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**LITERATURE UNDER MUGHAL DYNASTY**

*Mrs. Sharmila Poonia*  
*Assistant Professor of History*  
*Guru Nanak Girls College,*  
*Santpura, Yamuna Nagar*

**Abstract: -**

The Mughals, in the best of Persian traditions, proved literature and culture and these attained fresh peaks of glory, unprecedented before. Persian was adopted as the court language and its literary output covered a wide range of writing, both literary and historical to recall.

The Mughal monarchs recorded their own memoirs e.g. Tuzuk-i-Babari by Babur, Gul Badan Begum's Humayunnama, Tuzuk-i-Jahangiri by Jahangir, Abul fazl's monumental work, Ain-i-Akbari and Akbarnama, letters of Aurangzeb and various writings of the nobility comprise precious gems of unaccountable value in the evaluation of the history of the period. Some monarchs, like Humayun, themselves proved voracious readers. They also extended enthusiastic patronage to the historical writers and translation of important Sanskrit literature. Akbar, for the first time, regularized a translation department which was entrusted the task of translating selected Sanskrit, Arabic and even European treaties into Persian. Thus, Mahabharata, Ramayana, Lilawati, Arthashastra, Auto biography of Babur and a copy of Bible were all translated. Dara during Shahjahan's reign gave fresh impetus to the department. With the help of Brahmin scholars, he completed the translation of fifty Upanishads, Bhagvat Gita and Yoga-Vaishishta, thereby opening a new world of Hindu philosophy to the Muslims.

The period also witnessed remarkable growth in vernacular literature. Once again, Akbar, in his zeal to impact a unity of polity to the diversity of culture, became the zealous patron of Hindu literature which attained fresh glories. Writings in Brij Bhasha and Oudhi, though mainly religious in nature, provide an equally elaborate commentary on the social and political ideas to be attained by any society of the Ram cult, Tulsidas's Ramcharita Manas is its immortal replica. Ramdas in Maharashtra proved another important religious social reformer.

**Key words:**

-Mughal, literature poet, Persian, Written, Period, Muslims, Hindu, Arabic, Historical.

**Introduction: -**

The Mughal period produced a vast literature. This was probable because the Mughal rulers and Hindu literature, Bengali and Punjabi literature also made strides. Approximately the significant source books in History were inscribed. Babur whose mother-tongue was Turkish wrote his 'Tuzak-i-Baburi' in Turki. During Humayun time, his sister Gulbadan Begum wrote "Humayunnama" Abul fazal was a great historian, philosopher and scholar of the period of Akbar. He is famous for two important word "Akbarnama" and "Ain-i-Akbari Jahangir" himself wrote his autobiography "Tuzuk-i-Jahangiri". Shah Jahar's courtier Abul Hamid lahari wrote "Padshanama". Prince Dara Shikoh was a great scholar of Aerobic, Persian and Sanskrit.

**Literature under Babur: -**

Lane-pool has stated that "Babur's place in history rests upon his Indian conquests, which opened the way for an imperial line, but his place in biography and in literature is determined rather by his daring adventures and persevering efforts in his earlier days he was, Babur was not the less a man of fine literary taste and fastidious critical perception. In Persian, the language of culture, the Latin of central Asia, because it is of India, he was an accomplished poet, and in his native Turki he was master of a pure and unaffected style alike in prose and verse". The founding father of the Mughal dynasty in India Zehir-ed-Din Muhammad Babur, a Muslim of the Sunni sect, had a singular ancestry. He was descended on his father's side from Timur. The Mughals were essentially Chagatai Turks. Babur was born in Fergana; a place in Uzbekistan (in the erstwhile Central Asian in 1483 (Randhawa, 1983). In 1526 he proclaimed himself because the Padshah of Hindustan together with his headquarters at Agra.

Although no works of art are often related to Babur as patron, from the evidence left behind in his extraordinarily, delightful Memoirs (Tuzuk-i-Baburi, originally written in Turki and translated into Persian because the Babur-Nameh), it's clear that he was a person of culture and refinement. He was an efficient writer in Turki, an accomplished poet in Persian and a keen lover of beauty in nature. He also contributed towards India's beautification with the introduction of garden craft which blended together in perfect harmony using such themes of delight as flower beds and tree avenues, water courses and fountains. The Babur-nama or autobiography, which has been described as "Fit to rank with the confessions of St. Augustine and Rousseau and the memoirs of Gibbon and Newton", is unfortunately not wholly complete, the annals and diary of the years 1508 to 1519 having disappeared. The conviction grows, as we read it, that it contains the truth,

the whole truth and nothing but the truth. Babur place in biography and in literature is determined rather by his daring adventures and persevering efforts in his earlier days, and by the delightful memoirs in which he related them. The advent of the Mughals gave an added impetus to Persian literature. The founder of Mughal Empire Baber himself was a scholar and loved learning. He was a gifted poet of Turki and Persian as well as an accomplished writer in both these languages. He wrote his autobiography "Tuzuki-i-Babari" in his mother tongue Turki. Babar was also a patron of scholarship. He invented a style of poetry in Persian, called Mubayan.

Literature under Humayun: -

Humayun loved learning and patronized poets and writers. He wrote Masnavi and Rubai. He compiled a Diwan under his pen name 'Humayun'. Scholars, poets and historians were adorned in his court. Amanullah Panipat wrote Qasida. Shaikh Abdul Wahid Bilgrami was a Hindi-Persian poet like Gadai, who was another court-poet. Hussaini wrote Jawahirnama-i-Humayuni. Bayazid wrote Tarikh-i-Humayun at the request of Akbar. Humayun gave the title of 'Amir-i-Akhabartu Khwand Amir who wrote Humayun-nama. Gulbadan Begam was the sister of Humayun who wrote Humanunama, Khwandamir and Bayezid were historians at his court. Maulana Zamiri Bilgrami wrote Masnavis and Qasaida Khawaja, Hussain Mervi compiled a Diwan. He translated Singhasan Battisi, Hindi work, into Persian. Humayun succeeded Babur and he ruled India from 1530–1540 and again from 1555–1556. Humayun was keen lover of Flora and Fauna like his father Babur. He was interested in poetry and fascinated by Astrology. He found in Iran an atmosphere friendly to his intellectual tastes and love of culture. Luckily, after an exile of fifteen years he returned to India as a victor. On his way back he brought with him Mir Sayyid Ali, an accomplished Iranian painter and master of the principles of Safavid decorative designs. He invited another famous Iranian artist Abdus Samad. Both the artists were appointed painters to the Mughal atelier which Humayun established on his return to India in 1555. Humayun died suddenly in January 1556, falling down the staircase of his library on hearing the call to attend to prayers.

Literature under Akbar: -

Akbar's reign saw wonderful progress in the development of Persian literature. A long peaceful and prosperous reign was bound to result in an unprecedented growth in the sphere of art and literature which received the impress of the Emperor's magnanimity and liberalism. The splendour of his court and the extensive patronage of the intellectuals, musicians, and artist revived the memories of the legendary Vikramaditya.

At the need of the intellectuals stood Abul fazal and his brother fazal. After seven years of intensive labour, Abulfazl brought forth the voluminous and precious Ain-i-Akbari-an indispensable historical reference to Akbar's reign. Similarly, faizi's Akbarnama has proved equally priceless for its reference value. The most well-known historical works of the time are Tarikh-i-Alfi of Muḥla Daud, and Akbarnama of Abul fazal. Ain-i-Akbari gives the names of 59 Persian poets of Akbar's court. Abul fazal, the poet laureate of Akbar, was the greatest poet of Persian in India. Nizamuddin Ahmad's Tabqat-i-Akbari, Jauhar's Tazkirat-ul-waqayat were words of a notable historical value. An early work of his reign was Tarikh-i-Akbarshahi (Tarikh-i-Shershahi). Some of the other historical work written during the period were Abdul Qadir Badayuni's Muntakhab-ul-Tawarikh, Ahmad yadgar's Tarikh-i-Sultan's Tarikh-i-Humayun, Nurul Haq's Zabdat-ul-Tawarikh, Asad Beg's Waqayat and the Akbarnama of shaikh Allahabad faizi Sarhindi. Akbar was a man of dynamic energy. A boy, who inherited an unstable kingdom at the age of thirteen, transformed it into one among the few Indian empires to last three centuries.

Akbar was illiterate in his life, he developed an extraordinary memory and curiosity in books, and had every known manuscript transcribed and placed in his library. A great seeker of truth, who renounced the conventions of the Islamic faith, was bold enough to found a replacement and controversial religion, the Din-i-Allahi. Based on a mystical liberalism, it's acknowledged the existence of a widely varied population, composed of Hindus, Jains, Parsees, Christians, also as those converted to or originally belonging to the Islamic faith. The emperor had radical ideas about the humanities of paintings also as of architecture. He also appreciated the transformation of literature into pictorial poetry. The ruler Akbar also focused on the cultivation of literary and artistic talent kept and on inspiring philosophical debates and learned discussions. He believed in religious tolerance and tried to interrupt faraway from the orthodox tenets of Islam. The erosion of the orthodoxy of Islam had begun much earlier, indeed with state polity, in measures such as Akbar's alliances with Rajput princesses, in marriage. Akbar married with Jodh Bai daughter of Raja of Amber. These brought the observance of Hindu customs and festivals into the Mughal household.

Literature under Jahangir's: -

Jahangir had also a liking for literature. He also gave patronage to literary men. He wrote his autobiography 'Tuzuk-i-Ahngiri'. According to Elliot and Dowson, this work is very interesting, taken as a whole and assuming that Jahangir was mainly responsible for its authorship. The famous works written during his reign are Iqbalnamah-i-jahangiri,

Masir-i-Jahangiri and zubd-ul-Tawarih. Among the notable learned men and poet were, Nasiri of Nishpur, Ghiyas Beg, Naqib Khan, Mutamid Khan, NIyamat-ullah and Abdul Hag Dehlvi. Jahangir's tutors were accomplished men among whom may be counted the names of Abdul Rahim Khan Khanna, a well-known figure of his age and faydi Jahangir wrote his autobiography in a lucid style; describing vividly his faults, likes, dislikes, the custom of the country, flora and fauna in chaste language. He composed poetry in Persian frequently and took keen interest in literary conversations with his nobler, who sometimes indulged in extempore compositions of verses in his presence, the Emperor taking his due share in them. He spoke Turkish well 'Notwithstanding that I grew up in Hindustan' he remarked, "i am not ignorant of Turki speech and writing." Like his father he was a good critic of Hindi literature. He would appreciate the word of a Hindi poet and comment on it without reserve. About a Hindi writer by the name of Dhu-l-Qarnayn he commented in the following terms. "He was an accomplished composer of Hindi songs. He method in this art was correct, and his compositions were frequently brought to my notice and approved. Moreover, he kept a notebook in which he inserted the verses of his liking.

Akbar was prospered by Prince Salim, who ascended the throne under the style of Jahangir He legitimately ascended the throne in 1605 at the age of thirty-six. Akbar had left a well-organized and peaceable empireJahangir could spend much of his time indulging in appealing searches that Akbar had made so abundant. He had a connoisseur's instinct and this, combined with his desire for novelty, led to important artistic innovations. He composed rare gemstones and got various art objects such as vessels, jewellery, sword and dagger hilts, powder horns for priming guns etc. made from them. His memoirs were lively and highly informative, for they described scientific experiments he conducted, birds and flowers he admired, important historical events, and a wide range of general observations. Jahangir was not particularly interested in the creation of illustrated manuscripts of historical subjects, as his father Akbar had been, and instead tended to commission independent pictures of personalities.

Literature under Shahjahan: -

On poetics shahjahan's court Jagannatha Pandita wrote his monumental Rasagangadhara, in which, in the words of a modern critic, he redefined poetry as 'Sound expressing a sense which is the object of a contemplation, producing transcendental pleasure'. He himself wrote the Bhaminivilasa, a well-known work, which is at once 'An erotic poem, an elegy and a store of gnomic sayings'. There was contact too with the other 'Classical'

language. In the reign of Akbar, Krishnadasa compiled the first known Persian- Sanskrit lexicon, the *Parasiprakasha*. A species of literature which continued to find patrons and readers was historical *kavya* or poetry. The rather pedestrian continuations of Kalhana's great *ketrical* history of Kashmir closed with *prajya Bhatta* and *Shuka's RajavaliPataka*, late in Akbar's reign. The court Panegyrist of the Mughals as well as of Rajput and Maratha rules also went on writing in the same ornate, but often stilled, tradition. Shahjahan, like all Mughal princes, was well-educated but his personal contribution in literary field is very meagre. Some of his letters written to his sons are preserved in certain collections. Shahjahan also gave *Ratronage* to learned men, writers and poets. Shahjahan appointed *Abu Zalih* as court poet. A good deal of historical literature was produced in his time. *Abdul Hamid lahauri*, the court historian wrote *Padshahnama*.

*Inayat Khan* wrote *Shahjahannama* and *Muhamad Salin* twisted *Amal-i-Salih*. The emperor's eldest son *Dare sikoh* was also a scholar of outstanding merit. He was well-versed in Arabic, Persian and Sanskrit. He translated some the *Upanishads*, the *Bhagwat Gita* and the *Yog Vashistha*. The *Ramayana* was translated by *Ibnhar karan*. He succeeded to the throne upon his father's death in 1627 with the title of *Shah Jahan* "Ruler of the World". Distinct Akbar and Jahangir, Shahjahan was an orthodox, although not predominantly a strict Muslim. His mother was a Hindu (the daughter of the Rajput raja of Jodhpur), and his father was half-Rajput (*Jahangir's* mother having come from Amber, present- day Jaipur). Shahjahan was the great architectural patron of the Mughal dynasty. Under him, the empire reached its greatest prosperity and this, mutual together with his own character, led to the assembly of master ofmasterworks in every area of artistic activity. He liked the art of painting as indicated by the lavishly produced albums. Shahjahan was particularly bent appropriate self-presentation to the planet. Most of Shahjahan's artistic energies went into architecture, public proclamations of wealth and power. In the 1630s, he focused on the *Taj Mahal*, the tomb for his beloved wife *Mumtaz Mahal* who died giving birth to her fourteenth child in 1631.

Literature under Aurangzeb: -

Aurangzeb's successors continued to Patronise Persian literature until the time of *Muhammad Shah* after which Urdu began gradually to take the place of Persian. Yet even in the 18th century many books, especially on Sufism and History were written in Persian by Hindus and Muslims alike, but their literature value was small. Books on History continued to be written in Persian, first under the Matronage of the rules of the local dynasties established on the ruins of the Mughal Empire, and subsequently on

account on encouragement from the English, and subsequently on account of encouragement from the English East Indian company's governors and officers.

Hari charan Das, Imadud-Saadat by Ghulam Ali Nagvi, Maadam-us-Saadat by Sultan Ali Safawi, Ibratnama by Khair – ud – din and Hadiqat – ul – Agalim by Murtaza Husain Bilgram." Histories of the court of Delhi continued to be written up to the end of Shah Alam – II. He officially ascended the throne in 1659 and adopted the title of Alamgir. Aurangzeb was an extremely conservative and orthodox Muslim to the extent of being a religious fanatic and fundamentalist. The personality of the emperor Aurangzeb tended towards an asceticism that became increasingly marked as he grew older. His outwardly appearance became increasingly simple as time went on. This inevitably influenced the event of arts over his long reign. He maintained the imperial dignity of the court but tried to comb away features which he found inconsistent with Muslim orthodoxy. He was an enemy of these arts like painting and music which broke the tenets of Islam, but nevertheless, permitted

#### **Conclusion :-**

In conclusion we asking the present study, 'Mughal costumes and Royal costumes of Jodhpur – A comparative study was undertaken to study the costumes of the Mughals and the costumes of the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the costumes of the Rulers of Jodhpur and vice versa, if any. The Mughal Period establishes a brilliant period in the cultural history of India. The period witnessed outburst of many-side cultural activities, of which, very important strides were made in the development of literature. The next important factor was the Support provided by the Mughal monarchs to the various literatures like Persian and Hindi. The greatest growth was witnessed in the Persian literature because it was the official language of the Mughals.

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