CHAPTER VII

PĀMA-PURĀNA OF NĀRĀYANADEVA AS A REGIONAL PURĀNA; ITS LITERARY BEAUTY, ITS CHARACTERIZATION, ITS DESCRIPTION.

PĀMA-PURĀNA OF NĀRĀYANADEVA AS A REGIONAL PURĀNA

The title of the work of Nārāyanadeva itself implies that it is regarded as a Purāṇa. It is, of course, not identical with the Sanskrit Padma-Purāṇa, "which is acclaimed as a Mahāpurāṇa in all the Purāṇas".

Now we should see whether the Pāma-Purāṇa of Nārāyanadeva can be designated as a Purāṇa in its true sense. The main characteristics of a Purāṇa mentioned in the ‘Kurma Purāṇa’ in connection with its definition are five; such as, (i) Creation (Sarga), (ii) Recreation (Pratisarga), (iii) Genealogy (Vamsa), (iv) Cosmic cycles (Manvantara) and (v) Accounts of royal dynasties (Vamsamukha). These characteristics were followed in composition of the old Purāṇas. But "In the extant Purāṇas these five-fold characteristics, however, occupy a very insignificant part and great importance is laid in describing religious, social and sectarian matters". As a result, "Gradually the Purāṇas came to lose their original character and began to incorporate also chapters on rites and customs, such as, śaśra (customs and manners), Varnasramadharma (duties of castes), śraddha (oblation to manes), Pray ascicitta (expiation and purification), Daṇḍā (gift), Fūja (worship), Vṛata (vow), Tīrtha (pilgrimage), Pratistha (installation of..."

1. S.N.Sarma : Epics and Puranas in Early Assamese Literature, P 220.
The Padna-Purānas of Assam and the Kanasa Mahāl Kāvyas of Bengal are the works of the same category and these have possessed some similarities with the Purānas written in the Sanskrit language. In this connection Dr. S.K. Surra has remarked, "The Mahāl Kāvyas in Bengali, Jātha Kāvyas in Assamese and some 'Sthala-Purānas' in some other languages dealing with local geography, religious beliefs, practices, customs and popular legends about the local cities fulfilled the needs and purpose of the Purānas. Some of these works are designated as Purānas by the local people. The Padna-Purāṇa dealing with the deeds and exploits of the snake-goddess Kanasa may be conveniently mentioned in this connection."

The Purānas were composed in Sanskrit, but Mahāyanadēva's Padna-Purāṇa was composed in a local language. "The snake-goddess, Kanasa was received into the Hindu pantheon at a time when the Mahāyana languages had replaced Sanskrit as the literary medium and the practice of writing Purāṇas in Sanskrit practically went out of vogue".

Dr. A. Bhattacharyya points out the similarity and difference between the Purāṇas and the Mahāl Kāvyas.

(a) Both the Purāṇa and the Mahāl Kāvyā are narrative. But the stories narrated in the Purāṇa and the Mahāl Kāvyā are not of the same category. In Mahāl Kāvyas the story is mainly divided into two parts, "Deva Khāṇḍa" and "Nara Khāṇḍa". In the "Deva Khāṇḍa" some Purānic incidents are described whereas in the "Nara Khāṇḍa" a 'Laukika' story which is the principal portion of the Mahāl Kāvyā is narrated. The aim of the Purāṇas is god while the aim of the Mahāl Kāvyas is man. The god hero of the Purāṇa is the god with heavenly qualities, but the hero of the Mahāl Kāvyā is the man fallen from the heaven, with the worldly characteristics.

4. Ibid
5. Ibid, PP 22, 3.
6. Ibid, P 221.
(b) Glorification of any particular deity is the main theme of the Puranas as well as of the Mahāyāna Kāvyas. But a difference is found in this case also. The power of the God in the Puranas is divine and it has been established without any conflict with human beings. But in the Mahāyāna Kāvyas the power of the god has been established after a direct conflict with the worldly people.

(c) Though the narration of a story is the principal characteristic of both Purāṇa and Mahāyān Kavya, the Purana is practically more than a story as it possesses the characteristics of a Smriti as well as a philosophical treatise.

Thus from the discussion made by Dr. A. Thattacharyya, it can be inferred that though the Purāṇa and the Mahāyāna Kāvyas are similar in some respects only, the Mahāyāna Kāvyas cannot be designated as the Purāṇa in its true sense.

According to our opinion, Kāravaṇadeva's Pādma-Purāṇa, though not written in the Sanskrit language and not in conformity with the accepted definition of a Purāṇa, nevertheless, fulfills the purpose of a Purāṇa. The sole aim of the Pādna-Purāṇa is the glorification of the goddess, Pādma. The origin and the spread of the Mahāśā三位一体 worship have been narrated elaborately. The installation of the goddess, Mahāśā三位一体 and different rites and practices, methods and objects relating to her worship have been described and in this connection numerous incidents, legendary as well as historical have also been dealt with and as a result it becomes a voluminous work which reflects the social, religious and economic aspects of the medieval Assamese society.

Regarding the Mahāśā三位一体-work composed by Kanakara and Bubāyāna, Dr. B.K. Barua and Dr. N.K. Sarma remark, "these songs are sectarian in character and doubtless.

8. Discuss in detail in Chapter II.
9. Discussed in detail in Chapter II.
were composed mainly to glorify the worship of the goddess, Manasa. But as Manasa herself was originally a non-Aryan goddess and included into the Brahmanic pantheon later on, those songs associated with her worship incorporate a mass of popular lore and legends. Here in these songs, therefore, we get for the first time some glimpses of the secular aspects of early Assamese literature. The same remark is also applicable to Nārāyana-deva’s Paṇḍava-Purāṇa.

Thus it can be established that Nārāyana-deva’s Paṇḍava-Purāṇa has served the purpose of the Purāṇa to some extent and as such it has rightly been recorded as a Purāṇa and it has enjoyed a well-deserved popularity among the people of Assam specially in the districts of Goalpara, Kārūp and Darrang. However, as it is written in a regional language and as it reflects the social, religious and economic aspects as well as the geographical accounts of a particular region, it is wise to design it as a regional Purāṇa.

**ITS LITERARY BEAUTY:**

Nārāyana-deva’s Paṇḍava-Purāṇa is narratival. The narration of the story is the principal aim of the poet. A proportionate stress has been laid upon the treatment of different episodes. But it seems that the admixture of different episodes has affected the flow of the principal story of the work. The poet deals with different Purānic stories in the first half of the work which proves that he was thoroughly acquainted with the literary masterpieces of Sanskrit literature from which he borrowed different episodes.

Nārāyana-deva’s Paṇḍava-Purāṇa is practically composed to be chanted by the oja-pāli institution and this sort of literature has been designated as Paṅcāli (I) or Paṭcāli(I) literature in Assamese. Its chanting by the oja-pāli party is an inevitable part of the Manasa-worship in Assam. There is a refrain (Dīha) at the beginning of each lyric and the pālis go on repeating the refrain while the oja sings the main body of the verses.
All the lyrics are set to certain melodies (rāgas). The following rāgas have been incorporated into the Padma-Purāṇa of Narayana Deva Rāmārya, Srīrāga, Bhāṭāpali, Suhāi, Paṭ Manjari, Dhairavi, Malgarā, Barāri, Balamdhira, Kāmod, Pāsari, Kailān (Kalyān), Sindhūra, Rāmakeli, Dropati, Dhanaśri, Gāndhāri, Ahir, Vasanta, Jhulanā (Jhulalā), Ucchātana, Mallāra etc. Some of these rāgas are peculiar and their origin is supposed to be from local.

Moreover, the following terms which indicate the manner of chanting are also available: Karunā, Lechāri (Lechāri), Tripadi, Cootpadī, Dirghacchanda and Payāra. The terms Lechāri, Tripadi, Payāra etc. are also used to mean some varieties of metre. The Pada-chanda (Payāra) and the Tripadi chanda (Dulardī) have primarily been used in the Padma-Purāṇa.

The poet displays a high poetic genius and it is revealed specially in the description of different incidents. He has full command over language. There is no obscurity of expression in his work. The style he adopted is in general simple, easy flowing and idiomatic. The use of homely language has made the picture of his description more vivid, familiar and attractive.

The work is not heavily loaded with the burden of "Alankāras"; however, instances of Alliteration, Hyperbole, Simile etc. which are naturally used, are available in the work. As for example the following pieces having literary beauty may be cited:

(a) Sukhān vanat yena misāila agani.
(b) Parvat hena phaña dhari nāgagna dhai.
(c) Dhānar patan yena urai batase.
(d) Dāh sahānra nāg dhari ekebāre grāse.
(e) Kamal vanat yena bhramarā guṇjare.
(f) Kula sīla ṛūpa guna jivana yamvana dhana

11. Discussed in details in Chapter II.
12. Discussed in chapter VI.
14, 15, 16. Ibid, P 37.
17. Ibid, P 49.
18. Ibid, P 55.
(g) Keli kalâ kutuhale bhunjila surati.

(h) Samudra tariyâ yena naukakhana päila.

(i) Kamal madita yena sandhyaâ samaya.

(j) Pûrâna candra meghe yena kailâ ãcchâdana.

(k) Paâsk dekhiyâ yena baghe dila jampa. I

Indur dekhiyâ yena birâlira campa. I

(l) Nâhu ãcchâdile yena meghar sanâsaya.

(m) Rajahâno sobhe yena kamalera vama.

(n) Kanak dâlimba yena dui kucar thân.

(o) Gaja sundâ jini yena dui uruyuga.

(p) Candrar kolât yena tasâyâ bâhini.

(q) Râm ãcchâdile yena pûrâna saasadharâ.

(r) Bepulâr krandane briksar pat sare.

Parvât bhângiyâ pare vidare medini.

The idiomatic style of composition has enhanced the literary
beauty of the Padma-Pûrâna. As for example :-

(a) Kshudha haite kare kone dui hâte bhojan.

(b) Pat pari bhat khai te makhe pare châi.

(c) Alaksite phure yena kumârara cak.

(d) Yare anna khâi mava tare karma cai?

Tar karma nakariile nisthe kâtâ jai.

22. Ibid, P 373.
23. Ibid, P 279.
25. Ibid, P 490.
26, 27. Ibid, P 492.
28. Ibid, P 549.
29, 30. Ibid, P 549.
32. Ibid, P 621.
33. Ibid, P 377.
34. Ibid, P 448.
35. Ibid, P 365.
(e) Gāle pāthar bāndhi ṣāhe sāgar tarite. 37
(f) Vastre aγni bāndhi ĺāhe marite puriya. 38
(g) Kalār cātāy yena tulasira māle I

Mahājanar śirāt thākile sarvakale II. etc. 39

The post is endowed with the power of minute observation. Different pictures based upon careful observation have been depicted in Padma-Purāṇa. The following are a few of the fair specimens of such description.

At the time kissing, collyrium from Boulā's eyes gets adhered to the lip of Lakhindar.

Lāgil Lakhāir sehi kājal adhare I 40
Kalāṅka sobhiche yena cāndrār bhitare II.

Boulā's journey on the raft with the dead body of her husband is very sad. The people of Campaka assembled on the bank of the river, Gujjarī to witness the sorrowful scene.

Ghāṭe ghāte prajāgana cahe nihāliyā I 41
Goṭeka gowale cahe munde hāta diyā II

When Padma in the guise of Kanakā, the sister-in-law of Cānde, appeared before him, he was charmed with her beauty and was anxious for having an embrace.

Kanakāka dekhi Cānde meharaya dāri. 42

When Oja Dhanvantari was bitten by Udaykāl, his disciples began to lament.

Kānde save māthe hāta diyā. 43

When Cānde got the information that Lakhindar breathed his last, he began to weep.

Munde hāta diyā sadhu kāndite lāgila. 44

37. Ibid, P 425 529.
38. Ibid, P 529.
40. Ibid, P 491.
41. Ibid, P 567.
42. Ibid, P 224.
43. Ibid, P 260.
44. Ibid, P 556.
Depiction of numerous, tragic and erotic elements is also a fair specimen of literary beauty of the Padma-Purana.

There are, nay indeed, occasional lapses from grammar. These are actually not lapses, rather these may be called grammatical peculiarities used by Narayanasweta. However, any sort of lapse regarding grammar to have occurred in the Padma-Purana is due to the ignorance and negligence of the scribes.

The use of irregular 'Sandhis' such as Jalarqhare, kamernahi, Lakindarragave, Antespure, mukherdase, Netarghate, etc.; use of 'ya' in place of '0' or 'Ma' and 'a' in place of 'ya' in verb; unfamiliar use of words such as, sukhun in place of sukhun, sudia in place of suadi, bhoka in place of bhok, yuvache in place of gaiche etc. etc. may be cited.

But such use is, of course, prevalent in the Kamrupi dialect and it is a fact that there is the influence of the dialect of western Assam on the language of the Padma-Purana. In this connection a remark made by Dr. B.K. Barnah and Dr. S.N. Sarma relating to the Manasa literature of Manakara and Durgatara which is also applicable to Narayanasweta's Padma-Purana is note worthy. "These songs present an amazing wealth of materials on the old early form of Assamese speech, particularly the dialect of western Assam. As such they afford us an opportunity for investigation into the development of the Assamese language and linguistic correspondence between western and eastern dialects of Assamese."

45. Ibid, P 185.
47. Ibid, P 542.
49. Ibid, P 594.
51. Ibid, P 293.
53. Ibid, P 505.
55. Ibid, P 185.
56. Manasa Kavya, op.cit., Intro.
46. Ibid, P 534.
48. Ibid, P 549.
50. Ibid, P 654.
52. Ibid, P 169.
54. Ibid, P 259.
ITS CHARACTERISATION:

Sukavi NarayanaDeva treats the narrations of different incidents as his chief concern and characterisation as secondary. Nevertheless, he shows skill and discrimination in characterisation also. He has presented a gallery of portraits of varied and interesting types in his Padma-Purana.

Though the Padma-Purana is mainly for the glorification of the goddess Manasa, too much stress has been laid upon the depiction of the character, Cando.

Cando is portrayed as a devout worshipper of Siva and Candi. He sticks to his ideal all along with firm determination without a slip of hair-breadth. He is depicted as "a strong willed man never to bend even in the face of tremendous odds."

Cando at the very outset, was not against of Padma. He was fully provoked by Candi who even offered him the Hematāla stick and promised all sorts of help. Thus he was made to stand against Padma and once he accepted the principle, remained stuck to it with firm determination. As a result he had to face evil beyond imagination, but he never lost his patience, and determination. When his six sons were bitten to death according to the direction of Manasa, Cando uttered the following.

Suniya Padmar nam sadha jape Rama Rama
Yaak putra aamar neecami I
Dhol ye daakar ahi karaha visam dhuni
Suni yena purimare kani II

After the shipwreck he was floating and floating. He was even tortured by the white ants a. In the mean time some lotus flowers touched his body. Having seen these flowers resembling the name of Padma, he uttered the following.

_____________________________________________________
57. Ibid.
59. Ibid, P 270.
Hatred towards Padma was so deep in the mind of Cande that even at the death of Lakhindar he uttered the following:

Seka dukha gaila mor khandila agad I
Landha munda bhailo ebe capi kare bhad II

After the successful return of Beulâ from the domain of the Gods, Cande, when requested by Sena to worship Padma, showed same determination.

Yeuk laiya dhana putra amar neecani I
Kanthe praon thakite ami mupujibode kani II
Yavat ye Chandradhar jine tapabale I
Yavat Padma mupujibode dardhae ache same II.

After all, Cande had to submit to Padma. But actually it was not a defeat of Cande at the hand of Padma. It was, rather, self-surrender of Cande to Beulâ; a surrender of a kind-hearted fatherly man to an ill-fated and afflicted daughter-in-law. Cande is depicted as a human being of flesh and blood and as such some sort of weakness in his character is not inherent and it is for this fact that Cande had to submit to Padma owing to his love and affection to his wife and daughter-in-law.

The poet had drawn a vivid picture of Cande’s mind on that critical moment. On one side stood his idealism and on the other side was the earnest request of his wife, daughter-in-law and his subjects including the relatives of the crew of the fourteen boats and the old parents of Pandit Sena. Practically he was between the two horns of a dilemma.

Kime pujibo Padma vakyenahi amare I
Citte satâ pana bhabe namer bhitare II
At last Cānda decided to worship Padmā on condition that a canopy of cloth called 'Candrātas' resembling his name was to be stretched out on the pavilion beneath which Padma was worshipped.

Cānda bele yadi belā Padmā pūjibāre ।
more name Candesā tāmā isirār upare II
Thus Cānda remained above Padmā, though he surrenderd to her.

Another ideal character of the Padma-Furūna is Beula. She can be compared to Sītā of the Rāmāyana and Savitri of the Mahābhārata. Beula was endowed with heavenly qualities. Chastity, devotion to her husband, moral courage and determination had made Beula a goddess. She proved her chastity by the performance of different miraculous tasks such as, boiling of iron pills given by Cānda, crossing over hair-bridge along with Nēta on the way to the domain of the gods, coming out successful in the eight ordeals held by Cānda. The decision to undergo the arduous task for the revival of her husband was also taken to prove her chastity. She did not bear silently the burden of confliction heaped upon her, on the contrary a revolutionary idea arose in her mind and consequently she determined to bring all these evils to an end and thereby to established a lofty ideal in the world.

Jāmība ye viṣahari KANŚE । asība ṣpu ṣuṣā
yena hrīṭī ghosaya sansāre I

Yādi Beula haṅ sati । sāhasa jīyāge pati
nyāye jīnibheho Manasāre II

Hari maya viṣahari । anība ṣpu svāṁi
yena yasa ghosaya sansāre I

Itīni jagat omi । raibe amār kahini । 68
satye jīnibheho Manasāre II

64. Ibid, P 682
65. Ibid, PP 622, 632.
66. Ibid, PP 608, 609.
68. Ibid, P 704.
When Beula begged permission from Seneka before she started to the domain of the gods, Seneka tried to dissuade her from such hazardous job. But Beula showed her determination and told Seneka that she ought not worry regarding her chastity:

Kahār sakati pāre jāti naṣṭa karibare
Iadi haṁ patibrata saṭi. 70

She kept some articles as omen with Seneka as proof regarding her chastity before starting and her safe return proved the same.

In short, Beula has been portrayed as a virtuous, devoted wife full of courage and determination.

The most pathetic character in the Padma-Purana is Seneka. She was an affectionate mother and loving wife. She wanted to keep her sons under the wings of her motherly affection and at the same time she was deeply devoted to her husband. But unfortunately her destiny was so ill-shaped that she could never be happy with her sons and husband. Her six sons were ruthlessly taken away from her bosom and her husband always used to quarrel with the goddess and thereby brought chaos and disaster to her family. At the death of Lakhāi Seneka lamented uttering these words:

Oṣṭy jana putra mor sēsa putra Lakhindār
buddhi bale yena Brāhmaṇaṭi I
Mhe oke sakala gaiyeke yame ghaṛa
vived āgīl Pāḍmaṇati II
Swāmī mor nagudha vīmāney vireṇha
kinu mor papistaṅa kāpale I
Samsār bhitarare āsta dukha have mor
72
hridaya phutil yena sāle II

69. Ibid, P 561
70. Ibid, P 562
Bcnoka is depicted as a woman, "full of womanly superstitions and ever eager to propitiate any god or goddess for the well being of her family." As directed by Padma in her dream, Bcnoka brought the sacred pots from Jalpa-Male and worshipped with utmost devotion.

When Beula begged permission from Bcnoka to start for the domain of the gods for the revival of her husband, Bcnoka hesitated because.

\[\text{Saud ye sadagare laga paila tomare} \]
\[\text{jatn nasta karibeka range.}\]

But as Beula was firm enough to proceed and to bring back Lakhindar, Bcnoka gave her permission.

\[\text{Suniya befular bani viday dilu sadhunan} \]
\[\text{surapuri karie gamana.}\]

When Beula returned after the revival of the deed on condition that Cando must worship Padma, Bcnoka requested Cando to do accordingly. But as he did not respond to her entreaty, so Bcnoka had to use harsh words to Cando.

\[\text{Padmak ninda kara Cando ash panya I} \]
\[\text{Dekho ekta putra Cando nora Bcnoka jiya II}\]

After successful completion of the eight ordeals held by Cando, Beula along with Lakhindar mounted the chariot arranged by Padma and disappeared. Bcnoka again burst out crying.

\[\text{Kandila Bcnoka nari nadhare parani I} \]
\[\text{Candek bharochila Sonai menar agani II} \]
\[\text{Sonai bele sunare nirbodh sadagar I} \]
\[\text{Sev dose gaila mol putra Lakhindar II}\]

Thus Bcnoka has been pathetically portrayed from the beginning to the end of the story in the Padma-Puraana.

Lakhindar is the central character centering when the main story develops. But he is the most neglected character in the Padma-Puraana. He found nowhere else in the work any scope for manifestation of his personality.
lity. However, he became active as the hero of the story when he appeared as the bridegroom in connection with his marriage with L Mull. But it was his first as well as last instance as he breathed his last in the bridal night. After his revival too, he was not active at all. He remained in the shade of love of his wife as he remained in the shade of affection of his mother before his marriage.

Padma is the most peculiar character in the Padma-Purana. She is a goddess, but she has been portrayed as a human being of inferior type having mean and evil nature.

Padma was eager to establish her worship in the society by hook or by crook. Cande was the main opponent of her worship and as much too much stress was laid upon him to make him a devotee of Padma and she did not even hesitate to go to the extreme point of evil to fulfil the purpose. A stern, revengeful attitude had made her to adopt ruthless measures against Cande and as a result an unbearable burden of torture and conflict was heaped upon him. All his six innocent sons were bitten to death which indicates that she had no difference with the character of Pavana, the destroyer of infants.

She cheated Cande in the guise of Kamala in a very deceitful manner and got the occult knowledge from him. Similarly she deceived Kamala and got the second secret of the death of Dhanvantari.

74. Ibid., II, Appendix A, P 561.
75. Ibid., P 561.
76. Ibid., P 674.
77. Ibid., P 701.
Padma caused ship-wreck of Cahdo and put him in unnumbered trouble and difficulty keeping his life only. She made Deula widow even in the bridal night and made her life miserable. She even denied in the assembly of the gods that she was innocent regarding the death of Lakhindar. Thus she took the help of cheating, falsehood and torture in order to establish her worship in the society.

In short, "She is cruel, frightfully revengeful and does not exhibit any of the noble traits of the classical gods and goddesses."

Neta has been portrayed as a shrewd and successful plotter. It is Neta who gave all round direction and suggestion to Hanasa in every sphere of her mission. Though she has been depicted as the sister of Padma, practically she was her friend, philosopher and guide. However, she proved her nobility in character by rendering all sorts of assistance to Deula in regaining her husband in the domain of the gods.

Before concluding, it is necessary to draw attention to the character of Narada." Narayanadeva's funny way of depicting Narada is in line with the characterisation of the sage in the Vaisnava literature of Assam". He was fond of Quarrells all the time with the results, of course, sweet and agreeable.

Tina dande nathke Narada tapodhana.

The other characters playing minor roles are also realistically portrayed and Narayanadeva is undoubtedly successful in the field of characterisation in his Padma-Puräna.

ITS DESCRIPTION:

Sukavi Narayana Deva displays a poetic genius as a descriptive poet. His description is based upon careful observation. The directness, simplicity and free flow of language have made the objects of description more vivid and touching. The description is so managed that it, as if, holds up before the mental eye of the reader the very objects of the description. Highly fascinating pictures that captivate the mental eye are abundant in the Padma Purana and here we shall show a few fair specimens of his descriptive composition.

The poet draws a nice picture of human as well as natural beauty. The description of the bride is very attractive. Padma appears as the bride:

Sumeru upare yena nava jaladhara I
Aneka prakāre pindhāi puspa ye bistara II
Kesār upare dila puspa mālā athane I
Makṣatra udita yena prakāsā gaṇane II
Sikhat ciriyā dila sindurāra rekha I
Rahu acchādila yena candre dila dekha II

... ... ...

Hridaya yana dui kuca candane lipila I
Kanaka sikhara yena āsi dekha dila II
Kusār upare kāhī kahiba tare I 81
Surapuri mohe yena harar prakhare II etc.

Beuli appears as the bride:

Sikh ciriyā dila sindurār rekha I
Rahu acchādile yena candre dila dekha II
Patravali kapāli racilā nanāmate I
Bījulī catak yena meghar samukhe II

81. Ibid, pp 143, 144.
Prathama youvana kanya mukha sudhakara I
Kanaka dalimba yena sobhe dui payodhara II
Kridayara dui kuca candane lipila I
Kanaka sikhare yena hamsa aropiila II

Description of physical beauty of Lakhindar is also very attractive.

Dhanya dhanya kariya prasamse narigane I
ehisa purusa simha sabe rupe gune II
Nanu pura mala gale berdi ache take I
Uriya bhramara yena pare jake jake II
Sundar laalate sobhe candanara rekhI
Dvitiyar candra yena gagane dila dekha II etc.

The poet draws a nice description of natural beauty of the Mt Place
where Mahadeva was meditating and of the garden constructed at the command
of CandO.

The description of the bedroom where Lakhindar kanyaka took rest
after the marriage ceremony at Ujani is very beautiful.

Dicitra nirman tat ache sari sari I
Nirmita paksiye tat ache yora dhari II
Dicitra mayurgane dhariche pekhan I
Dui pase sinhe yena dhariche yegam II
Singha byaghra mahisa ye bhuluk banar I
Cari ekkare nirmi ache adhika sundar II
Nanu paksi launja tuli juriche nacan I
Keli krima gare gare kare anuksen II
Rajahamse krima kare pristhe pristhe cari I
Hastigana krima kare dante dante bhiri II

82. Ibid, PP 475, 476.
84. Ibid, PP 53.
86. Ibid, P 485.
83. Ibid, P 486.
Description of erotic elements is very attractively held in Narayanadeva’s Padma-Purana.

After the marriage ceremony Tarakā gave some hints to Lakhāi very skillfully:

Urmatta bhramarā tumi rase vicaksan 1
Kamal kalikā yena Befulāra yeuvan 2
Kalika puspata madhu nāhike prakas 1
Ki diya puribh matta bhramarā āsa 2
Kṣudhaye kāta hariya cañcal bhramar ā phiriyā phiriyā pare tahār upar 2
kṣene kṣene bhramarā puspata dei mukh 1
Raser prakās nahi pāwe bar dukh 2
Katohe bhramarā yadi howay siyān 1
2 dui hate pheri tār madhu kare pān 2 etc.

Description of Lakhāi in amorous mood has been given in the following way:

Kāme bimohita Lakhāi sānta nahi pej 1
Befulāra rūpa guna nirekhiya cay 2
Harir lakṣan ei sabekhāni āche 1
Mata sundari moka bidhi milay āche 2

.....

Enisa padmini āna ki kaiho lakhan 1
Sarba sulaksane dekhi Lakhāir sāman 2
Krīgar nayan jini cañku sulakṣam 1
Kajale randita tete karila cumban 2
Lāgil Lakhāir sohi kajal adhare 1
Kalākha sebhikhe yena sandrar bhitare 2
Sundar lalāte sāma dileka keutake 1
Tāhil bīndur LakhāIr lāgil mukhe 2

The description in connection with the erotic elements has become vulgar, rather, obscene in some cases.

Description of the tragic elements is also noteworthy. The tragic portion are very touching.

The poet describes very pathetically the scene when Beula started to her husband’s home after the marriage.

*Beular krandsane sabe bhāl gālā asukhi I*

*Hasti ghorā kānde yata pesaniyā paksi II*

*Saher krandsane kānde chay ye kumar I*

*Tātar krandsane rajya karē tolpār II*

*Befular krandsane ara bidārē medini I*

*Dhārāsārē pare hena āni caksur pani II*

*Sumitrār krandsane brikṣar patra sabe I*

*Achok manusya kāryā pāthare bidārē II*

*Krmandana role eka urmi uthalīla I*

*Katrār samayez kene sekagni milīla II*

*Beula burst out crying at the death of Lakhāī!*

*Sakarūna bhābe Beula kānde uccasvare I*

*Befular krandsme brikṣar patra sare II*

*Farbat bhangiya pare Bidare medini I*

*Bidarān bristī hama caksur pare pani II*

*Pasān galita hena medani bidare I*

*Misād bhakiyā Beula kānde uccasvare II*

*When Sonēkā get the sad news she hurried to ṇa the spot!*

*Krandan suniya senāi uthi dila lar I*

*Cul nahi bānha senāi nipindhe kapar II*

*Michana upare Lakhāik suvāi taratari I*

*Kandīte lagil senāi puṣṭra kole dhari II*

*Kapāli ciriya cāhe ki lekhiche bidhi I*

*Ki karane haruvaile hena gūner nidhi II*
Sajibeho cita aji guñjarira tire I
Putra laiya uthibeho tahar upare II

Bomma tale lotejā... putrā badan caya
the bethe tuli laila kele I
Sonā putali mor Kība prāna saśadhara

Bihak karāilo kara kele II

Description of humorous elements is also available in the Padma-Purāṇa. Regarding the treatment of humour Dr. M. Neog remarks, "The humour also is more refined than in Mankar; but it sometimes sounds a bit crude especially when it is placed in juxtaposition with the tragic." Vulgar description of humour is not lacking in the Padma-Purāṇa.

Numerous description as mainly held in connection with different activities of Nārada.

Nārada decorates his "Dheki Vahana":

Dai dige dhekir bandhila dui kulā I
Ghāgar buliya bandhe samukar khelā II

When Padma was asked by Siva to attend the assembly of the gods where Bhūlā was demonstrating a dance performance, Padma pretended to have been suffering from fever; Nārada arranged remedy:

Gāwe hāta diya cāve pāni hena lāga pāve
śuna bahini bacan āmarā I

Bāra kampa kaiche jar hema hena kalebar
ehi jare maran āmarā II

Nārade bele Padmāvatī bujilo yi jarar gati
Yādi khāwa dākhī nārikala I
Ghola pāni khāwa annā Yādi karana bhaksana

Ati kṣane cāri yalbe jarā II
Āra eka ausadha kaho pāke tepor tenga dai

Yādi khāwa praśasa samayā I

Ijar yalibeka chari gacibe mukhar jāri
In some cases both humorous and erotic elements are intermixed and as a result such descriptions become more attractive. As for example the description of Siva and Durga (in the guise of a fisher-woman), Gunā and Kanakā may be mentioned.

The description of the battle with varied weapons is also very elaborately drawn. Moreover, description of the worship of Padma held by Jala-Male, Bāsān-Basen, Sonkā and last of all by Gunā is also available in the Padma-Purāṇa and all these descriptions have been skillfully drawn.

The above mentioned specimens of description which reveal the descriptive power of the poet are only a selected few. Such type of description with adequate literary value is abundantly available in the Padma-Purāṇa. As a descriptive poet NārāyanaDeva has undoubtedly occupied and important place in Assamese literature. He is one of the brightest stars in the galaxy of ancient Assamese poets. He is easily the first among the Manasa poets in Assam.