CHAPTER II

INTRODUCTION

BUDDHISM AND JAPANESE LITERATURE

This impact of Buddhism in Japan in the field of literature is also conspicuous. As the literature according to Thomas Warton mirrors the world view of the times and also in the case of the works of the past, it is necessary to look back upon the customs and manners and the prevalent attitudes of that period. In other words the prevailing atmosphere of indiscriminate influence of Buddhism is obviously reflected in the works of that period. This could be broadly divided into two types i.e., content and style.

The style of unfolding the content through dialogues is the typical discourse pattern in Buddhist works which was introduced in Japan through the scriptures. This has influenced the style of various works besides such traditions like Koan, the statements and answers characteristic of Zen Buddhism. In literary works Kukai's Sangoshiki is in dialogue form between a Buddhist, a Taoist and a Confucian each one relating the tenets of his respective doctrine and the work ends with the predominance of Buddhism as the other two also adopt it. Similarly in the historical narratives of Okagami the content is
unfolded through the Buddhist style of dialogues between four people, three old men and a youth sitting under a pipal tree at the Unrinin temple in Kyoto amidst a typical Buddhist ambience, the work relating the rise and fall of the Fujiwara ministers. Coming back to the second type of influence it is again of two types.

Firstly in the form of commentaries on the scriptures, which in Japan were based on the Chinese translation of the Buddhist scriptures without any need for its Japanese translation as the Japanese men of letters were already well versed in Chinese. Thus in Japanese the commentaries on the philosophical and philological aspect of scriptures were written, the foremost work being Hokkegisho a four volume work on Hokkekyo the lotus sutra by Prince Shotoku. He also wrote Shomangyogisho the commentary of Srimala Devi Simhanada sutra on which he discoursed in the temple Horyuji and Yuimakyogisho the commentary on Vimalakirti Nirdesa. Prince Shotoku is also credited with producing the first ever work in Japanese called Jushichijokenpo the constitution of seventeen articles which, although an administrative work, describes the importance of worshipping Buddha and upholds the three treasures of Buddha Dharma and Sangha. Since Shotoku in Japan has been acclaimed as the Japanese Buddha who promoted Buddhism as a State religion and endeavoured for its overall development by spreading its teachings, construction of temples etc.

Secondly in the form of description of Buddhist ceremonies, rites, or the practises which have influenced the contents. In fact it envisages the practical aspects of Buddhism which do not necessarily deal with Buddhist thought and beliefs.
An example of this is the scene described in the work The Pillow Book (10th century) (Makuranososhi) by Seishonagon, the work being the precursor of Zuihitsu Bungaku the genre of essay writing. In chapter one the authoress describes the gathering listening to the sermons by a monk. The contents suggest that in those days in elite circles it was more of a social event rather than religious. She describes one such gathering held at the premises of the then Emperor Goshira Kawa, organised by the Minister of Right Fujiwarano Noritoki when she was cautioned not to be late as otherwise she might not get the parking space for her carriage, due to the great popularity of this event called Hokke Hakko or eight lectures on Sadharma Pundrika Sutra. Therefore she got up early while the 'dew was still wet' but the parking was already full with the carriages piled up on each other, the shaft resting on the carriage in front.

She apparently undertook meditation at temples like Kiyomizu, and went on pilgrimage to Kuruma, Uzumasa and Hasegawa temples. Similarly Izumishikibu another woman poet of the same period known for her passionate poetry too invoked the name of Buddha and expressed desires for paradise in some of her poems. In moments of distress she went to the Ishiyama temple praying to Buddha. Later on returning back to the capital she wrote:

I left the hill
of Buddha's law to take my way
On the world's dark road
coming now yet again in hope
That we might meet if only once

The greatest work of Japanese literature namely 'The Tale of Genji' throws light on the impact of Buddhism on the Japanese
mind. In the opening chapter of this work of fifty four volumes, there are expressions like "everything must have an end and so the Emperor could no longer detain her" (referring to Genji's mother), which is a manifestation of the concept of the transient nature of things and such expressions and concepts are prevalent throughout the work. Similarly, the cause and effect rule is also seen at work from the very beginning of this work being conveyed through such expressions as "and because of a bond in a former life, that she bore the Emperor a beautiful son", again pointing to the death of Genji's grandmother following that of his mother, it says "because her prayers to be with her daughter had been answered, perhaps she breathed her last".

The ceremonial aspect of Buddhism too prevails as when the Emperor, fearing Genji's good looks might attract the evil eye, "ordered sutras reads in several temples" for his son's wellbeing. In general also it depicts people making pilgrimages for offering prayers, images and scriptures at various temples and undertaking fasts etc. Besides this work, in other literary works there are innumerable references to the Buddhist concepts, praises of sutras, merits of performing virtues, the law of cause and effect at work etc. In this case the most significant development is the Setsuwa literature, the genre closely associated with Buddhism, that represents the tradition of conveying a message religious or secular through the narrative structures. The content is drawn from Buddhist scriptures. A brief classification of these is given here.

Originally, the Buddhist literature was broadly classified into three types. The discourses of Buddha during his life time are contained in the sutras collectively called 'Sutrapitaka' or the
discourses of Buddha. These run into numerous scriptures, the most comprehensive one being 'Agmasutra'. It consists of five Nikayas which are Dirgha Nikaya, Majjhima Nikaya, Samyutta Nikaya, Angutta Nikaya and Khuddaka Nikaya.

The other type is that of 'Vinyapitaka' a section of 'Tripitaka' a treatise on discipline. These Vinyas specify the rules for the monks and nuns. There are three major compilations viz., Sutta Vibhanga, Khandhaka and Parivara. The third category is of Abhidharma Pitaka which consists of systematic treatise on the Buddhist philosophy. These are of Hinayan and Mahayana, the former being those of Pali canons which are the original ones of the monastic Buddhist period. It is attributed to the disciples of Buddha or the prominent scholars who lived several centuries after the demise of Buddha. The Palipitakas are seven works viz., Dharmasangani, Vibhanga, Dhatu katha, Yamaka, Patthana, Puggala Pannatti and Kathavatthu. The Mahayan treatises developed later that are widely adapted in Chinese Buddhism.

Considering the contents these are classified in twelve types:

1. Sutta: The prose discourse of Buddha
2. Geyya: Verses that repeat the substance of the discourses in prose found in Sutras
3. Gatha: Verses containing ideas which do not exist in Sutras
4. Nidana: Historical narrative
5. Itivrattaka: Past lives of the disciples of Buddha
6. Jataka: Stories of the past life of Buddha
7. Adbhut dharna: Tales of the miracles of Buddha
8. Apadana: Allegories or figurative narratives
9. Upadesa: Discussions on sermons
10. Udana: The statements made by Buddha on special occasions.

11. Vaipulaya: Sutras about broader topics


Most of the above are philological works except for Jatakas and Avadanas which have the elements of the narrative and could be appreciated from the literary point of view.

Jatakas are popularly referred to as the stories of the previous lives of Buddha. The aim of these stories is to show that Buddha in his earlier lives was born and reborn as Boddhisattva and did various virtuous deeds and as a collective result of all those he was born as Buddha, in other words to propound the very basic concept of cause and effect or the karmic retributions. These Jataka stories are mostly found in Sutapitaka of the Pali canons.

Broadly speaking, each story can be divided into three parts with the middle part forming the core. The first part forms the introduction to the main plot. Subsequently, the main story follows eventually concluded by the identification of the main characters and their existence in their previous lives.

The opening part as well as the conclusion of each tale treats Buddha as the protagonist. In the middle part of the story the protagonist is Boddhisattva or Mahasatta and the setting of the story is in the past. The Boddhisattva appears in numerous forms sometimes as a human being and sometimes as an animal doing virtuous deeds. In Jataka Kathavannana a micro division into five parts is made:

1. Story of the present
2. Prose narrative
3. Stanza constituting the story of the past
4. Short commentary on it

5. Connection between the story of the past with the story of the present

While propounding the teachings of Buddha among people this form must have been very practical. It is a hybrid form of Buddhist philosophy and popular secular elements. As a result any popular tale could be converted into Jataka by adding a preface and a concluding part told by Buddha himself and by modifying the main plot to accommodate Boddhisattva as the protagonist or the virtuous character. Therefore, the existing tales from the Indian mythology, epics, fables, folk tales of the pre-Buddhist period provided the material for the stories in addition to the original Buddhist ones. The contents of the Jatakas are based on the moral fables mostly didactic in nature, the fairy tales with shades of Buddhism added to it while others are of a pure Buddhist nature, short anecdotes, humourous tales, jokes, sayings and long romances full of adventure. The main plot may run from a few lines to several pages.

Regarding their nature, Maurice Winternitz, the famous Indologist points out that there is nothing Buddhist about them. According to him we can scarcely be mistaken in saying that far more than one half of all Jatakas, on omitting the commentary in prologue and epilogue, would not be of Buddhist origin. The explanation for this lies near at hand. The Buddhist monks were recruited from all classes, hence there were many among them who were quite familiar with the popular tales and anecdotes of the workers, artisans especially merchants who knew well the old ballads and heroic songs of the warriors, yet others, who had often heard the sacred myths and legends of the brahmins and forest hermits.
When they became monks they endeavoured as far as possible to connect these memories with the monks and purely religious traditions, "so they crammed in to Jataka whatever pleased and convinced them and their audience." 1

The Avadanas also derive material from the popular narratives and in that sense are closer to Jatakas. While the Jatakas emphasise the point of birth identification, in Avadanas the element of cause and effect predominates and the protagonist is mostly Arahant rather than Boddhisattva.

Avadanas (Apadanas) are the legends mostly in verses related in order to glorify the noble deeds (Avdana) of the Buddhist Theras and Theris, besides those of Buddhâ and Pacceka Buddha, in their earlier existence. The word Apadana is a Sanskrit word that means great and noble deeds. It contains fifty five vaggas in which the biographies of five hundred forty seven Theras are included and four vaggas in which the biographies of forty four Theris are included. Each story has prologue and epilogue and the narrative begins with the adorations made to an earlier Buddha and the prophecy made by that Buddha that the doctrine of Gotama would be heard. The core story relates how it came true and the hero became an arhat and in the epilogue the moral is drawn.

The purpose is to show that even a small meritorious act has the potential for a great reward even after the passage of a great deal of time, in other words actions of one existence are connected with the deeds of former existence.

The Avadanas are found in Vinaya Pitaka and Sutta Pitaka.

Besides these, there are independent collections like Avadana

1 History of Indian Literature: W.Winternitz, vol.II, p.121
Sataka containing one hundred Avadanas, Divya-avadana the heavenly Avadanas, Vrata Avadana the Avadana of rites and fasts. While the Apadana is based on the lives of Theris and Theras, some are based on mythology and legends while some are exceptions like Buddha Apadana in which Buddha himself speaks of 'Buddha-kshetras' the ideal land for Buddha.

In Pacceka Buddha Avadana it is given how one becomes a Pratyeka Buddha.

In Pubbakama Piloti Apadana, Buddha talks about his bad deeds due to which he had to suffer numerous rebirths in hell.

Just like Jatakas, Avadanas too have inspired the Setsuwa literature of Japan to a large extent.

As mentioned before like other arenas, all these works too inspired the native traditions which were at a progressive stage then. The most significant contribution in this field is in the conception of Setsuwa literature, the genre most closely associated with the teachings of Buddhism and which attained great heights in the subsequent period. Setsuwa refers to the stories told with some message, obvious or latent, told to arouse the interest of the listeners in the subject of the message. These stories although of varying length definitely do not extend to more than a volume. This length may vary from a few lines to several pages. The contents have the tinge of realism and the story appears to have happened actually at some point of time. Yet it is fiction and beyond the scope of providing authentic historical information. As stated earlier the contents of Buddhist scriptures were presented in Japanese either in the form of treatise or commentaries on it or the message was conveyed in the form of interesting realistic tales.
for its dissemination into the masses. Thus the popular narratives of Jatakas and Apadanas incorporated in the Chinese works like Daishukyo, Kyoritsujo, Rokudojikko besides Hoenjurin and Daitosaiki provided the source material.

So these Setsuwa stories were compiled with the objective of propagating the religion among the common people in an easily comprehensive manner. These may have been conceived in oral form and written down later, while some others may have originated in written from and subsequently used for oral discourse. Thus a clear demarcation between the oral dissemination and written mode is difficult to make. Moreover in the ancient period at the initial stages this dissemination may have been from monks or scholars of Buddhism to the elite and aristocracy as the difficult epithets of the existing sects of Buddhism of Tendai and Shingon would have been too complicated to interest the common man.

The first Setsuwa collection available to us is Nihonryoiki, the full name being Nihonkoku Genpo Zenakuryoiki translated as the miraculous accounts in Japan of Karmic retribution of deeds. The writer of this work is Keikai the priest of Yakushiji temple in Nara. The stories are arranged systematically period wise in three volumes each having a separate preface. The first volume contains five tales covering the reign upto Emperor Shomu (727), the second volume has forty two tales from the period of Emperor Shomu upto 748. The third volume contains thirty nine stories from the period of Emperor Abe upto the Emperor Saga.

The work is written in Hentai Kanbun style of using Chinese characters for phonetic value and not for actual meaning. It
brings forth the concept of Karmic retributions of the deeds that occur due to the strange and hidden ways of the nature. Here the influence of Buddhist literature is present both in content and style. The style of relating some incident of the present and thereafter explaining its cause and effect is typical of the Buddhist works like Avadana and Jatakas which has been adapted here. In the preface to first volume it is accounted "in the past in China, works like Meihoki and Hannya Ki were compiled. Why do we always look up to what has been handed down to us from other countries and do not believe in the miraculous happenings in our own land." The aim of the work is also explicit in the words of the author saying, "Unless the retributions of the cause and effect are pointed out, how will one have the realization to rectify the bad deeds and do good."

There are references about India also in some cases in the work of Nihonryoiki. In the story "The Virtuous Girl Born From a Lump of Flesh Guides People" the analogy is drawn from India in the concluding part saying, "long ago when Buddha was alive, Suman the daughter of a rich man of Sravasti in India named Sudatta gave birth to ten eggs. When these hatched five boys were born out of it. All renounced the world and became Arhats. Similarly in India the wife of a rich man in Kapilvastu conceived and gave birth to a ball of flesh which hatched on the seventh day and hundred boys were born from it. All of them renounced the world and became Arhats. Similarly, in Japan this girl born from a lump of flesh, grew up to be a bhikshuni who guided people in attaining enlightenment or monkhood. Our country Japan is a small country but here too such a virtuous person is born. It is a miracle also."
Another story "The Man Who Disturbed An Ascetic And Was Born as a Monkey" is concluded with the remark, "In the past when Rahula was the the King he had prevented a monk from begging and entering the kingdom for seven days. Because of this sinful act he remained in the womb of his mother for six years."

These stories besides drawing similes of similar incidents from India in the concluding portion are also identified with some god or sutra and ends extolling the miraculous powers of Lotus Sutra, God Avlokitesvara etc.

All these reflect on the diverse knowledge of the scriptures of the author who could draw parallels from India wherever possible. Subsequently in the work named Sanbo-Ekoto written in 984 A.D., the concepts and episodes about Buddha emerge directly. This work is written by Takaoka a political figure known for his literary genius. He wrote this work upon the renunciation of this world by the daughter of Emperor Reizei to become a nun, in order to provide the basic understanding of the religion while propounding the virtues of the Buddha Dharma and Sangha. In the preface there is reference to the period of Mappo, the Buddhist concept of the degeneration of Law pointing out that "as the realm of Dharma will come to an end the salvation would be attained by revering the Buddha."

The first volume contains the biography of Buddha. The second one incorporates the stories from the life of Buddha from the period when Prince Shotoku lived upto the end of Nara period in 784.

1 Nihonryoiki: Vol.III, 19
2 Nihonryoiki: Vol. III, 24
The third volume related to Sangha enumerates the origin of important annual events associated with Buddhism and the persons connected with its origin.

The work *Nihon Ojogokurakuki* is the first record of *Ojojin*, or those people of Japan reborn in the pure land, giving an account of the Karmic deeds of forty five persons classified under Bodhisattva, monks, newly ordained monk 'Sramana', Bhikshuni etc. These include such names like Prince Shotoku, priests Gyogi, Ennin, Kuya etc. besides some anonymous mendicants and nuns. It was written around 985-987 and is authored by *Yoshishige Yasutane*.

The work *Nihon Kanreiroku* is a one fascicle work written some time after 847 and like *Nihonryoiki* it accounts the stories of strange incidents associated with the temple Gangoji and portrays the early Heian society although the stories are dry and chronological.

The work *Dainippon Hokkegenki* is a collection of 194 tales arranged in three volumes written around 1040-1043 accounting the merits of the Lotus Sutra arranged in different headings of monks, Sramana, nuns, common men, women and animals. The stories primarily give the virtues of reading and hearing of Lotus Sutra and having faith in it.

Another work *Hyakuza Hodankiki-Gakisho* also collects stories on Lotus Sutra in addition to Amida Sutra (*Sukhvati Vyuha*) and Prayana Paramita Hrdaya Sutra called *Hannyakyo* in Japanese. These were related during a long discourse of three hundred days held by one of the Empresses for her wish fulfillment. Some of the stories are from India and China also, for example the Indian
story of the lion who gave his own flesh in order to save the monkey child under his care.

The work Shichidaiji Junraishi Ki was produced in 1140 that relates the various episodes related to the seven temples. The famous stories are of Kumeisennin or hermit Kumei, the priest Gyogi receiving the Brahmin from India, story of the temple in the Kumakori village until it came to be called Daianji, the story of the reconstruction of Kofukuji after it was burnt down, the story of the Queen of Emperor Heijo who jumped in Saruzawa pond etc.

The work Uchikiki Shu (twelfth century) is a short collection of twenty seven tales. The stories about miracles associated with Buddhism are arranged in the three sections of India, China and Japan.

This model of classifying the stories under the three headings of India, China and Japan that constituted the world view of the then Japanese has been followed in the work Konjaku Monogatari blindly yet the magnitude of the work set it apart from not only Uchikiki Shu but almost all other Setsuwa collections. For example the stories of the Indian section alone outnumber most of the Setsuwa collections.

As mentioned before, Uchikiki Shu is a small collection of twenty seven tales and the work Sambo-Ekoto has sixty two tales only whereas Konjaku by including the stories of the other sections of China and Japan that together number one thousand and fifty eight, becomes unparalleled. Written in hentai Kanbun, the work is impressive not only for its scale but in content also as these
include the various aspects associated with the evolution of Buddhism in India, China and Japan.

In the Indian section of this work the stories include the life of Buddha, his attainment of Buddhahood, the preaching of Dharma, establishment of the order, as well as the state of Buddhism after his death.

Same is true about the other sections that give similar accounts related to Buddhism in China and Japan.

The Japanese section especially has been highly rated for its creativity and richness as a literary work also. In fact the work stands out because of this section and also because of its rare accounts of the lives of common people which for a long time was completely ignored by the literate who in turn were preoccupied with the fantasies of the court circles, rarely showing concern for what happen beyond the ramparts of aristocracy. Thus this work is a grand admixture of the living conditions of not only the court nobles, emperors, ministers, court ladies, monks, hermits, but also of the peasants, fishermen, hunters, pirates, thieves, beggars etc. In fact after Yamabe no Okura's work 'A Dialogue with Poverty' in poetry as well as prose, there is seldom any account about the common man. In that sense this work has an important significance providing information on the life of common people. At the same time it shows that even by the twelfth century the world view of Japanese was limited to the three countries of India, China and Japan. However, the name of the author of this vast collection could not be ascertained definitely and as also the period of compilation. Although anomalies prevail on these points, such a work could have been compiled by some one well versed in Buddhism and so the
theory of the writer being a priest or a group of priests is acceptable.

Regarding the prospective names, one name that was counted upon was that of Fujiwara no Takakuni, an official in the service of the regent Yorimichi. He was an intellectual who after retiring lived in Uji near Kyoto and spent his time talking to the wayfarers. Being articulate he would ask the people that he met to relate some episode about their respective provinces that they might have heard in their childhood.

However the historical facts do not approve of him since he had passed away in 1077 whereas the stories contained in the work extend much beyond this period. Takakuni is credited with the authorship of the work Ujishui Monogatari, which too arranges the contents in the three sections of India, China and Japan, yet is regarded more as a Monogatari (fiction), rather than Setsuwa and smaller in scale.

The upper limit of Konjaku Monogatari is considered to be 1130 to 1150 A.D. as there is no mention about the rebellions of Hogen and Heiji in 1157 and 1159 respectively. The issue of authorship too remains unsettled in the absence of any epilogue and prologue. There are no personal dates or signatures by the author. This suggests the possibility of their number being more than one. The contents do not throw any light on the life and personality of the writer except for the fact that he was well versed in Buddhism and its development in China and Japan. This also vouches for the possibility of some group of writers.

A famous Japanese Indologist Iwamoto Yutoka has appraised it as one of the foremost works with few parallels in world
literature. In his words, "at a time when the works like Arabian nights, Decameron were yet to be written, the only work of this magnitude available was Katha Sarit Sagar, the ocean of stories."\(^1\)

The thirty one volumes are arranged in the three sections of India, China and Japan of which volumes eight, eighteen and twenty one are missing. A closer look at the arrangements of each section speaks for the organisational capability of the compiler in arranging a vast collection of material like this or rather each volume of this work. Just like the compilers of Manyoshu, the compilers of this work also collected the available material and went through it in order to arrange the concerned material.

Vol. 1. 38 stories  About the life of Buddha and his turning on the vehicle of learning
Vol. 2. 41 stories  Conversion of various people
Vol. 3. 35 stories  The enlightenment of various people during the lifetime of Buddha and his attainment of Parinirvana
Vol. 4. 41 stories  Episodes about Buddha's followers and ostentations after the Buddha's death.
Vol. 5. 32 stories  Stories about the previous lives of Buddha when he was reborn several times as Boddhisattva.

Next to the section devoted to India is the Chinese section containing 174 stories about China, about the spread of Buddhism there, its state and some miracle stories.

\(^1\) Bukkyo Setsuwa no Genryu to Tenkai: Y. Iwamoto, 1978, p. 98
(Shintan) China

Vol. 6. 48 stories
The arrival of Buddhism in China, its spread in China and about the treasure of Buddha.

Vol. 7. 39 stories
Miracle virtues of the Lotus Sutra etc. in other words the treasures of Dharma.

Vol. 8. MISSING

Vol. 9. 46 stories
Episodes of Lao Tsu, rebirth as animals, cycles of life and death.

Vol. 10. 40 stories
Historical tales about lives of emperors, princes, ascetics etc.

The remaining volumes comprise the Japanese section and is the largest. In this volumes 18 and 21 are missing. The remaining ones are as follows:

Vol. 11. 38 stories
About the arrival of Buddhism in Japan, and the people who supported and promoted it.

Vol. 12. 40 stories
About the origin of Buddhist services and virtuous effects of reading sutras.

Vol. 13. 44 stories
About the merits of the Lotus Sutra.

Vol. 14. 45 stories
Virtues of the Lotus Sutra.

Vol. 15. 54 stories
About the submission of the monks to Buddhism.

Vol. 16. 40 stories
About the miraculous virtues of the Avlokitesvara.
Vol. 17. 50 stories About the miraculous virtues of the Ksitigarbha Bodhisattva.

Vol. 19. 44 stories Retributive justice.

Vol. 20. 46 stories About Tengu, the cycle of birth and death.

Vol. 22. 8 stories Episodes of Fujiwara family.

Vol. 23. 14 stories Anecdotes of warriors.

Vol. 24. 57 stories Anecdotes of common art and entertainment.

Vol. 25. 14 stories Anecdotes of Taira and Minamoto family warriors.


Vol. 27. 45 stories Ghost stories of goblins, spirits, foxes, wild boars, mountain God etc.

Vol. 28. 44 stories Humourous stories.

Vol. 29. 40 stories Stories of burglars, criminals, animals.

Vol. 30. 14 stories Passionate stories of love with the inclusion of Waka poetry.

Vol. 31. 37 stories Miscellaneous Tales.

As evident from the contents of the work it could be called the encyclopaedia of the conditions of the times, also the evolution and of Buddhism in the three countries.

In each section the starting point is the advent of Buddhism which is carried further in terms of its evolution in the respective country. These later could be broadly categorised as the religious and secular tales the former pertaining to some aspect of the religion, its teachings and virtues and not in the
sense of philosophical discourse. The Buddhist terminology, particularly the names, are used extensively it gives a religious touch to the appearance of the stories.

In the Indian section, out of five, four volumes are such religious tales with the exception of volume five which mostly has the secular tales.

In the Chinese section also the religious tales predominate whereas volume ten has mostly secular tales.

In the Japanese section this order is reversed and the secular tales outnumber the religious ones, the latter being concentrated in the first ten volumes i.e., from vol. 20 to 30 and thereafter till volume thirty one are given the secular tales.

A closer look at the arrangements of Chapter five shows that it mainly constitutes secular tales and is classified as ButsuZen meaning the period before Buddha. This is done so as to pair it with Chapter four which is classified as Butsugo meaning the period after Buddha. Chapter five has mostly secular tales which refer mainly to the pre-Buddhist age. Several Jatakas are also incorporated although the birth identification portion, which is the characteristic of a Jataka, is omitted in most cases while in others it is retained. The stories of this chapter which number thirty two could be broadly classified as follows:

1) Kings and their consorts Stories 1-3, 6-10, 12, 15, 16, 22
2) Ascetics and hermits Stories 4, 5, 11, 30
3) Animal tales Stories 13, 17-29, 31
4) Miscellaneous Stories 30, 32
Here animal tales predominate followed by stories of Kings and their consorts. Here several themes are presented in the Jataka style of giving the birth identification of the characters which are enlisted below in the order of occurrence:

Story no. 7  The minister of Haranakoku (Benares) plots to kill the King

Story no. 8  The King Daikoniyō offers his head to the Brahmin

Story no. 9  A cakravarti King immolates himself in order to seek for Dharma

Story no. 10 A king has himself pierced with needles in order to seek Dharma

Story no. 11 The five hundred merchants crossed over to the mountains and suffered from thirst

Story no. 12 The five hundred princes renounced all instantaneously

Story no. 14 The lion feeling pity for the baby monkey offers his flesh to the eagle

Story no. 18 The story of the nine coloured deer who came out of his dwelling in the mountains to save a man

Story no. 22 The Prince of Tojokoku (the eastern kingdom) visits the Prince of the Western Kingdom

Story no. 26 The elephant's act of filial piety for his blind mother

Story no. 29 The five men who ate the flesh of the big fish
Some of the above are not originally Jatakas and likewise some of the original Jataka stories are missing in the list of this section.

The objective of this study is to identify those motifs of the Indian section which are particularly popular in Japan and have been adapted in the Japanese works. A comparative study of such motifs with their counterparts in India is taken based on this Indian section. This is being done not because of the lesser importance of the other sections of Konjaku Monogatari but because of the unique presence of a large number of Indian themes in this section. In fact for any kind of study of the Indian themes in Japan, Konjaku should be considered as a starting point. This comparative study of the selected themes is done to show their presence in Japan and the differences and similarities identified thereby reflect on the changes in the different cultural context. It also reveals the how and why of this process of adaptation in the Japanese folklore in complete dissociation of its Indianness and even the Buddhist connections. This process is also an important aspect of the inter-cultural relation between India and Japan in the past.

In the subsequent chapters, first, the animal tales of volume five are discussed which have been selected because of their unique presence in various Japanese works specially the folklore. Second, the most popular of the Indian themes in Japan i.e. Ikkakusennin or Rasyasringa is taken. As an extension of this theme is the story about Ceylon which is discussed in the third chapter.

Besides these stories of volume five, another theme which has attained popularity in Japan is the life of Buddha which is
included in the first three volumes of *Konjaku Monogatari*. This group of stories is studied in detail in a separate chapter focusing on Buddha's life, both worldly as well as spiritual.