the same. It must not have a formal structure, it varies with
the narrator. *Raghuvaṃśa, Śiśupālavadha, Kirātārjunīya* etc. are famous among them.

**Narrative Techniques**

Narrative techniques are the methods concerned in telling a story and these are also the procedures used by the author for telling a story. A narrative device may be used in literature to create a detailed outcome on the reader. Ayyappa Paniker was of the opinion that Indian theoreticians have not identified the structure of the narrative in elaborate terms, the texts themselves reveal a high degree of sophistication in the narrative art exemplified by them. He has brought to light ten characteristic features of Indian narratology. They are interiorisation, serialisation, fantasisation, cyclicalisation, allegorisation, anonymisation, elasticisation, spatialisation, stylisation and improvisation. Combinations of these are also seen in a single narrative work. Use of this narrative technique can lead to the development of a new literary genre. Certain narrative techniques are as follows;

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24 Ayyappa Paniker, *op.cit.*p.3.
**Replacement of Narrator:** An actor performs as the orator of the author. In certain occasions the character becomes the idealized version of the narrator.

**Direct Address:** The narrator/actor is addressing the viewers.

**Use of false materials:** Using of fake documents or events is created as real.

**Back story:** The stories behind the events are portrayed in the story. It can flourish the meaning. It also provides extra depth to the story line.

**Flash back:** It is a general term for shifting time sequences. It took the characters back to the starting of the story line.

**Fictional character:** Fictional existence of a character in a large Fiction.

**Framing devices:** Using single scene/events from the beginning to end.

**Ironies:** Narrative employs a number of ironies like parables and animal fables.

**For shadowing:** Highlighting events to take place in future are considered as a device in narrative.

**Frame story:** In a main story a number of shorter stories are assembled.
**Juxta position:** A number of themes, characters and events are used for comparison.

**Magical elements:** Events are described convincingly with the help of magical actions.

**First person narration:** A matter opened from the point of view of a character as if the character is telling the story themselves. ‘In a fiction the narrator determines the story’s point of view, if the narrator is a full participant in the story’s action, the narrative is said to be in the first person’.

**Second person narration:** A text written in the style of direct address is considered as in the second-person.

**Third person narration:** Narration by a distant one, who is not affected by the events in the story, is known as third person narration.

**Side story:** Short stories are assembled along with established stories.

**Stream of consciousness:** An attempt to include all the thoughts and feelings of a character.

**Personification:** similes and metaphors are used to compare human characters in non-human objects.
Besides all these, overestimate, exaggeration, parodies, styles, twist in plot, and attitude of an author are also considered as narrative devices. It is changed through the time and space.

**Structural Variation of Narratives.**

The structure of narratives is different. Most of them reveal certain interruptions, gaps, deviations and discontinuities. In certain narratives the story line moves steady without any deviation. The starting and ending time is linear. The narration of *Rāmāyaṇa* is in linear horizontal structure. The movement of story line is from the birth of Rāma to the death.

*Kathāsaritsāgara*, a chain narrative is consisted of different stories in one frame. Hence it is in the form of vertical cyclical structure. It portrays within a cyclical time concept. The events get repeated in certain intervals.

In *Mahābhārata*, the narration changes through the time and place. It is scattered with a number of upākhyānas. It is in a linear, cyclical and spiral form and is combined in the pattern of a labyrinthine or a complex structure. The climax of the story is not foreseen. The end of one sequence is the beginning of the other. Thus it is continuous and complicate in nature.
In the Buddhist narratives the construction of the method of events are in spiral. The reappearance of lives of Bodhisattva, through births and rebirths makes the story spiral one. Thus the narrative structure is varied with time, space and situations. Study of these narrative structures looks at what narratives have in general and what makes one different.

Story telling tradition and stories will continue as long as there are interesting listeners and readers. All types of tales are indicated with effortless desires, dreams and thoughts of the inhabitants and consist philosophical and artistic speculations. The tool for analyzing and assessing the art of narration helps to understand and evaluate the treasure of Indian narrative art. As Ayyappa Paniker remarks the close micro-analytical study will throw more light on narratology. The narrative devices used in literature varies with the genres. The judgments of these devices with western techniques are not happened in a fundamental way. Both have their own identity. An in-depth study of Indian narratology is possible only with the light of western theories.

All narrations depict the realistic life of common folk of India. According to Winternitz, ‘Indian stories are the best
product of the Indian mind and they have occupied the status of the literature, Indian soil is favorable for the tales and stories and particularly for animal fables. In order to satisfy the excessive imaginary faculty, the Indian story tellers had to create a superhuman existence. India had been a home of saints, wandering ascetics and pilgrims, therefore in order to propagate religion and virtue, the writers had to take up to the narrative literature’. While analyzing these narratives it is clear that the treasure of narratives in India flourished under Buddhism and Jainism. They utilized the power of stories to affect human mind. It is a psychic process too. The ritualistic purpose of the narrations normally helps to ascribe the religious myths and the sophisticated aims of literature. The familiar stories were incorporated into the religious traditions and provided a new dimension to the stories. Thus the aim and actual purpose of the stories were changed and they acquired a new realm in the narration. These narrations supply preliminary and long-lasting resources for shaping our experiences. The considerable scholarly examination has been paid attention on both the nature of narratives and their function in human relationships. The investigation of the

25 Winternitz. op.cit. vol.iii pp.301-303.
construction of narratives is aimed at to recognize and understand the identity and potentiality of the individuals to a great extent.

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