CHAPTER – IV

THE ROLE OF SUFI SAINTS IN THE DEVELOPMENT OF PERSIAN LITERATURE

The spirit of religion and mysticism has struck a dominant note in every form of Persian literature through all the stages of its development. Thus the lyricisms of a ghazal, the romanticism of a masnawi, or the meditative solemnity of a rubai have been skillfully harnessed to communicate mystic experiences directly, or through allegory and symbolism. Mysticism as a force of social reformation, breaking the barriers of religious intolerance, commanded considerable influence in the masses¹.

The early missionaries of Islam in India, coming southwards were disciples of the great Sufi saints in the north. Chronologically the political conquest of the Deccan by the Muslim invaders is an event of much later period, as compared to the imperceptible infiltration of Islamic influences through the missionary activities of the Sufi Saints and Savants of Islam. These standard bearers of a new message who either heralded from the north or from Persia and Iraq, and who generally adopted Persian or Arabic as a medium of expression for writing, if not for speech, were primarily responsible for the diffusion of
Islamic learning, and mysticism in Southern India\(^2\). The presence of Auliyas, Sufis and Saints, who disregarded all distinctions of colour and creed, or rank and status and who were far removed from pomp of the royal courts; and freely mixed with all strata of society, gradually tended to popularize Persian words, phrases and colloquial expressions in the indigenous languages of the Deccan. Their influence created and developed a genuine liking for Sufistic literature in their followers, who indirectly promoted the spread and popularity of Persian language and literature.

These saints acted as a vital link between the ruling aristocracy and the general populace and exercised a powerful influence on both classes of society. During this regimes of the Bahmanis and the subsequent Muslim Sultanates in the Deccan, we witness the phenomenon of a harmonious collaboration between the Church (the hierarchy of Divines and Saints) the State (the sovereigns) in sponsoring the sacred mission of the diffusion of Islamic ideology, and thus indirectly Persian language and literature\(^3\). In the centuries immediately following, Deccan was very intimately bound up by cultural tiea with Persia and Arabia by the services of these godly men. Amongst them a few have also been poets, historians, theologians and commentators of Scriptures. Some of their
literary works are still surviving in the manuscript form, and those which have become extinct have left behind copious stray extracts occasionally to be met with in the chronicles and memoirs of this period. A brief resume of the literary services of these mystics and divines, some of whom were contemporaries of the Bahmani rulers is a necessary preliminary to a critical study of the literature of this period of the Muslim rule in the Deccan. It was thought advisable to group them together in one chapter, even at the risk of transgressing chronological limits.

Long before the beginning of political conquest of the Deccan, and the permanent settlement of a section of Muslim population in the South, Muslim saints like Haji Rumi, Hisamuddin Tegh-Barhana, Shaikh Shahid, Asadul Auliya, Baba Sharafuddin, Baba Shihabuddin, Baba Fakhruddin, Ali Shahid and many others had undertaken the sojourn in the South for the spread of their sacred mission. Almost all of them were accompanied by a host of disciples. By these noble sacrifices and sufferings, their mission gained strength and popularity. Some of these godly men with their missionary zeal for toleration and universal brotherhood, soon attracted numerous adherents to their fold. They befriended the illiterate masses to such an extent that nicknames in local languages ware soon coined for them. Some of them were popularly known as Pir Mithe, Pir Bawle, Pir
Maqsud, Shah Raju, Chinagi Shah, Shaikh Bhikari, Shah, Baba etc. They were distributed throughout the South, and their centres of activity were located in the Karnataka, Mysore, Maharashtra and Madras. Daulatabad, Ahmednagar, Gulbarga Talikot, Balaghat, Gogi, Bijapur, and Trichanapally were a few amongst the many places of their cultural and missionary activities. With the forced migration of the nobility and gentry of Delhi to the South, the pace of influx of the missionary class was also accelerated. Many saints, scholars and poets including Amir Hasan Dehlawi, Sayyid Yusuf Hussaini, Khwajah Husayn Khwajah 'Umar, Shaikh Zaynud-Din Daud and Burhanud-Din Gharib came and settled down in the Deccan.

1. Shaikh Ibrahim Sangani or Sanjani:

He was a precursor of ‘Aynud-Din Ganjul-ulum, and a prominent figure in the circle of scholar-saints in the Deccan during the period before the Bahmanis. He was known as Adham-e-Sani. *Ganjul-Ilm* has written a short account of this saint in his *Atwarul-Abrar*, which has been copied by later biographers of saints.¹
2. Siraj-e-Junaydi:

A descendant of Junayd-e-Baghdadi, a Wali of Gulbarga, commanded respect and a large following in the early period of the Bahmani rule. Bahmani kings had very great faith in the spiritual powers of Shaikh Siraj, and invoked his pious blessings in every political expedition⁶. He attracted leading scholars and mystics like Sayyid-us-Sadat ‘Alaud-Din Hussaini and Sayyid Ahmad-e-Bukhari from Northern India and Persia. Siraj-e-Junaydi and Ganjul-‘Ilm commanded so great a reverence at the Bahmani court, that no prince or nobleman was exempt from offering obeisance to them on their appearance in the royal presence.

3. Shaikh ‘Aynud-Din Ganjul-ulum:

The greatest scholar-saint of the Deccan before Banda Nawaz, a spiritual leader and a friend of almost all the contemporary mystics and saints in India, and a versatile writer in Persian and Arabic on diverse subjects, Shaikh Aynud-din Ganjul-Ilm⁷ flourished in Southern India in the Bahmani regime. He was born in the suburbs of Delhi in A. H. 706⁸ relinquished the place of his birth in quest of knowledge, and proceeded to Gujarat which had become a seat of learning and scholarship through the cultural activities of religious celebrities. After a
short sojourn in Gujarat, he went to Daulatabad, the new capital of India, where the renowned doctors of religion and philosophy had flocked from Dehli and other places. Aynud-Din enlisted himself in the discipleship of Sayyid Khwand Mir, and continued his studies in theology and philosophy under Shaikh Shamsud-Din during his stay at Daulatabad. He lived for a few years at Aynabad (Sagar), and finally settled at Bijapur in A. H. 773, where he breathed his last in A. H. 795. He was a contemporary of the first five rulers of the Bahmani dynasty and was held in deep reverence by them.

He devoted his life to the cause of religion and literature, and is reputed to be the author of one hundred and thirty two literary works, on a number of subjects ranging from Quranic commentary to history and biography. Some of them are probably scholastic and polemical in their contents. His contribution to the historical literature of this period is a work named *Mulhaqat-e-Tabaqat-e-Nasiri* or *Tarikh-e-Ilaq*. This work was a supplement to *Tabaqt-e-Nasiri* of Qazi Minhajud-Din and was evidently an authentic work on history, being a source of Ferishtah and Tabatabai. Ferishtah gives this work, the second place in the long list of his sources, and derives much valuable information of the early Bahmani history from it. He has occasionally quoted passages from this work in the text of his
narrative. Ibrahim e-Zubayri, the author of *Basatinus Salatin* has referred to another work of Ganjul-ulum, viz. *Atwarul-Abrar*, which was a biography of holy men. This work evidently enjoyed considerable popularity for quite a long time since it has been a primary source of information to *Rawzatul-Awliya-e-Bijapur*, along with another work of Shaikh Aynud-Din viz Kitabul-Ansab.

Shaikh Aynud-Din is now acknowledged by research scholars as an early writer of prose in Dakhni. Three treatises in Dakhni Prose are generally ascribed to him. They deal with problems of theology, and are regarded by research students and scholars of Dakhni language and literature as the first prose compositions in Dakhni.\(^{10}\)

### 4. Khwajah Banda Nawaz:

The great Saint of the Deccan, Khwajah Banda Nawaz. Sadrud-Din Abul Fath Sayyid Muhammad-e-Hussaini, popularly known as Gesu Daraz, and a disciple and successor to the Saint Khwajah Nasiruddin Mahmud Charagh-e-Delhi, came to the Deccan and settled at Gulbarga in A. H. 815, during the reign of Firoz shah Bahmani. Col. Haig refers to him as Jamaluddin, which is obviously inaccurate. He was born on 4th Rajab A. H. 721, and was taken to Daulatabad at an early age of four by his father Sayyid Yusuf Hussaini. It is also maintained
that Sayyid Yusuf did not go to the Deccan along with the early batch of immigrants but went much later. He received his early education from one Shaikh Babu at Daulatabad, and was greatly fond of attending the Sufi dance and music. After the death of Sayyid Yusuf at Daulatabad, his mother returned to Delhi along with her two sons. Sayyed Muhammad was about fifteen years of age then, on his arrival at Delhi his natural aptitude towards spiritualism soon attracted him towards the famous Divine and Mystic, Khwajah Nasiruddin Mahmud Charagh-e-Dehli. He became his disciple in the following year, soon after he became a ‘Hafiz’ of the Holy Quran, and commenced performing devotional exercises for the discipline of his soul. He won favour of his spiritual preceptor within a very short time. The ‘Master’ developed fondness for this young disciple and was so deeply impressed by his progress in spiritualism, that the claims of the veteran and senior disciples of the ‘Pir Dastgir’ were wailed, and Khwajah Muhammad was chosen to be the successor to the Holy Seat, fell to his lot.

On the death of his master in 1356, Khwajah became his Sajjada-Nashin. His mission continued to diffuse mystic learning and its cardinal doctrines for a period of forty years and his fame as a leading mystic of this land spread far and wide. When Dehli was threatened by the Mongol invasion in A.H. 801, Khwajah
Muhammad left the Capital and proceeded towards the Deccan along with his family and followers. He went to Gujarat en route Bahadurpur, Gawaliar, Bhandar and Khambait. It is reported that he stayed with Khwajah Rukund-Din Kan-e-Shakar (“the Sugar-mine”) for a number of years. Thence he proceeded to Baroda and next to Daualatabad and Khuldabad, where he paid homage to the holy shrine of his revered father. He finally arrived at Gulbarga, and it was in compliance with the pressing request of Firoz Shah Bahmani. That the Khwajah should blessed his capital by making it his permanent residence that settled down at Gulbarga, he remained alive for another twenty two years and died on 16th Zil-Qada 1422, aged 105 Lunar years, a month after the coming to the throne of Ahmad Shah Wali Bahmani in 1421. Ahmad Shah’s first act on coming to the throne was to honour the saint, to whose blessings he attributed his success. A magnificent mausoleum was built out of a very rich endowment granted by Ahmed Shah for this purpose, and Khwajah Muhammad was laid in it. This shrine is a sacred seat of pilgrimage, in the south even to this day.

The Khwajah was highly respected by the ruling dynasty of The Bahmanis. Ahmad Shah Wali was his professed disciple. Descendants of this Divine have played leading roles in the political and religious activities during this period. Many of them
were married in the royal families and became councilors of the
soeverigns. As torch-bearers of the light of religion they formed a
link between the religious-minded masses who had implicit faith
in them, and the sovereigns, whose confidence and trust they
enjoyed. Khwajah Muhammad was not merely a Divine or a
Sufi, he was also a scholar and a writer of great repute. Usually
his widespread popularity as a Sufi Saint, has eclipsed his
merits and excellences as a poet.

a. Kitab-e-Khatima: In this treatise on mysticism, the practical and
demonstrative aspect of the mystic lore has been emphasized,
and the Kitab-e-Khatima can therefore be regarded as a very
useful book on practical mysticism. In this book, Khwajah
Muhammad has pointed out the mystic implications and
subtleties in many religious commandments regarding ablution,
prayer, fast, etc., and has further elaborately stated the physical
and mental requisites for “ecstasy” (Sama). In the later part of
the work scrupulous regulations have been laid down for
observance by a pupil and a seeker of divine Knowledge. This
intricate system of purgation and purification of the soul, its
direction on the spiritual path by suppression and curbing of
carnal instincts of a Spiritual Pilgrim ‘Salik’ is a marvel in itself
and speaks admirably for the fastidiousness of Khwajah
Muhammad for thoroughness and perfection in mysticism.
b. *Jawame-ul-Kalim*: This book is a compilation of day-to-day verbal discussions – preferably replies – given in answer to the queries put to the Khwajah by his disciples, compiled by Khwajah’s eldest son, Sayyid Muhammad Akbar-e-Hussaini in the form of a diary. The book therefore is a joint production, in so far as, it is written by Akbar Hussaini and also includes an introduction, and a few laudatory fragments composed by the compiler. But it should also be noted that Sayyid Muhammad Akbar-e-Hussaini was merely a chronicler, and the entire subject-matter has come from the lips of the Khwajah. The compiler has the highest regard for these utterances and expresses it in the following words. “In so far as these short sayings and concise expressions are pregnant with copious meanings and abound in exuberant mysteries (subtleties) – both manifest and occult -; and to every hidden mystery (of spirituality) there is another (underneath); and since they (these sayings) are effulgent from the lantern of the niche of prophet ship, are manifest from the storehouse of mysteries of Ali, are a fruit from the tree of *Batul* (Fatima) and possess the attribute of prophetic perfection; the name of this ‘Utterance’ is *Jawame-ul-Kalim* (a collection of Discourses).

*Jawame-ul-Kalim* is an in-exhaustive mine of rich information on a number of topics ranging between the common problems of temporal life on the one hand, and the practice and
procedure in the system of spiritual discipline, or the excellence of religion, or the moral virtues of benevolence and penitence etc. on the other, Hundreds of followers belonging to different classes and vocations in life flocked to the venerable threshold of the Khwajah, and sought elucidation of a number of philosophical, religious and mystic problems from their Pir. The book is a compendium of all such discourses. The approach to these controversial problems of theological dogmas and mysticism is more of a popular nature than scientific. A convincing analogy is a certain instrument of driving home an argument, and this method is freely employed in this work. Interesting anecdotes from the life of the Prophet, and his companions, as also from Islamic and legendary history have been profusely quoted. Some inaccuracies and anachronisms have inadvertently crept in, but such instances are comparatively few. Over two hundred stories of all kinds, including reminisces, biographies, and anecdotes from history have been recorded briefly in this book. The selection of these anecdotes reveals a keen perception of the psychology of the layman whose imagination is normally tickled and enlivened by thrills and, sensations. Many of these stories read like romantic tales, while a few others inspire awe and respect in the minds of the devout. Even to a rational agnostic there are resources very cleverly concealed under the allegorical
cloak’. The book is catholic and universal in its appeal, and is a monument to the versatility and utilitarian outlook of the Khwajah towards life and its problems. It is again a proof of the Khwajah’s success as a missionary and an argumentation.

5. Shah Meeranji Shams-ul-Ushshaq:

Shah Meeranji Shams-ul-Ushshaq had migrated to Arabia in his early life returned to India when the Bahmani kingdom was on the decline. Now Bijapur and Golconda had become the centres. Shah Meeranji Shams-ul-Ushshaq also left Bidar and went to Bijapur. Here outside the fort of Bijapur on hillock he is buried.

Shah Meeranji Shams-ul-Ushshaq was a prominent member of the chain of disciples of Hazrat Bandanawaz and was himself the founder of the chain of Chishti Sufis in Bijapur and the whole Deccan. The Chishti School is a separate and one of the prominent schools of Sufism and several from the progeny and disciples of Shah Meeranji Shams-ul-Ushshaq have been renowned exponents and practitioners of this school.

Shah Meeranji Shams-ul-Ushshaq was a very great religious leader and teacher. Every day hundreds of people used to go to him to learn or to get their doubts cleared. He had made
himself available to all on all occasion and under all circumstances.

Shah Meeranji Shams-ul-Ushshaq had written many books and pamphlets. The following are very well known; Khushnama, Khash Nagz, Shahdat-ul-Haqeeqat, Sharh-i-Marghoob-ul-Qulub, Magz-i-Marghoob, Chahar Shahadat etc. Gulbas and Jal Tarang are also said to have been written by him.

Shah Meeranji Shams-ul-Ushshaq promoted the scheme started by Bandanawaz and popularized his instructions. The method of his explanation even of intricate problems was very lucid and simple. Thus he has rendered a great service to the people as well as to the Dakhni language and literature\textsuperscript{13}.

6. **Burhanuddin Janam:**

Burhanuddin Janam was the son and successor of Shah Meeranji Shams-ul-Ushshaq. He was an illustrious son of an illustrious father. His works in literature particularly in Sufi literature are as important as are the works of his father. He had also to the credit a number of booklets and pamphlets in prose, *Irshad Nama* in his famous work in poetry. Catechism is the style of this work and the subject matter is religious philosophy of the Chishti School.
Two of his books *Hujjat-ul-Baqa* and *Kalimat-ul-Haqa-eq* are also famous. Their style is also the same and the matter is also Sufistic teachings. His other books are *Vasiyat-ul-Hadi, Sukh Sohaila, Muftah-ul-Iman, Nuqta-i-Wahid, Naseem-ul-Kalam, Basharat-uz-Zikr, Panj Gunj* etc.

Burhanuddin Janam has written a number of distichs which are found in many of his books. This shows that Burhanuddin Janam was a prolific writer. His language is more refined and progressive. One of his disciples Shah Dawal has written a booklet called *Kashf-ul-Wajood*.

7. **Aminuddin Aala:**

Aminuddin Aala was a son of Burhanuddin Janam, was also a great saint of his period. He was always in a meditative mood and talked very little. For a long time he remained in his room and came out only once a week, thousands of people used to gather to steal a look at him. His head was always bent and he never looked up. He seldom made anybody his disciple but his successors were rather broad minded in this matter. The few of his famous disciples were Meeranji Khudanuma of Hyderabad, Khudawand Hadi of Chincholi and Qadar Linga. To his credit go a number of booklets in prose and poetry. Famous among them
are Ramuz Salikeen, Nizam Wajoodiya, Mohabbat Nama, Guftar Shah Aminuddin and Ganj-i-Maqfi. He died in 1685.

From among the disciples of Aminuddin Aala, Qadar Linga is famous for his works particularly his Ghazals and Masnawis. His famous masnawi is Mouzija-i-Khatun-i-Jannat. In the period of Sikander Adil Shah, Qadar Linga gained fame for his poems and prose works.

One of his disciples, Mouzzam was also a great writer. Shajarat-ul-Atqiya is famous poetic work of his. Two of his prose works which have earned a name are Risala-i-Wajoodiya and Wajood-ul-Arifeen.

8. Sayed Ballaqi:

Sayed Ballaqi was attached to the court of Abdullah Qutub Shah. His taste for Sufism was a refined one. He wrote a masnawi in 1669 called Meeraj Nama in which there are 1500 couplets. Shah Raju was a saint of the period. A number of poetic works have been traced which are said to have been written by him.
9. Abid Shah Abid:

Abid Shah Abid was the famous disciple of Shah raju who has written a booklet and a pamphlet in which he has pronounced his teacher's theories and tried to explain them.

His famous work is Gulzar-us-Salikeen. Abid has also translated in to Dakhni the prescriptions of Bandanawaz which were in Persian\textsuperscript{16}.

10. Meeranji Khudanuma:

Meeranji Khudanuma was the most prominent of all the Sufis of the period. He held and important post in the government of Abdullah Qutub Shah. On a governmental mission, he had been to Bijapur and there he chanced to meet Aminuddin Aala. From the very day a change came over him. He resigned his post, renounced the world, became a hermit and remained for a year with his leader and Murshid, acquired spiritual benefits and returned to Hyderabad. Here he spent the whole of his life in the service of humanity, guiding them, teaching them and helping them. Thousands were his disciples and devotees not to mention the number of the beneficiaries.

Meeranji Khudanuma was the most important of all the Sufi writers of Golconda\textsuperscript{17}. He could write with equal ease both in poetry as well as in prose works Shahr-i-Shahr-i-Tamhidat,
Ain-ul-Qazat, Risala-i-Wajoodiya and Risala-i-Marghoob-ul-Qulub. There are two long narrative poems (Mazsnawis) and another Sufistic poem Basharat-ul-Anwar besides a number of Ghazals.

He died in 1663 and he was buried in a tomb which is known as Qamraqi Gumbad at Hyderabad.
References:

1. T.N. Devare, *A Short History of Persian Literature*, p.20

2. *Ibid*, p.21

3. *Ibid*, p.22

4. *Ibid*, p.23


7. Ibrahim Zubairi, *Rauzat-ul-Auliya-i-Bijapur*, p.27

8. Abdul Jabbar Malkapuri, *Tazkira Auliya-i-Dakhan*, p.28

9. Muhammad Qasim Ferishtah, *Tarikh-i-Ferishtah*, p.75

10. *Urdu ke Asulib-i-Bayan*, p.25

11. Muhammad Qasim Ferishtah, *op.cit.*, p.781

12. Descendants of the Sufi exercised great influence on the masses and on the kings alike.

13. Ibrahim Zubairi, *op.cit.*, p.94


15. *Ibid*, p.169


17. *Ibid*, p.251
CHAPTER – V

INFLUENCE OF PERSIAN LANGUAGE ON DECCANI AND MARATHI LANGUAGE

The regional language of Maharashtra, over which the Bahmani Empire and its offshoots exercised their sway at a later stage was Marathi in the regime of the Yadavas of Devagiri. With the arrival of a very large number of Muslim emigrants belonging to the cultured and literate classes, the necessity of a common cultural medium of expression became all the more urgent. The Persianised Muslims were new-comers and hence total strangers to the Deccan; moreover they were the standard bearers of a new faith. They came in the wake of their co-religionist conquerors and hence were no friends of the denizens of the Deccan. The vanquished natives of the soil naturally turned hostile to these unwelcome intruders and harboured deep suspicions about them. The Muslims who constituted the ruling class in the army were in a negligible minority, and the creation and development of an atmosphere of mutual trust and fellow feeling was a condition precedent to strengthen the foundations of the Muslim power in the Deccan. This stabilization was only possible by methods of peaceful persuasion. The two conflicting cultures of Hinduism and Islam had therefore to discover a common
meeting ground a common path of least resistance–where they could co-ordinate their individual resources for the evolution of a common unified culture. But evolution of a common culture presupposed an intimate knowledge of each other. The emergence of a common dialect, known differently in different provinces, was the outcome of this cultural expediency in the historical process of our country\(^3\).

The Muslim emigrants from Delhi to Daulatabad were no longer new-comers to India. Most of them had been domiciled in India for many generations and by frequent contact with the natives of the soil, had picked up a workable knowledge of Northern Indian languages.

These standard bearers of Islam and Sufi mysticism had to meet the forces of infidelity on a peace front, before the establishment of the Bahmani Sultanate in the Deccan. The missionary spirit of these early Sufis and saints was therefore a natural feeling. The hostility and sullenness of the natives evoked the instinct of self preservation in them and their missionary zeal some time at the risk to their life, was essentially a safeguard against the inroads of a conflicting culture and faith in Islam\(^4\).

They selected the same dialect for their use and gave a spur to its currency in the Deccan. But it had to undergo many
linguistic and grammatical modifications in order to suit the requirements of the regional languages of the Deccan. This composite dialect which emerged out of this cultural process was popularly known as ‘Dakhni’ (the language of the Deccan). \(^5\)

This transformation was primarily due to the services of Sufi saints and missionaries of Islam who needed a popular and easy medium of literary expression for the diffusion of their religious speeches. This expedient vehicle of mystic and religious thought, in the initial stage, soon outgrew its original limits and drawing inspiration from Persian poetry and fiction, became a repository of aesthetic and literary excellence\(^6\).

The first phase of Dakhni literature is therefore religious. The earlier writers of Dakhni were saints and divines of Islam, well versed in Mysticism and mystical literature of the Persian language. In their zeal of diffusing their altruistic faith, they drew their material from the rich resources of Persian literature\(^7\). Many a word and phrase, commonly used in mystic and theological terminology of Sufis and Divines of Persia, was freely introduced in this newly grown up language, e.g. words like Salik, Karamat, Peer, Mureed, Murshid, Wahdat, Kasrat, and hundreds of similar words were absorbed by the literary Dakhni in the first stage of its evolution. Many of these terms constituted a vital part of the religious and mystic teachings of these
missionaries and had been given wide currency and hence had become already familiar, became an essential asset to the new language. Many religious tracts and pamphlets written by Aynu’d-Din Ganju’l-’Ilm, Khwaja Banda Nawaz (d. A.H. 825), Shah Miranji Shamsu’l-Ushshaq, Shah Ali Muhammad Jivgamdhani, and Shah Burhanud-Din Janam dealing with the principles of Islam, practices of the mystic lore and problems of ethics and morality were directly based on works of a similar nature in Persian. A number of them, like the Ahkam’s-Salat, Sharh-e-Tamhidat-e-Hamadani, Shamailu’l-Atqiya and Sabras were renderings in Dakhni prose of Persian originals. Poetry being a more popular vehicle of religious and mystic preaching, numerous brochures and pamphlets originally written in Persian by earlier Sufis and Saints were rendered in Dakhni poetry from amongst which Risala-e-Kashfu’l-Azkar, Mirajnama, Wujudnama, and Shifa’atnama may be casually mentioned.

The golden age of Dakhni poetry under the munificent patronage of the Sultans of Golconda and Bijapur witnessed the composition of a number of great Masnawis. It is remarkable to note that most of them were adaptations of famous classical romances in Persian which enjoyed a great popularity in India.
Influence of Persian on Marathi:

The next linguistic phenomenon, which was the direct outcome of the social, intellectual and cultural intercourse between the Muslim rulers and the Hindu subjects of Maharashtra, was the overwhelming influence of Persian on Marathi. Persian remained the official language of Maharashtra for over three and half centuries (i.e. from the beginning of the 14th up to the middle of the 17th centuries). It is a general rule that the language of the ruling class necessarily influences the language of the subjects, and Marathi was no exception to this. The famous Marathi historian the late Mr. V. K. Rajwade, has ably analysed the causes, the nature and the extent of Persian influence on Marathi in his scholarly preface to one of his ‘collections of sources of the Maratha history’. Maulawi Abdu’l-Haqq and Professor Patwardhan have faithfully reproduced this masterly analysis in their works on the same subject10.

At the time of the military conquest of the Deccan in A.D. 1296, Marathi was in the heyday of its glory. Raja Ramdeo Yadav of Devgarh who later succumbed to the onslaughts of Alauddin Khilji, was an accomplished ruler, under whose patronage flourished Narsimha, Shallya, Aneraj Vyas and other Marathi writers. This age witnessed the production of the master-pieces of the Marathi language like Dnyaneshwari, Shishupal-Wadha,
Rukmini-Swayamwar, etc. These works belonged to the pre-Muslim period and hence are altogether free from Persian influence\textsuperscript{11}.

But even before its military subjugation by the Muslims from the North, Deccan could not remain totally immune from their influence. The change from the \textit{Nagari} to the \textit{Modi} scripts in Marathi introduced by Hemadripant, the record keeper and scribe of the Yadavas of Devgarh, is a significant development from this point of view. A Shikasta style of Persian-writing was much in vogue during this period in Northern India. The ease and facility with which Persian letters blended together in a word, and the fluency and raciness of Persian script suggested a new line of reform in the Devanagari script. Paper originally manufactured in Persia had already been introduced in the Deccan. Devanagari writing required more space and time and hence the need for a facile, non-stop and shorthand script was keenly felt in the official circles of the state. Hemadri evolved the Modi form of writing by suitable alterations in the Devanagari script and introduced it in official correspondence\textsuperscript{12}. The original Madi script was an adaptation of Devanagari, calligraphic intricacies and elegance Low ever considerably changed its appearance and hence the disparity between the two scripts.
The downfall of the Yadav dynasty and the establishment of the Muslim rule in the Deccan in the first quarter of the 14th century spelled the doom of Marathi. It was ousted from its sovereign position and remained in tutelage of its successor for more than three hundred years. Persian, as the language of the ruling class, began to annex one sphere of cultural life after another. Its aggrandizement began with the spheres of diplomacy, administration and law. Sanads, roznamchas, akhbars, arzdashts, ruqq’as, qawlnamas, parwanas and all documents relating to executive, revenue and judicial administration or records of accounts, etc., began to be drafted in Persian. They gave a wide currency to political, administrative and legal terminology of Persian and hundreds of words relating to Government and administration were freely introduced in common parlance and soon found their way in Marathi writings.

The Muslim rulers had a well organised military system of their own and were experts in the technique of cavalry assault. With the introduction of their system of army organization in the Deccan, technical terms of battle – arrays and flanks, battalion formations, army ranks, weapons of war, military paraphernalia and equipment and many other terms relating to the army received a wide circulation throughout the country. The Muslim army was recruited from all classes of the native population;
hence it was natural that the language of the army should become very popular\textsuperscript{13}. The Maratha feudatory chiefs adopted the same military organization and thus indirectly helped to make Persian military terminology very popular in Maharashtra. Scribes and record keepers in the employment of Maratha Saran \textit{jamdars, Deshmukhs} and \textit{Deshpandyas} were generally \textit{Kayasthas}. They were naturally inclined to use such language which could be acceptable in higher official circles. The entire bulk of official correspondence, state records and historical documents written in Marathi during this period appears to be either translation or adaptation of Persian originals, with 80\% Persian words in it. The Marathi historical records collected and edited by Khare, Rajawade, Sane, Wad, Sardesa’i, Shejvalkar and others reveal how Marathi was totally eclipsed by Persian diction and phraseology during this period. Marathi Bakhar literature, mostly written by Kayasthas, was also replete with Persian words and idioms. This was probably due to the popular belief that Persian phraseology lent a peculiar dignity and majesty to literary expression\textsuperscript{14}.

Muslim rulers in the Deccan were great patrons of architecture, music and calligraphy. Persian technical terms relating to these fine arts and words of court etiquette and names of various ceremonial costumes and common apparel
were freely introduced in Marathi and came to stay permanently in it.

Mere influx of vocabulary, however overwhelming it may be, is no proper criterion of judging the influence of one language on the other. In a language of the analytical group, nouns and adjectives of a foreign language do not affect its genius or organic structure. Since they do not undergo case inflections, it is quite easy to replace them by their equivalents. Prepositional suffixes and prefixes, verbal nouns and gerunds, juxtapositions of nouns and imperatives, compound predicates with a noun as its first component and compound word formations are some of the distinguishing characteristics of an analytical language. To determine the exact extent of Persian influence on Marathi we will have to analyse how far Marathi has been influenced by Persian under each of the above heads. Below are noted some grammatical and structural peculiarities of Marathi which it owes to its contact with Persian;

1. A qualifying adjective follows the noun qualified in Mediaeval Marathi. Adjectival suffixes of comparative and superlative degrees were also borrowed from Persian,

For example: साल भजकूर, बसावात नेक, जुदंतक, बेहेता, मेहेता, कमतरिन. 
2. Formation of the possessive case was according to Persian grammar. This peculiar construction is however restricted to official correspondence and was not popular in speech or writing.

For example: मौज हवेली जिल्हे पुणे, हवाल्दार इमारते कोटे इटलुर.

3. The termination of the adjective ease in Marathi i.e. la (ला) is the corrupt form of Persian ra (रा)

4. Plural termination of ‘an’ and ‘at’ were frequently used to make plurals of Marathi words,

For example: करकुनान, देसमुखान, सूबेआत, तकुसिरात, देसपांडियन.

A number of Arabic plural nouns were directly borrowed and some of them were used in the singular sense,

For example: अमला, अकारिब, रिआया, अहवाल, असामी, अखबार, आदाब, मकातिब, etc.

5. Irregular phrases were sometimes formed in accordance with Persian grammar,

For example: अज-इ-सबव, दर्रिविला.
6. Personal pronouns like ‘khud’, ‘fulan’ or ‘fulana’, ‘her ek’ and demonstrative pronouns like ‘in’ and ‘an’ were common.

7. A large number of compound predicates were formed in Marathi with the juxtaposition of a Persian noun, or a verbal noun or an adjective as the first component and a Marathi verb as the second,

For example:

a. Persian noun and Marathi verb, e.g. कंबर बांधणे, सल्ला देणे, रद्द करणे, बाजू घेणे, तोहमत घेणे, हाथ देणे, हुक्कम करणे, रजा घेणे.

b. Persian verbal noun and Marathi verb, e.g. दाखल करणे, माफ करणे, हात करणे, सावित ओर शाबित करणे, तगादा करणे, तहकूब करणे, मुलामा करणे, आहिर करणे etc

Compound predicates are a potential factor in expanding the expressive capacity of a language. Marathi was considerably enriched by the introduction of hundreds of such predicates borrowed from Persian.
8. The most unique phenomenon of Perso-Marathi contact was the formation of Marathi predicates from Persian nouns, adjectives and verbs,

For example: खचणे, दगावणे, अमणे, बदलणे, सरदणे, अजमावणे, फर्मावणे, नवाजणे, डागणे.

9. Many preposition, conjunctions and interjections now prevalent in Marathi are directly borrowed from Persian.

a. Prepositions; For example: (simple) व, अब, ता, दर, बा, बराय, विला, बाद, मय, तर्फ, वे, सिवाय, तहद, बर.

b. Compound prepositions; For example: दरमियान, अअराह, अअरपुे, बावजूद, ब-तरीफ, ब-गैर, बाद अजू.

c. Conjunctions; For example: व, या, लेाःकन, लिाःजा, अगार, मगार, चुनांचे, की, सबब. Etc.

d. Interjections; For example: अफसोस, वाहवा, बेशक, खुब (प), खैर, शावास, बस हाय, अलबत etc.
10. A large number of Persian adverbs have also crept into Marathi, For example: येंदा गुदस्ता, वारंबार, तमाम, बिलकुल, जल्द, अजुन, पैहम, अजितवात, खामखा, अरूर, न्यायायत, शायद, पेश, हमखास, अंबेर, फक, हेमशा, बेताशक etc.

11. Following adjectives are also of frequent occurrence; चंद, तमाम, अव्वल, दुम, सानी, सीम, कम, बिस्यार, खुर्द, बुद्रक.

12. Formation of abstract nouns by suffixing ई or की is clearly influenced by Persian, For example: श्रीमंती, इलाखी, नौकरी, देणागी, बेकी, सरदारकी, पाटोलकी, वेली, चोरी, लबाडी, फुशारकी, सुनारकी etc.

13. Most of the prepositional prefixes which change nouns into adjectives or adverbs are of Persian extraction, For example: बे, ना, बे, गेरे, कम, अरे, अबर etc.

14. Juxtaposition of recurring words in similar to Persian, For example: खरोखर, वरोबर, रातोरात, बाचाबाणी, मारामारी etc.
15. Following Persian suffixes are commonly used in the formation of names of places and things, For example: आवाद, खाना, गाह, दान, दानी, (णी), स्तान etc.

16. Persian attributive adjuncts which change nouns into adjectives or nouns borrowed in Marathi are as follows; ई (असली, नकली), आना, (माहाना), मंद, शाही, ईन (रंगीन) etc.

17. Persian or Marathi nouns and imperatives of Persian predicates are juxtaposed together to form nouns of agency or nouns,

18. Juxtaposition of synonymous words one of which is Marathi and the other is Persian are quite common in Marathi. For example: चिजवस्त्र, दान दिस्म, मान मराठव, रित रिवाज, काटकसर, मोल मजदूरी, कागद पत्र, बाजारहाट etc.

19. Many Persian and Arabic words by their frequent usage have developed new significance in Marathi which they do not possess in their original languages. For example: अद्वैत, जिलगी, खुलासा, इस्साल, फाजील, वस्ताद, मुद्राम, शिकस्त, हिकमत etc.

20. Marathi proverbs are greatly influenced by Persian in their formation. Persian words very often form a vital part of these proverbs clearly indicating the extreme popularity of Persian phraseology in the Marathi speaking population. For example: हजीर तो वजीर, दाम करी काम, जुलुमाचा रामराम, चोराला मलेदा, अंदरकी बात, चुक्ला फकीर मागिदे इत्यादि etc.

21. Persian influence is also discernible in pronunciation also,

For example: किसन (कृष्ण), बिसन (विष्णु), सद मट, हर भट.
The above analytical sketch is an assimilation of information called from Rajwade’s preface to the VIII volume of "Sources of Maratha History", Abdul Haqq’s “Influence of Persian on Marathi” and Patwardhan’s preface to “Farsi Marathi Kosh”. It is an attempt to show how Persian struck its roots very deep in Marathi during the regime of the Muslim rulers in the Deccan. Marathi literature however remained comparatively immune from this influence because of its philosophical and mystic character.

With the rise of the Maratha power under Shivaji, systematic efforts to check mate the linguistic domination of Persian were made but they could only partially succeed. A lexicon of political and administrative terms was composed by one of the ministers at the instance of Shivaji and wide currency was given to these new words but the old Persian words already popularized by common usage could not be completely excluded. In the regime of the Peshwas, no radical change took place in the position of Persian vis-à-vis Marathi. Though Persian influence was on the ebb, no special effort was made to expel Persian words, prepositions or particles from Marathi; on the contrary a tendency to assimilate them was clearly discernible. The Persian idiom was so thoroughly assimilated by Marathi and became its vital inseparable part that it is now difficult to exclude it.
Rajwade has rightly remarked; “Persian has left such a deep impression on the usage and common conversational idiom of Marathi that so long as Marathi will exist as a spoken or a written language on the surface of earth, it will bear testimony to the Muslim rule in the Deccan through its Persian vocabulary, constructions and ease termination”
References:


2. *Ibid*, p.355


8. *Ibid*, p.115


10. *Ibid*, p.121


12. *Ibid*, p.113
