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Naradiya Purana: A Brief Study

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Abstract

The Narada Purana (also Naradiya Purana) follows the style of the Brihannaradiya Purana in the first 41 chapters of Purvabhaga, but the rest of the first part and second part are encyclopedic covering a diverse range of topics. The encyclopedic sections discuss subjects such as the six Vedangas, Moksha, Dharma, Adhyatma-jnana (monastic life), Pashupata philosophy, a secular guide with methods of worship of Ganesha, various avatars of Vishnu (Mahavisnu, Nrisimha, Hayagriva, Rama, Krishna), Lakshmana, Hanuman, goddesses such as Devi and Mahalakshmi, as well as Shiva. The text glorifies Radha as the one whose soul and love manifests as all Hindu goddesses.

The text's secular description and verse of praises are not limited to different traditions of Hinduism, but also other traditions. For example, chapter 1.2 extols Buddha. This contrasts with Kurma Purana which is disdainful of Buddhism without mentioning Buddha, but similar to the praise of Buddha in other major Puranas such as chapter 49 of the Agni Purana, chapter 2.5.16 of the Shiva Purana, chapter 54 of the Matsya Purana and various minor Puranas.

Chapters 92 through 109 of Purvabhaga are notable for summarizing the 18 major Puranas, one entire chapter dedicated to each. This has been an important benchmark in comparison studies, and as evidence that the Puranas were revised after the composition of Narada Purana, since the summary in these 18 chapters is significantly different than the extant manuscripts of the major Puranas. Other topics covered in the verses of Uttarabhaga include flora and fauna, food, music, dance, dress, jewelry, weapons and theories on war.

The Narada Purana also contains Rukmangadacarita, a legend of king named Rukmangada, whose belief in Vishnu is repeatedly tested by a temptress Mohini (a female avatar of Vishnu), one that became subject of plays and dance arts in Indian culture. After Rukmangadacarita, the text predominantly is a compilation of geographic Mahatmyas or travel guides for pilgrimage along river Ganges starting with Haridwar, through Banaras (Kashi) towards Bengal, and nearby regions such as Gaya in Bihar and Nepal.

Types of Major Puran:

The major 18 purana are as follows:

1.1_Bhagavata Purana, 1.2_Vishnu Purana, 1.3_Naradiya Purana, 1.4_Vamana Purana 1.5 Matsya Purana, 1.6_Garuda Purana, 1.7_Brahma Purana, 1.8_Bhavishya Purana 1.9_Agni Purana, 1.10_Brahma Vaivarta Purana, 1.11_Brahmananda Purana, 1.12_Padma Purana, 1.13_Shiva Purana, 1.14_Linga Purana, 1.15_Kurma Purana, 1.16_Markandeya Purana, 1.17_Varaha Purana and 1.18_Skanda Purana

Introduction:

Purana is a Sanskrit word that means "ancient" or "old." It is a genre of ancient Indian literature found both in Hinduism and Jainism.

Puranas are encyclopedic texts that cover various topics such as cosmogony, cosmology, folk tales, pilgrimages, temples, medicine, astronomy, grammar, mineralogy, humor, love stories, theology and philosophy as well as the genealogies of gods, goddesses, kings, heroes, sages and demigods.

It is believed that the first puranas were composed between the 3rd and 10th centuries C.E. The most famous purana by far is the "*Bhagavata Purana*," which outlines the childhood and early life of Krishna, the incarnation of the Hindu god, Vishnu.

There is a wealth of information about yoga contained within various puranas. The "*Bhagavata Purana*" instructs the reader on Bhakti yoga practice, while other texts cover other types of yoga and different branches of spiritual practice.

Yogapedia explains Purana:

Traditionally, there are 18 main puranas and 18 minor puranas, which contain over 400,000 verses. Puranas typically cover five signs, or topics.

- (i) Cosmogony
- (ii) Cosmology
- (iii) Genealogy of the gods, sages and kings
- (iv) Cosmic cycles
- (v) Legends during the times of various kings

Some other puranas, like the "*Bhagavata Purana*," add five more characteristics, expanding the list to 10:

- (a) Karmic links between the deities, sages, kings and living beings
- (b) Tales about god(s)
- (c) Finale or cessation
- (d) Spiritual liberation (*moksha*)
- (e) Refuge

The purpose of the puranas was to bring people closer to the gods. All of the purana texts are sectarian, dedicated to certain deities -- some to gods, some to goddesses. Puranas also

served to give the common people access to and understanding of the essential teachings and complex yogic philosophies of the ancient Vedic texts.

Puranas are the most revered and pertinent texts in the Bhakti yoga tradition, where the devotional aspect of yoga is emphasized. This devotion is cultivated through the personification of the chosen deities in entertaining myths and stories.

The "Bhagavata Purana" describes Bhakti yoga and outlines all the steps of its practice. Another text, the "*Linga Purana*," covers the details about *yama* (discipline), *niyama* (virtues) and *pranayama* (breathing techniques). Meanwhile, the "*Vayu Purana*" contains information about *pratyahara* (withdrawal of the senses), *dharana* (concentration) and *dhyana* (meditation).

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- 1.9 Agni Purana, 1.10 Brahma Vaivarta Purana, 1.11 Brahmananda Purana,
- 1.12 Padma Purana, 1.13 Shiva Purana, 1.14 Linga Purana, 1.15 Kurma Purana,
- 1.16 Markandeya Purana, 1.17 Varaha Purana and 1.18 Skanda Purana

History of Narad Purna: Manuscripts of nearly all the major Puranas acknowledge the existence of a major Purana named either Narada or Naradiya, suggesting it was an important text in Hindu history. Yet, unlike other Puranas which either appear in the major Purana or minor Purana lists, the Narada text appears in both lists. This caused significant confusion to 19th and early 20th century Indologists. The confusion was compounded by the fact that the content of the text manuscripts they found seemed to follow similar scope and focus, except that the *Brihannaradiya Purana* text with about 3,500 verses was slightly bigger than the other with about 3,000 verses.

Later discovered manuscripts and scholarship established that the Narada or Naradiya is the major Purana, *Brihannaradiya* is the *Upapurana*. The *Naradiya Purana* consists of two bhagas (parts), with the first called *Purvabhaga* and second called *Uttarabhaga*. The *Purvabhaga* has four padas with the total of 125 chapters. The *Uttarabhaga* has 82 chapters, which embeds the *Rukmangada-carita*.

The *Brihannarada Purana* has no parts or padas, and a total of 38 *adhyayas* (chapters).

The *Narada Purana* texts, like other Puranas, exist in numerous versions, but with less variation than other Puranas. Wilson states that both texts are of likely recent composition, probably 16th or 17th century, because the five manuscripts he reviewed had verses mentioning certain events after Islamic invasion and control of the Indian subcontinent. The other unusual part of the manuscripts he examined, states Wilson, is that the descriptions of ritual worship of Vishnu in the text are "puerile inventions, wholly foreign to the more ancient" ideas in Purana genre of Hindu texts.

Rajendra Hazra, in contrast, states that the core verses of the texts were likely first composed over various centuries, as follows: he dates the Vishnu bhakti focussed text Brihannarada Purana to the 9th-century; he places the first 41 chapters of *Purvabhaga* and the first 37 chapters of *Uttarabhaga* to have been composed before the 11th century; and, the rest he states is of likely a comparatively later origin. The *Naradiya Purana*, states Hazra, was likely composed after the *Brihannarada Purana*. It is unknown, adds Hazra, whether the extant manuscripts of the Narada Puranas are same as the 9th and 10th-century originals,^[15] but we know that the verses quoted in medieval Hindu Smriti texts with these texts cited as source, are missing from the currently surviving manuscripts.

Rocher states that the composition date of each Purana remains unclear. Dimmitt and van Buitenen state that it is difficult to ascertain when, where, why and by whom the major and minor Puranas were written:

As they exist today, the Puranas are a stratified literature. Each titled work consists of material that has grown by numerous accretions in successive historical eras. Thus no Purana has a single date of composition. (...) It is as if they were libraries to which new volumes have been continuously added, not necessarily at the end of the shelf, but randomly.

— *Cornelia Dimmitt and J.A.B. van Buitenen, Classical Hindu Mythology: A Reader in the Sanskrit Puranas*

The Padma Purana categorizes Naradiya Purana as a Sattva Purana (Purana which represents goodness and purity). Scholars consider the *Sattva-Rajas-Tamas* classification as "entirely fanciful" and there is nothing in this text that actually justifies this classification.

Contents of Narad Purana in context of Brahannaradiya Purana: Brihannaradiya Purana–

The *Brihannaradiya Purana* (also *Brihannarada Purana*) is focused on the *bhakti* of *Vishnu*. It describes the festivals and ritual ceremonies of *Vaishnavism*. Many chapters of the text are part of Mahatmya glorifying river Ganges, pilgrimage and travel centers such as *Prayag* (meeting point of Yamuna and Gangas) and *Banaras* (the holy city of Hindus). The text also includes chapters on eithics and duties of *Varna* and *Ashramas*, vrata and summaries on *Sanskara* (*rite of passage*).

Narada Purana -

The *Narada Purana* (also *Naradiya Purana*) follows the style of the *Brihannaradiya Purana* in the first 41 chapters of *Purvabhaga*, but the rest of the first part and second part are encyclopedic covering a diverse range of topics. The encyclopedic sections discuss subjects such as the six Vedangas, Moksha, Dharma, Adhyatma-jnana (monastic life), Pashupata philosophy, a secular guide with methods of worship of Ganesha, various avatars of Vishnu (Mahavisnu, Nrisimha, Hayagriva, Rama, Krishna), Lakshmana, Hanuman, goddesses such as Devi and Mahalakshmi, as well as Shiva. The text glorifies Radha as the one whose soul and love manifests as all Hindu goddesses.

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Composition of Narada Purana: The nature and the character of the Narada Purana show that it was not written by a single author. It can be considered as a compilation. Narada Muni is a divine sage from the Vaishnava tradition, who plays a prominent role in a number of the Puranic texts. He is also the writer of Narada smriti. He is a devotee of Lord Vishnu. He is one of the Prajapatis related to Kanva family. Again Narada is referred to as one of the eighteen scholars of Jyotishashtra in the Narada Samhita.

Style of Narada Purana: Narada Purana appears in the style of dialogue between the sage Narada, and Sanat Kumar. During the course of the dialogue between the two, Narada explains to Sanat Kumar the major places of pilgrimages, their location, and significance. The style of the Narada Purana may be considered to be Vaidarbhi, as the composition is elegant and has no long compounds in the metrical portions, though sometimes there are small and the prose passages have long compounds. The diction, classical Sanskrit, the metres and the figures of speech used show that this work belongs to the golden age of Sanskrit literature. The metre which is mostly used is Anustubh. We find some of the chapters closing with long verses. In Narada Purana there are around forty two chapters where the last verse is in a different metre. We get verses in different metres even in the middle of few chapters. There are prose passages which are long, high flown compounds and have a rhyme at the end of a topic. Observing the figures of speech Narada has employed the Abdalankaras, Anuprasa, Yamaka in plenty in Kavya style. There are no drifts in the grammatical style. In addition, there are near replicant of stanzas contain in the Kumarasambhava and Kiratarjunya. It can be concluded that the Narada Purana has the

poetical quality common to the Kavya. It was written in the golden age of classical Sanskrit literature.

Adhyayas of Narada Purana: The adhyayas of Narada Purana contains various tales narrated by Narrated by Narada Muni. These adhyayas deal with subjects like philosophy, dharma, religion and few others.

The part 1 of Narada Purana deals with a number of tales involving the Indian sages. One such story is about Shounak and many other sages who meditated in the forest called Naimisharanya. Some performed sacrifices, others meditated on the true nature of Vishnu, and few others made offerings to Vishnu. The sages were trying to attain the four goals of Dharma (righteousness), Artha (that which gives meaning to life), Kama (that which is desired) and Moksha (liberation). Shounaka suggested them to hear the recitals from Suta the disciple of Ved Vyas. He would be able to deliver the wisdom of Puranas.

Features of Narada Purana: The Narada Purana belongs to the class of encyclopaedic Puranas. In religions, Narada's glorification of Lord Vishnu shows that he was a propagator of Vaishnavism. But he gives equal importance to Lord Siva and other gods also. Among the goddesses, Mahalaksmi, Durga, Saraswati and Savitri are given as partial incarnations of Radha. Narada seems to believe in the equality of Vishnu, Brahma and Shiva. According to Narada, Mahavishnu is the primordial Being from whom Brahma, Vishnu and Shiva emerge. Therefore they require veneration. Narada's approach to Tantrism also deserves special credit. In short Narada treatment of Vaishnavism, Shaivism, Shaktism and Tantrism is an assets to the Puranic literature. In philosophy, Narada had dealt with the six systems of Indian Philosophy equally well. Besides he describes the knowledge about the individual soul and its union with the Supreme Soul, Adhyatma tattva and Moksa dharama. With this, Narada's description of Pasupata, which is an older phase of that school gives Naradiya Purana an important place among Shaivita works. His treatment on Bhakti is an example of the popularity of "Narada-Bhakti".

UN the Vedangas, Narada describe es siksha along with the rules of pronunciation of Vedic and classical Sanskrit and also the rules regarding music. In Kalpa it deals with the Vedakalpa, Samhitakalpa, Angirasakalpa and Santikalpa. In Vyakarana, its approach is not found to be very systematic as it gives examples without stating the rules on the topics. In astrology, Narada breaks new ground in the Puranic literature by giving an account of Ganita, jataka and Samhita spread over three chapters. He has explained all the essentials connected with Jyotisa in detail.

Narada's description of many vratas, especially Ekadasi vrata and the illustration of the same with the story of Rukmangada is very important. The Naradiya ashyayas are said to be almost the last word on the topic of virata. Regarding tirthas, Narada has given a detailed description of holy places like the holy Ganga, Kasi, Purusottama etc. Its description of holy places is a caluable record. In this Purana, Narada has described the contents of all the 18 Mahapuranas. In fact the Naradiya description of the Puranas helps to find out the interpolations of the later period.

Narada: myth or symbol: Indian Tradition recalls Narada as a mythic sage who appeared in both the epics — *Ramayana* and *The Mahabharata*. He is also delineated playing multiple roles in Krishna saga. In the *Ramayana*, he is said to appear before Valmiki while he was busy performing severe penance of chanting the holy name Rama incessantly, and implore upon him to compose an epic in glorification of Rama and which will later on be known as chronicle of Ram's life or the *Ramayana*. As compared to scarce mentioning of Narada in the *Ramayana* he is many a-times referred to in Krishna narratives in the *Mahabharata* and the *Puranas*. He is mentioned in many colours and forms, which are very interesting and fascinating. Whereas, the Indian tradition mostly knows him as a deva-rishi or a deified sage who not only composed vedic mantras but acted also as a Purohita at the sacrifice performed by the King Harishchandra; and also as a disciple of Brihaspati and of another sage named Sanatkumar, from whom he also is said to have learnt the knowledge of worldly sciences. Gathered from the Indian oral Tradition and the scriptural references to Narada will be also taken into account. *Ramayana* 1.1.6 refers to Narada as "best of sages; messenger of gods; best of the learned; equipped with the knowledge of the three worlds". While in the *Mahabharata* narrative, he is present at the time of Arjuna's birth and also at the same time of Draupadi's swayamvara. However, in the Krishna saga, he mostly plays the role of strife-maker. He is said to instigate Kamsa to kill all the children of Vasudeva and Devaki; to have sided with the sages who had flung a curse on Krishna's son Samba which brought about complete destruction of Krishna's clan.

On the contrary, Narada is also depicted as a great admirer and ardent devotee of Krishna who is shown seeking his advice from time to time in order to solve the intrigues of his family affairs. Narada, as a bard or suta is also stated to have recited the whole of the epic *Mahabharata* to the assembly of gods and is also said to have participated in Janamijaya's snake sacrifice [sarpasatra] as a member or sadasya. Later on, he is also treated as the Vibhava incarnation of God Vishnu; and also author of many works e.g., Rigvedic Mantra; Naradagita; Narada Tantra; Narada Vachana; Narada Vilasa; Narada Samhita; Narada stotra; Narada smriti; Narada purana and Narada sutras in four parts which deal with the path of devotion. Besides, there is a sacred bathing place in India which is known by the name Narada-Teerth.

To know the symbolic implication of this mythical and legendary Personae of the Indian Tradition called Narada, let us delve the scriptural references to Narada as available from the Vedas onwards. In the Rigveda apart from reference to Narada who composed mantra, he is also mentioned along with another sage named Parvata. Next, in the Mahabharata too, besides being mentioned as accompanied with other sage named Parvata, he is also depicted as a son of the sage named Parvata. He is also depicted as a son of the sage Vishvamitra and also as a Gandharva class sage who is always accompanied with another sage Parvata. Next, in the Puranas, Narada is referred to variedly. Sometimes, his name is affixed with a Purana [Naradapurana]. Other times, his name is added with a mountain which is known as Naradaparvata. He is also referred to as the chief of the sages who were born from the neck or the forehead of the God Brahma. While in Buddhist mythology, Narada is included

among the 24 mythic Buddhas as well the Mahabhramas. From these references of Indian scriptures relating to Narada it becomes apparent that there were different Naradas in different ages that of the Vedas and the epics and the Puranas.

The narrators did not consider it necessary to identify such persons named Naradas separately by giving their lineage or history. Thus completely agreeing with the opinion that there were different persons named Narada who appeared in different Yugas of Sata or Treta or Dvapara with different roles to play. Narada was in reality an appellative name or epithet which was conferred upon certain distinguished persons who were endowed with some requisite qualities which are implied in the Sanskrit root from which the word Narada is commonly derived.

The roots da or do meaning to grant and destroy are suggested to give rise to the word Narada which denotes one who grants to people mystical knowledge of Paramatma or the one who creates quarrel [Kalah] among persons. Accordingly at first Narada turns to be an Instructor of the people, hence a great sage and secondly as a prankster and strife maker one who created strife among people. But, as a gandharva class sage he is symbolic representative of generative quality and nature which sets his connection with water and then Narada be understood as the giver of water and hence a cloud.

This makes clear why in Indian Mythology Narada is often depicted wandering in the space like a cloud or seated on the cloud. Interestingly, the accompanying sage of Narada, named Parvata also implies the sense of cloud [megha]. Narada as giver of water, is endowed with a transparent Personality which is a symbolic representation of cloud which later on in the myths although became shadowy but still as a great sage he is always shown mounted on a cloud. However, according to the sabhaparva of Mahabharata, Narada be known that Person who is equipped with knowledge of the four Vedas; all the Puranas; skilled in logic, and moral sciences and politics; is eloquent, resolute, intelligent and who possesses powerful memory; is proficient in music and can play the role of a strife maker.

Thus, the ancient mythic figure Narada is treated as a dynamic symbol of the nature and activity of mind; or the flashing intellect of intelligent persons when they seriously and devotedly consider an intricate situation or problem and become successful finding solution of that problem as intuitively perceived by them.

This symbolic meaning of Narada myth very precisely be compared with its traditional and etymological meanings though hypothetical these may sound.

Philosophy in Narada Purana: The crux of the philosophy of Narada Purana is that one should get rid of all kinds of ambitions and desires, and keep the mind on Lord Vishnu alone, to attain salvation. The ultimate reality in the world becomes free from all kinds of sins and in the end attains the ultimate liberation. The technique of accomplishing the emancipation is what has been considered as philosophy of Narada Purana.

The account of creation, which, differs from the philosophical material of many Puranas like Vayu, Vishnu, Kurma and Skanda, is dealt with under Sarga.

The philosophy starts with origin of the universe. Manasa, the first eternal being, is the root cause of the whole universe. He first created sky from which arose water then came the wind and the fire, and from the wind and the fire, the earth came into existence. Then he created a celestial lotus from which was born Brahma also called Ahamkara (ego). Vishnu is omnipresent; wind is his breath and sky is his head. He himself assumed the form of Brahma, the earth is the bottom of the lotus, and its helm is the mount Meru. The sky provides cavity spaces, the fire heat, water liquid sap, and the earth the solid body mass - this is the theory advocated for animals. A parallel theory is propounded in the case of plants as they have all the five organs of knowledge and life also. They have a living soul. The five great elements cooperate with the winds, fan the fire in the body and the fire is constantly kept burning as in an oven.

Elsewhere, while speaking about the origin of the universe, Narada says that Vishnu, the Supreme God, at first manifested himself in the forms, Prakiti, Purusa and Kala (time). The Prakiti, who is the Shakti (power) of Vishnu and known by the various names like Durga, Bhadrakali, Vidya, Avidya, Para Maya when agitated by Purusa, gave birth to Mahan (the great), and the universe evolved through the Buddhi, Ahamkatra, Indrijas and the Mahabhutas stages. It seems here that Narada follows the Samkhya Vedanta system of explaining the origin of the universe.

Narada says that, at first, only one Varna, the Brahmana was created by Lord Brahma, but it split itself up into four due to the different pursuits followed. But later different Varnas arose depending upon the deeds of the people. The twice-born who, giving up their duties, sought pleasure and were characterised by red colour, anger, became Kshatriyas. These twice-born who, giving up their duties, pursued agriculture and cattle-rearing and were characterised by yellow colour, became Vaishyas; whereas twice-born, dark in colour, violent and miserly, following all pursuits and devoid of cleanliness, became the Shudras.

Elsewhere, contradicting the above, it is said that the four Varnas- **Brahmins**, Kshatriya, Vaishya and Shudra, were born respectively from the mouth, hand, thighs and feet of Vishnu. The Moon was born of Vishnu's mind, Sun from his eye, Agni, Indra from his mouth and Vayu (wind) from his **Prana** (vital breath). The Purusa Sukta holds the same view about the four classes, the Moon, Sun, Agni, Indra and Vayu.

Narada says that one should follow the dharma based on one's Varna. The general code of conduct applicable to all are wishing welfare of all, sweet speech, contentment, non-existence of pride. By following these, one will be a sage. Brahmins, Kshatriyas and Vaishyas are known as dvijas (twice born) because of their two births, one from the mother's womb and the second by the performance of **Upanayana**.

This is followed by the significance of the soul that is immortal and does not perish on the destruction of the body. The soul itself is the enjoyer of all the gunas like smell, noise, pleasure and pain. The soul, though it exists, cannot be perceived after the body's devastation. When the five great elements depart from life the body perishes and the spirit goes out. It can be seen by one who is self-disciplined in food, pure minded and

concentrates his mind on the fundamental nature through yogic meditation.

Adhyatmam means knowledge regarding the relation between **Atma** (soul) and the world. In the end, five great elements, which are mingled with the body, join with the respective elements as waves in the ocean. But the soul enters another body and takes birth as a human being, an animal or a bird and the like, to enjoy the effect of Karma (action).

The five sense organs are formed of the five great elements, the sixth physical organ is the mind, and the seventh is Buddhi. Among them Buddhi is the most important organ. The eighth is the soul. The bondage of the soul depends upon the three bhava, Sattvika, Rajasa and Tamas, of Buddhi. The soul is unaffected by the contact with Buddhi entangled in the pleasure and pain, as it stands detached as an observer. All the activities are really based on the states of Buddhi only. Whilst practicing Yoga one gets control over his senses, he becomes conscious of the true nature of the soul and realises that bliss and pain are mortal.

Mind and the other five sense organs are called jnanendriyas. The five Karmendriyas (organs of action) are hands, legs, genital organ, anus and the organ of speech. Thus there are eleven organs in all. In action, the sense, the sense-object and the mind work together. All the sense-organs work together. These are divided into three that is Sattvika, Rajasa and Tamasa. One who knows the principles of salvation and those of controlling the sense organs understands the soul, and acts without any expectation, thereby attaining ultimate salvation.

Yoga is classified into two sections- **Karma Yoga** and **Jnana yoga**. Without Karma yoga, Jnana Yoga cannot be attained. One who is engaged in Karma yoga should worship **Lord Vishnu**. Ahirhsa, Satya, Akrodha (non-irritability), Brahmacharya, Aparigraka, Irsya-tyaga (abandoning of jealousy) and Daya (kindness) should be observed by a Karmayogi as well as by a Jnanayogi. One who worships Vishnu by chanting hymns and prayers is called a Karmayogi.

The Atman (soul) is of two kinds: Para (higher) and Apara (lower). The Para is the Nirguna, absolute Brahman; the lower is the self endowed with Ego. One who drives away ignorance and gains knowledge should concentrate upon Parama Atman, the un-noticeable, pure and all-pervading. The diversity in the nature of the Parama Atman is created by delusion. Hence, Maya should be prevailed over by a Mumukshu (one who yearns for **moksha**) by resorting to Yoga. By practicing yoga the yogi obliterates unawareness.

According to **Narada**, Bhakti is the prime cause of all kinds of achievements, as Sloka (light) is of all activities of the creatures. For all the siddhis, **Bhakti** is the life. The Para (great) Bhakti is like Kamadhenu. It is the destroyer of all the sins. It is the mother of the whole universe, and the root cause of Scaras, yogas and even of Hari Bhakti. The devotees of Vishnu will be fortunate to realise the four the four goals of human endeavour. One who has Bhakti for the immortal Vishnu will have success in life and will attain salvation in the end.

There is a narrative on sins or Prayaschitta also. The Prayaschittas are so called because of their association with or emergence from a resolve to undergo tapas or because of the

firm belief that it will be a means of the removal of sin. Prayaschitta or sin is defined as an act which is regarded as a wilful rebellion against or disobedience of some law supposed to be laid down by God or Revelation; it is opposition to the will of God manifested in an authoritative work or at least failure to abide by the regulations contained therein. Drinking of liquor and playing dice were regarded as immoral. There are also passages which prove that the murder of a Brahmana was regarded from very ancient times as the gravest of all sins. The Ghandogya Upanisad specifies the five great sinners as the thief of gold, the drinker of sura, the violator of guru's bed, the murderer of a Brahman and one who associates with any of the preceding four. Since ancient times, the means of escaping the consequences of sins were confession, repentance restraint of breath, austerity, sacrifice to fire, chanting of prayers. Fast, dana (gift) and pilgrimage. Performance of austerities frees even those qualities of the five vilest crimes from their sins and burns all the sins committed by people in thought, word and deed. For a twice born who commits grave sins, Yajnavalkya prescribes the performance of homa with sesamum, chanting the Gayatrimantra. The sins which are committed unintentionally are expiated by the recitation of Vedic texts, which are held to be more effective than the performance of sacrifices.

The philosophy in **Narada** Purana also discusses the concept of Naraka or Hell. Narada names the hells as Tapanas, Vsluka, Kumbha, Raurava, Mahaurava, Kumbhlpaka, Nirucchvasa, Kalasutra, Pramardana, Asipatravana, Musavastha, Vasakupa and Vaitaraoni. All sinners are sent to the hell where they undergo various punishments. The path of a virtuous soul is said to be easy, whereas the path of a sinner is said to be difficult, for on the way the sinners suffer from dry throat, lips and mouth.

The concept of cosmogony is what compiles the philosophy of Narada Purana. Origin of universe occupies the initial part of it. Sins have been categorised depending on varnas and other evil actions. Eventually it can be wrapped up that the philosophy of Narada Purana is in due course salvation accomplishment through steady meditation, and other yogic postures.

Conclusion: The concepts in Narada Purana can be divided into Sarga, theory of Time, Terrestrial Globe, Origin of Puranas, and Vedangas in Narada Purana. Sarga denotes creation of the universe. According to Narada, the Shakti of the all-pervading **Lord Vishnu**, is Bhava Abhava, Vidya, Avidya, Uma, Laksmi, Kali, Prakrti, are the causes of creation manifesting itself in three forms being Prakrti Purusha and Kala. The nature when disturbed gave birth to the universe and ending with Pancabhutas. He says that Brahma, Vishnu and Siva, were formed to execute trio functions of formation, conservation and demolition of the cosmos. After earth's development from the Prakrti, Brahma created birds and animals, gods and human beings.