

The Receptions of Premakhyan In Alaol's Padmavati

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ABSTRACT

The fifteenth and the sixteenth centuries mark a major drift in the literary productions of Bengal. The literary scenario of Bengal was previously dominated by Mangalkavyas which would not allow the formation of romance as a literary genre. In this case the formation of the genre in Medieval Bengal was the credit of the Islamic conquerors. They drifted apart from the traditional notions of literary productions in order to give birth to this new genre, however, its audience did not go beyond the Islamic sects. The subject matters were complex for a good portion of the mass to perceive. It was principally due to the advent of Daulat Kazi and Alaol's translation of Jaishee's Padmavat that a bigger section of the audience could connect with Bengali romance. The literary elements nurtured by Alaol in his Padmavati were more acceptable by the local audience. This paper aims at finding how Alaol's Padmavati as an intercultural text, in the construction of romance utilizes the local literary elements which were more acceptable by the masses of Bengal. Secondly, this paper also aims at finding the ruptures and re-innovations in which romance passes through in the text.

Keywords: genre, rupture, re-innovation, romance, translation

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INTRODUCTION

“ ... The word *carit* has been routinely used in Indian languages as a generic nomenclature for texts which records the lives of individuals, especially in the late nineteenth and early twentieth centuries. Again, if we limit the meaning of the word to this sense only, we are hard put to accommodate a number of *carit* texts in a number of Indian languages, that do not fit into the fabric of fact-based biographical text. It is this ambiguity that leads to our explorations centered on the word *carit*” (p. 20)

The ruptures and re-innovations which *carit* passes through as shown by Chanda (2003), do not stand in close liaison to that of the notions of romance in 17th century Bengal. However, if the statement were to be taken as a theoretical reference, then one would encounter similar situations where elements from different genres contribute to set up the codes of romance in Sayad Alaol's *Padmavati*. What one needs to keep in mind is that romance in this context does not stand in accordance to the western notion of the genre. The term was later coined by Bengali historiographers who passed through a phase of colonial education. Rather *Premakhyan* would be a suitable word signifying the genre. The word *prem* means romance and the word *akhyan* means narrative. This paper mainly aims at finding how *Padmavati* as an intercultural text gives rise to a new notion of literary usage of romance in Bengali Literature and the factors leading to its acceptance by all sections of the audience. Romance as a genre was previously present in Bengali Literature within the Perso-Arabic traditions. Nevertheless, it was not gaining much popularity among the local audience of Bengal. *Padmavati* becomes an exception in this tradition as it could successfully amalgamate *Premakhyan* with the taste and sensibilities of its audience. *Padmavati*'s drifting apart from the traditional Perso-Arabic codes of romance which were already facing ruptures within was something inevitable principally because of the *cosmopolitan* situation which led to the formation of the subject matter. This has been well emphasized by Bandopadhyay (2002):

“The scenario of the capital visible in the descriptions provided by Alaol make us believe that *Roshanga* turned into a *cosmopolitan* city due to the arrival of people belonging to different cultures from India and the main cities of Europe to the main trade centers” (p.13; translation: author)

A significant question which one comes across is ‘can *Padmavati* be seen solely as a part of the hardcore legacies of the Perso-Arabic notions of romance prevalent in 17th century Bengal?’ Perhaps for a part of the legacies in a way, but what is noticeable in the case of *Padmavati* is that there was a cultural reception of these legacies with the local literary elements of the area in which the text was being produced. This helped the text achieve a position within a persisting literary situation of the area in which it came into existence. One of the principal reasons for *Padmavati*'s popularity was that it became viable among its local audiences. The historical significance of *Padmavati* then has a twofold nature. On one hand it stands in a position different from the notion of Bengali romantic texts preceding it and on the other hand it helps us understand how the Perso-Arabic and Hindi-Awadhi traditions of romance were actually received in Bengal. It is important to understand how *Padmavati* stood close to the tastes of the average Bengali audience in order to see the way in which romance or *Premakhyan* was being received. During a time when the literary taste of the Bengalis was dominated by the *Mangalkavyas* and *Vaishnav* literatures, it was difficult for romantic texts like *Padmavati* to gain mass acceptance. However, *Padmavati* managed to receive appreciation from a significant

portion of the Bengali audience. An important factor responsible for this was that Alaol managed to exploit and include the local literary elements which the target listener was familiar with. *Padmavati*'s becoming an intercultural text had its relation with the theme of romance as it was due to this "becoming" that the text was accepted by the audience and romance or *Premakhyan* was largely appreciated by both the Hindu and the Muslim communities. The paper aims at emphasizing these transactions. Secondly, the paper also aims at finding the ruptures and re-innovations in romance as evident in *Padmavati*.

D'Hubert (2015) in his work mainly deals with the patterns of composition of Bengali texts in premodern Bengali literature and the performative aspects which dominated the composition. He placed *Padmavati* within this framework, but he did not emphasize much on how the intercultural literary elements in the text maintained a transactional relation with the theme of romance. Chatterji and Chatterjee (2000), in their paper made a brief mention on the intercultural elements evident in *Padmavati*. They emphasized on the descriptions of the Hindu religious ceremonies available in the text and the transcultural transactions giving rise to the text, mainly due to the fact that Alaol was well versed in Sanskrit, Bengali, Awadhi and Persian. However, their area of focus is not romance. This paper aims at finding the cultural and literary transactions setting up the codes of romance in Alaol's *Padmavati*. Methods such as thematology, historiography and genealogy have been used to conduct the research.

THE LITERARY SCENARIO

One of the most important and unique characteristics visible in *Padmavati* is perhaps the amalgamation of Perso-Arabic and Hindi-Awadhi traditions with the Sanskrit traditions. However, early hints of such tendencies can be noticed in Mallick Muhammad Jaisee's *Padmavat* which stands to be a significant influence for the text in discussion. The literary situation which led to the production of *Padmavati* is significant as a wealth of *Vaishnav* literatures were dominating the literary scenario during this period. These influenced by the *Vaishnav* philosophy created its own literary codes which would follow its own path of literary production as well as interpretation on one hand. *Kalikamangal*, through its erotic overtones created a rupture within the tradition of *Mangalkavya* on the other hand and this instigated literary historians such as Bandopadhyay (2018) to disown any relations of *Kalikamangal* or the *Bidyasundar* with the generic conventions of *Mangalkavya*:

"We will start our discussions regarding the some poets associated to the *Kalikamangal-Bidyasundar* upto the 17th century taking into consideration the fact that *Kalikamangal-Bidyasundor* has nothing to do with *mangalkavyas* as their subject matters deal with the narratives of human beings." (p.116; translation: author)

However, Shah Barid Khan's *Bidyasundar* has little to do with *Mangalkavyas*. This illustrates the literary tendencies of the period within which *Padmavati* came into existence. The notion of romance in *Padmavati* cannot be viewed in isolation. It represents the tendencies of romance as a genre which passes through history along with variable literary responses as shown by Ahmad (2006)

"It was principally the Muslim poets who have indulged in the creation of *romantic* narratives, in spite of an influence of daily life of human beings in the

narratives of Hindu poets, a great deal of importance was provided to the gods and goddesses and various codes related to their worship” (p.1; translation: author)

It would be incorrect to state that literature produced under the influence of Hindus failed to carry a legacy of romantic narratives. Such a statement would disown the wealth of Sanskrit romantic narratives which have been created previously. Rather it would be more specific to state that Bengali Literature under the influence of Hindu poets failed to produce any romantic narratives. This too has some untruth in it as it is considered as a refusal to take into consideration texts such as *Kalikamangal* which did not receive the status of *Mangalkavya* due to the influence of romantic literary elements in its subject matter as mentioned earlier. A comparison of the Sanskrit legacies to that of Bengali mainly after the Turkish invasion would illustrate a massive difference in notions of literary productions as well as the tastes of the audience. Romance has not been something odd in the Sanskrit literature, instances of which can be discovered in Somdeva’s *Kathasaritsagar*, Banabhatta’s *Kadamvari*, Subandhu’s *Basavadutta*, Dandi’s *Dasakusumacharita*. Bandopadhyay (2018, p.114), while tracing the literary roots of *Bidyasundar* observes that a good amount of bizarre poetry and *slokas* influenced by the *sringar rasa* have been written in Sanskrit which was based on secret romance.

Much of the literary scenario of Bengal in the medieval period was dominated by the *Mangalkavyas*; however, this can be historically divided as pre Chaitanya and post Chaitanya as along with passing time one gets to see a literary communication of the genre with the *Vaishnav* traditions. The transmogrifications of the subject matters associated to the *mangalkavyas* from *Panchali* to *Vratkathas* took place principally as a response to a broader political scenario which was standing on the verge of change with the arrival of the Mughals in the fifteenth century. A significant number of figures who stood to be the protagonists of the *Mangalkavyas* and who have not earlier received a place in the *puranas* were passing through a rigorous process of change principally due to a lot of Sanskrit elements which were gradually being associated to them as Das (2015) would observe:

“Various narrative poems in different languages – the Bengali *Mangal kavyas*, the Tamil *Tala purana*, the Oriya *Mahatmya* – aspired after the Sanskrit puranas, though much of their thematic material and their narrative patterns were unmistakably of folk origin. The process of *de-Sanskritization* or *Prakritization* is evident in the adaptation of the Sanskrit epics and puranas.” (p.58)

Granting high ranks to these protagonists in the society was something essential during this period as they turned out to be significant religious saviors from the botched up political scenario of the country. It was due to this reason that the association of lower cast figures like *Chandi* and *Manasa* to that of *Siva* who enjoyed a high social position was important. Much of the subject matters of *Mangalkavyas* did not exceed the metaphysical boundaries as they dealt with the propagation of the societal importance of the gods and goddesses associated to them, wherefore there are faint possibilities of tracing romantic literary elements from a genre which failed to deal with human relations and large portions of which dealt with the scenarios of heaven. However, this too had its own ruptures in traditions which will be discussed later in this paper.

LITERARY TRANSACTIONS IN ALAOL’S PADMAVATI

Romance as a genre, other than the Sanskrit literary traditions, received its influences from the Hindi-Awadhi and Perso-Arabic traditions. The reception of romance in Bengal is a unique case which will be discussed in the next section, as of now the notion of Hindi-Awadhi traditions of romance in the country needs to be emphasized. Ahmad (2006, p.52) traces the early instance of romance in *Sanheya Rasoy* by Abdur Rahman (12th century). The work was written in *Abahatta*. Mollah Dawood's *Lork aur Chanda* written in the 14th century A.D was basically an exploitation of the folklores of the *ahir* (milkmen) communities of Bihar which was converted into a romantic narrative, the language which the work was written in was *Awadhi*. *Lork aur Chanda* gave rise to a number of reasons to mark its significance. First of all the subject matter was later used by Mia Sadhan in his *Main Sat*(15th century A.D) and later by Daulat Kazi in his *Lor Chandrani*(16th century A.D). This marks an intercultural utilization of a subject matter. If it were to be viewed theoretically, this "intercultural utilization" has been a unique case in India as Das (2015) would observe:

"India being a vast geographical area with an infinite variety of religious sects and social manners had various types of literatures. All of them maintained their uniqueness. Some of these features, both thematic and formal were pan-Indian, definable in terms of a common mythology and history, poetic heritage and religious ideas, symbols and imagery; and some distinctly local or regional confined to one linguistic territory, and only occasionally transcending it." (p.49)

Similar instances can be discovered in *Prithwiraj Rasou* by Chand Bardai, which was written in the *Gatha* pattern and *Mrigavati* by Kutuban which was basically an exploitation of a Hindu romantic narrative.

In its preliminary stage, Bengali literature received a significant part of its romantic elements through the Perso-Arabic traditions and the Hindi-Awadhi traditions had little to do with the texts produced within this part of the country before *lor Chandrani* as Ahmad (2006) would observe:

"The varieties of foreign elements visible in the Bengali romantic poetry were dominated by the Arabic subject matters."(p. 23).

This can be marked by the primary romantic poetries produced in Bengal through *Yusuf Zulekha*(15th century A.D.) by Shah Muhammad Sagir and *Laili Majnu* (16th century A.D.) by Ujir Bahram Khan. Language played a crucial role in terms of the choice of subject matter as Arabic, being the language of Quran, enjoyed a hierarchical position. However, one also has to take into consideration the fact that a good amount of Arabic subject matters received their popularity in Bengal through Persian as the cultural hierarchy of Arabic traditions in Persia led to an amalgamation of Arabic and Iranian cultures. This was unique as this amalgamation further led to a mixture of the *Sufi* cultural traditions which developed in Iran with that of Arabic. The newly developed influences marked and uniqueness in terms of genre and the various elements constituting it as Sahityobisharod (1994) would observe:

"It would not be an exaggeration to say that a significant amount of old Bengali literature, as of now, has been the achievement of the Hindus. The fact of Muslims completely ignoring their mother tongue inspite of accepting Bengal to be their motherland and its language to be their mother tongue for centuries is not quite believable. There was a notion of literature which suited the interests

of their communities and it was through these kinds of literatures that they were maintaining their uniqueness.” (p.54; translation: author)

Perhaps this *uniqueness* contributed to making the literary situation more complex as the subject matters associated to the Perso-Arabic traditions in a way failed to suit the hearing habits of the people living in Bengal and this was perhaps an important reason for the Hindi-Awadhi traditions to receive much popularity, as to be discussed later in the paper. An average Bengali ear which was more accustomed to the contents of *Panchalis*, *Vrat Kathas*, and later the *Mangal Kavyas* and the *Vaishnav* texts was perhaps not prepared to deal with a complex subject matter as in *Yusuf Zulekha*. However, the variabilities of the literary responses cannot be confined to a single notion, but in spite of that one cannot deny the fact that the translated works which were results of the Perso-Arabic traditions did not manage to exceed the Muslim communities. This shows that as of the current Bengali romance, because of its complex subject matters failed to produce a mass appeal. It failed to amalgamate with the literary tastes of a large section of audience.

One of the main reasons for the popularity of Alaol’s *Padmavati* was perhaps the fact that the elements associated to the subject matter, despite being a translation of Mallick Muhammad Jaisee’s *Padmavat* which was a result of the Hindi-Awadhi traditions, were essentially local in nature. The general audience was able to connect with it, unlike the Bengali translations of the Perso-Arabic romantic narratives. A significant notion of the reception of the Hindi-Awadhi traditions have already been established in *Lor Chandrani* by Daulat Kazi, *Padmavati* would provide a reader as well as a critic with greater scopes of understanding the tendencies of this reception associated to the translation.

*Ekdin mohashoe boshiche ashone
Nana roshe proshonge kohonto gunigone
Keho bahe keho gahe keho khele khela
Shudhakor beri jeno taragon mela
Henokale suni podhhabotir kothon
Porom horish hoila anondito mon
Kottuke adesh koilo porom horishe
Punno dwijoraje jeno omiya borishe
Ei podhhaboti rosh rosh kotha
Hindusthani bhashe sekh rochiache potha
Roshongeto onek na bujhe ei bhasha
Poyar rochile pure shokoler asha (p. 21)*

One day the king is sitting on his throne
Learned men are discussing various issues in
front of him
Some plays an instrument, some sing some
indulges in a game
As if the stars are surrounding the moon
All of a sudden listening to the narrative of
podhhaboti
The heart filled with immense joy
He ordered in a joyful tone
As if *dwijoraje* is pouring the sweetness of
nectars
The sweet narrative of *podhhaboti*
Has been written in the *Hindusthani*
language by the *sekh*

Many in *roshango* do not understand this
language
All expectations get fulfilled if it's translated
in the *poyar* (translation: author)

The scene illustrates a poet being asked by the King to translate the subject matter of *Podhdhaboti* or Jaishee's *Padmavat* into a local rhythmic genre named *Poyar* in order to make it understandable to the local audience. The King mentions, as the subject matter which is to be translated (*Padmavat*) is written in *Hindusthani bhash* or a foreign language, it is not much understandable by a significant number of people in *Roshongo*, or the place in which they were sitting. What is noteworthy here is the fact that a subject matter which belongs to the Hindi-Awadhi traditions is being received and translated into *Poyar*, a genre which the people of *Roshongo* (situated in the eastern part of Bengal) were more familiar with. The scene marks the reasons to trace the relations of *Padmavati* with the local cultures of Bengal as *Poyar*, as a rhythmic genre was intrinsic to the tradition of *Mangalkavyas*. However, Alaol had much more to do with the *Mangalkavyas*. Instances in this are found of this in *Nagmotir Baromashya*, which uses the *Baromashya* form which was associated to the *Mangalkavyas* in order to describe the *Viraha* of *Nagmoti*, the first wife of *Ratnasen*. Instances of a form similar to the *Baromashya* can also be discovered in Kutuban's *Mrigavati* which was written in the Awadhi language. A general audience who was more familiar with the *Mangalkavyas*, then, encounters the translation of a *Premakhyan* or a romance within generic codes which were more acceptable to them. This stands in difference to the Bengali translations of Perso-Arabic romance, the basic problems associated to the acceptability of which have been mentioned before. The theoretical importance of the whole scenario in translation studies is that when Alaol receives the subject to be translated (*Padmavat*), he receives it within the local cultural and literary setting in which he is based. A greater notion of the reception can be traced in the description the *Sinhal Rajsabha* later in the text.

Nripotir shobha oti shucharu lokkhon
Jeno indro shoha shubhe amra bhobon.....

.....*Keho2 hostoko shohit pore bed*
Keho suprosongo puraner kohe bhed
Nana rage nana chonde keho gae geet
Keho keho nana jontro bahe shulolit..... (p.37)

The court of the king has beautiful
characteristics
As if the building is lighted by Indra's
sabha.....

..... Some reads the *Vedas* with *hostoko*
Some dissects the sayings of the *puranas*
Some sings geet in various *ragas* and
rhythms
Some beautifully plays various
instruments.....(translation: author)

Bandopadhyay (2002) while commenting on this scene would observe:

“The king as he sits in the court of Sinhal is surrounded by his friends and family members. The main text does not contain this scene. The scene resembles an evening gathering of a feudal lord described by *Krittibash* or illustrated by *Bharatchandra*.” (p.37; translation: author)

The statement portrays the historical tendencies of reception in Bengal which can be better understood by shifting our viewpoint to the emergence of the *Krittibashi Ramayan* or the *Sriram Panchali* for a while.

The translation of the *Pouranik* texts in medieval Bengal had much to do with the social status of medieval Bengali literature. *Valmiki* would exploit various sub narratives based on the incidents of *Rama* and *Ravana* to construct his epic which would later be translated into Tamil (*Kamban Ramanaya*), Hindi (*Ramcharitmanas*) and Bengali (*Sriram Panchali*). *Ramcharitmanas* would serve a broader ideology of the *Bhakti* traditions. *Sriram panchali* would contribute to making connections of the legend of *Rama* to the local cultures in which it was produced and this would involve *krittibash* nurturing the local literary and cultural elements of Bengal which further led to the immense popularity of the *Sriram Panchali*. The reception of the *Ramayana* would lead to the reinvention of an old legend placing it within different cultural codes. Perhaps similar notions can be traced in the court descriptions of *Sinhal* where the royal grandeur would be constituted by literary and cultural elements with which the listener would easily be able to connect. The literary tendencies visible in 17th century Bengali Literature portrayed the early signs of change in the notions of romance. This is important in order to see the way in which the theme of romance has been addressed in *Padmavati*. This would also gradually grow up to be a significant characteristic of *Padmavati* as Ahmad (2006) would observe:

“The traditional Hindi-Farsi poets, in the notions of human love, would prefer a layer of godly love which suited the religious beliefs of the *Sufi* traditions. Bengali poets would provide it with a notion more human.” (p. 33; translation: author)

An enquiry of this statement would lead one to an enquiry of the literary situation within which *Padmavati* was produced. Pre-marriage romance was not something very common in the traditional *Mangalkavyas* of Bengal. The general tendencies of the narratives were to portray the arrival of the main characters of the story from heaven to earth as a result of a curse. They would further get married to propagate the worship of the god or goddess standing in the position of the protagonist. This can be noticed in Kabikankan Mukunda’s *Abhayamangal* which stands to be one of the most popular *Mangalkavyas* in the history of the genre, where *Nilambor* would be cursed and sent to the earth in order to take birth as *Kalketu* and marry *Fullora* which would further lead to the propagation of the worship of *Chandi* or *Abhaya*. Fates of the central characters were pre-determined by the scenarios of heaven and there were lesser scopes for pre-marriage romance. Dwijo Sridhor’s *Kalikamangal* would already create a rupture in these traditions by focusing more on the human romantic relationships and the presence of *Kali* would only remain as a token here. Shah Birird Khan’s *Bidyasundor* had not much to do with the *Mangalkavya* traditions. A significant part of the subject matter of *Bidyasundor* was influenced by Bihlan’s *Chaurapanchasika*, however, the ruptures it sets forth to create are important mainly in two ways. First of all, it contributes to the creation of a notion of pre-marriage romance. Sukumar Sen would perhaps not take into consideration the whole of the literary scenario when he would trace the beginning of pre-marriage romance in Bengali literature with the arrival of

Bankimchandra. While marking the probable codes which Bankim would nurture in his novels Sen (2014) observes:

“The novels of Bankimchandra would mainly involve five structural characteristics and I state them.

- i) Love or romantic relationships prior to the marriage or *purvaraga*. *Purvaraga* was a characteristic which was missing in the narratives before Bankim. It was after the legal or *Gandharva* ceremonies of marriage that protagonists would indulge into romantic relationships.” (p. 178; translation: author)

Perhaps the statement leaves out a section of literary history as the notions of pre marriage romance in Bengali literature have already begun with Shah Barid Khan’s *Bidyasundor*, it did not wait for an inauguration by Bankim. Secondly, the erotic overtones visible in *Bidyasundor* would have a long-lasting effect in Bengali literature and this stands to be a significant characteristic of *Padmavati* which will be discussed later. Eroticism in *Bidyasundor* is perhaps a result of the receptions of romance as defined in the *Sufi* traditions and this has its long lasting effect in the literatures of Bengal. Instances of this can be found in Bharatchandra’s *Bidyasundor*, literary characteristics of which would dominate the notions of Bengali poetry until the first half of the nineteenth century before the arrival of Ishwarchandra Gupta.

“Following the instructions of the *suk* in disguise of a *guru*, the mind in disguise of *Ratnasen*, by the elimination of the worldly ties in disguise of *Nagmoti* sets forth to meet eternal knowledge in disguise of *Padmavati* within the heart disguised as *Sinhal*” (p. 7; translation: author)

Bandopadhyay (2002) observed this to be the basic philosophy of Jaishee’s *Padmavat*, he further observed,

“The definitions of love embraced by Jaishee matching with the definitions of romance in the *Sufi* traditions perhaps failed to match with the notions of romance adopted by Alaol.” (p. 7; translation: author)

This marks the fertile ground in which Alaol set forth to drift apart from the *Sufi* traditions, which led to the instances of erotic overtones visible in *Padmavati*. This is important in order to observe a significant rupture which took place within the literary usage of romance. What one discovers in the text is a dual presence of the literary elements inspired by *Sufi* philosophy and on the other hand, erotic literary elements suiting the tastes of the royal court as well. Alaol perhaps followed the traditional structures of a romantic tale where chivalry stood to be the main area of focus. However, as mentioned earlier, the elements nurtured by him would probably suit the tastes of the listeners, an amalgamation of the Sanskrit and the Hindi-Awadhi traditions constitutes a significant part of which. There are lesser scopes to elaborate the wealth of *Vaishnav* traditions already prevalent during the period in this paper, which would have contributed in understanding the literary scenario as a whole. A reception of the *Sufi* traditions were already giving birth to a different notion of literature which would deal with the narratives associated to the *Radha Krishna katha* but in the light of *Sufi* traditions. It was probably natural for a text produced within such a literary scenario to portray receptions of the Sanskrit as well as the *Vaishnav* literary traditions and this would instigate to focus the interest on *Padmavati-Ratnasen Bhetkhondo* where the codes of Sanskrit *alankarshastra* have been maintained in terms of describing the beauty of *Padmavati*.

*Dirgho kesh ongul dighol gim akhi
Doshon kopal nabhi loghu tal dekhi
Khin nasha odhor tioje koti khin
Choturthe udor jeno nahi onto chin
Uruj nitomb sthol yar bhuj bhuru
Bakhanilo sob rosh singar sucharu (p.189)*

Long hair and fingers, lustrous eyes
Beautiful forehead, navel and narrow under
parts
Thin nose and lips, faint hips
As if endless lies the stomach
Buttocks and the thighs, the bent eyebrows
Portrays well all the *rasas* of *sringar*
(translation: author)

Jaishee's text does not contain the portion mentioned, and it was an addition by Alaol. In a sub part of the *Padmavati-Ratnasen Bhetkhondo*, which has been named *Geet*, the poet proceeded forward to create new literary codes which were not only different from the ones noticeable in the text translated from but they also stood much in accordance with the literary codes of Jaidev's *padavali*.

*Tua pod heroite ratul noyon jug
Kamini mohon katocho hin bhel
Prem mote bindul shototo bohoe lor... (p. 192)*

The eyes are longing for your footsteps
So demeaned have been the lustrous beauty
Love leads to the constant shedding of tears
(translation: author)

Further instances of the receptions of the literary elements of *Padavali* traditions can be discovered in the description of *Rati*.

*Roti rone abhorone bes gelo dur
Bithuri srimonto bor mitilo sinidur
Mitilo onjon dui noyon chumbone
Khondilo odhorrag shudharosh pane(p.198)*

The clothes fell off with the escalation of
rati
The vermilion wiped off
The *anjan* was wiped off as the eyes were
kissed
Lips cut off as *sudharasa* was drunk (
translation: author)

The wiping of the *Sindur* or the vermilion is something extremely common in a *Nayika* indulging in a sexual act as per the *Padavali* traditions.

CONCLUSION

Literary amalgamations during 17th century were an inevitable occurrence as the literary production was associated to the general socio-cultural and the socio-economic situation. It was due to these literary amalgamations that romance or the *Premakhyan* which was not getting acceptance by big sections of audience previously due to complex narrative structures now received immense appreciation with the appearance of *Padmavati*. Alaol drifts apart from Jaishee's *Padmavat* and this drifting apart was essential in order to situate the within, the local geopolitical space in which it was being written. The literary codes used in the text were more acceptable to the local audience who could connect with them. Secondly, these literary amalgamations also led to the ruptures and re-innovations within romance as the paper shows that *Padmavati* is a combination of the *Sufi* notions of romance on one hand, and Sanskrit notions on the other hand. It also contains the local literary codes which were used in the *Mangalkavyas*. These are perhaps the significant features contributing to make *Padmavati* a unique text.

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