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Declaration

Glossary

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CHAPTER – I

INTRODUCTION

The present research work is a critical survey of the rise and development of language and literature during Deccan Sultanates from the establishment of the Bahmani sultanate to the downfall of the sultanate of Golconda. It covers a period of three and a half centuries of the Muslim rule in the Deccan. India has made a rich and valuable contribution to the literature under the patronage of the Muslim rulers.

Language and literature produced in the Deccan has greatly suffered from extraneous political and religious factors. In the medieval period, the Persian reader would not condescend to look at it through a sense of false pride and superiority complex. It is no wonder therefore if Persian literary criticism of Indo-Persian literature has been uniformly disparaging. A northern Indian would also peremptorily discard it on the ground of its being produced under the patronage of Shia rulers who were, in his opinion, no better than glorified governors. Due to this callous indifference and systematic neglect, very few are therefore aware today that the Deccan had been the fountain head of exuberant literary activities in the Persian language for
about three hundred years, and had produced great literary masterpieces. With the termination of the Shia political power in the Deccan, patronage to Shia scholars and poets coming in large numbers from Persia, came to an abrupt close, and the phenomenal rise of Urdu totally eclipsed Persian literary activities in the subsequent period¹.

Language:

The native languages of the Deccan were Marathi (Indo-Aryan) in the north-west and Kannada and Telugu (both Dravidian) in the south-west. The Dakhani language evolved out of a mixture of Arabic, Persian, northern Hindi, Punjabi and the three local tongues. It is called by different names by contemporary and later writers. It is referred to as Hindi or Hindawi by everybody from Amir Khusro² (1253-1325 A.D) to Sayed Muhammad Hussaini Gesudaraz, (end of the 17th century) Quraishi and Bidri named it Dakhani, while later writers of Golconda and Bijapur sometimes omitted the ‘ha’ sound. Some literary and other historians described it as ‘Qadim Urdu’ (old) or proto-Urdu. The word Dakhani is used for the language throughout this study.

Written in the Persian script and mostly in use among the Muslims, it had won a near autonomous character in the very
early stages of its evolution. It refused to use the agent case with ‘ne’ before the transitive verbs in the past tense. It employed the genitive as a base for declension, e.g., ‘mere ko’ in place of ‘mujh ko’. The linguistic riches of Arabic and Persian were drawn upon as much as those of Marathi, Kannada and Telugu. Many Hindi and some southern phrases, expressions and idioms were retained. More interestingly and significantly, Hindi and Persian words and Hindi and Arabic words were joined together to form a eloquent and expressive compounds. In transcribing Arabic and Persian words the original spelling was often discarded on ground of phonetic ease and consistency. People wrote as they spoke. Mulla Wajhi’s Qutb-o-Mushtari contains several examples of this sensible emendation: safe not safhey (pages), akhal not aqal (prudence or wisdom), mulamma not mulama (gilt), nafa not nafaa (gain or profit), nakhsh not naqsh (painting or to paint), mana not manaa (prohibited or to prohibit), etc. even Wali, who wrote when the native element was being pushed put by the increasing dominance of northern Persian diction, spells diwana as dawana (mad), jangal as jagal (jungle), and tasbih as tasbi (rosary).

Happily, this was the age of realists, pioneers and daring experiments, not one of purists, formalists and precisionists. The language was looked upon as a flow of words and phrases, as
free as the song sung in it, not as a fixed, static thing with unmoving standards and rules made by the grammarian who talked to the books rather than the people. Dakhani, or whatever we call it, was a living, growing language, wallowing in its freedom, borrowing from every treasure within its reach, drawing from every well, defiled or undefiled, in geographical or cultural neighborhood, cherishing the new acquisitions as if they were laurels, and valuing its own ability to reflect and give a voice to the sentiments and feelings of the people. The poet used the language as he found it, and did not bow his knee to the master prosodists of Iran, Iraq and northern India. Dakhani did not even allow Persian (its principal and direct base) that freedom or authority to determine its growth which the infant northern Urdu did without a qualm.

The explanation of this contrast between the early and developed Dakhani of the south and the Urdu of Delhi lies in three historical factors; Punjabi as a source of Dakhani, the state of Hindu-Muslim relations in the Deccan, and the Deccani Muslims distrust of the northern foreigner.

The argument that Urdu was taken to the South first by the conquering armies of Sultan Alauddin Khilji when his renowned commander, Malik Naib Kafur, annexed Maharashtra, Andhra and Karnataka, and then by the migration of the
educated and cultured classes of Delhi to Daulatabad as a part of Sultan Muhammad bin Tughluq’s fanciful transfer of the capital from north to the south, is unsound. It is impossible to determine whether the Dakhani literature as well as the language was an outcome of the impact of the northern conquerors, who had imposed their language on the annexed territories or whether Dakhani was itself the product of a fusion of the spoken languages of the north and the current tongues of the south. There was no contemporary Urdu literature in Delhi at this time which we can compare with Dakhani literature and draw some conclusions. Dakhani had been recognized and cultivated as a national language in Golconda and Bijapur a century and a half before Urdu began to produce a literature in the north.

The clue to the mystery lies in earlier history, and has been developed by Prof. Mahmud Shirani into the theory that the Punjab was the original home of Urdu. When the Ghoris, who had ruled the Punjab and had recruited a good part of their armies in the province, entered Delhi as conquerors, they brought with them the earliest form of Urdu, which contained a very large number of Punjabi words. When the Khilji and Tughluq forces went south, this dominant Punjabi element in their language travelled with them, and was gradually absorbed
by the local population. Hence the Punjabi component of
Dakhani, later, the Urdu pursuits of Delhi eliminated the
Punjabi vocabulary from their language. However, plausible the
theory may be, it is not prudent to elevate it to the status of a
dogma\textsuperscript{8}.

Yet, two phenomena contain verifiable truth. First, today’s
Punjabi is closer in very linguistic sense to Urdu than any other
language of the sub-continent. Secondly, and this is more
relevant to this study, there is a recognizable element of Punjabi
words and grammatical peculiarities in Dakhani. In the opinion
of Prof. Muhammad Sadiq, the modern historian of Urdu
literature and himself a Punjabi, “it is easier for a Punjabi, after
a brief apprenticeship, to read and scan Dakhani poetry than for
those whose mother tongue is Urdu”\textsuperscript{9}.

The state of communal relations in the Deccan helped in
the growth and popularity of the new language. It was a general
practice of the Sultans to put a Hindu Brahman in charge of the
revenue department, and in short time the majority of the
subordinate staff of this branch of bureaucracy came to be
Hindu. This resulted in a rapid development and spread of the
language. Thus Dakhani became the de-facto language of the
office\textsuperscript{10}. It also gained wide acceptance amongst the Hindu
subjects of the kingdoms by the general communal amity
prevalent in the Deccan. The Sultans were not averse to employing Hindus in the highest offices of the state and treating their Hindu subjects as the equals of their Muslim fellows. By and large, this broadminded policy won Hindu loyalty and devotion. The royal attitude could not but affect the common man. These spirits of tolerance persuaded many a Hindu subject to own and use Dakhani; and that also explains the entry of many Marathi, Kannada and Telugu words into it. The whole process tended to consolidate and develop the new language, to make it a fit medium for most official transactions, and to encourage the creative mind to use it for literary expression in preference to Persian.

Probably the strongest single factor behind the swift development of Dakhani was what we may, with forgivable anachronism, call regional nationalism. All contemporary and modern historians speak of a deeply marked sense of pride, self-respect, even insularity, among the people of the south. Since before Muslim rule, they had been suspicious of the foreigners and aggressively jealous of their own identity. They were intent upon keeping their integrity intact and to protect their culture and traditional institutions against alien incursion or influence. With the advent of the Muslim dynasties, this anxiety grew apace, and when the Bahmanis broke away from the north it
became almost an obsession. The north was reckoned to be a foreign imperialist power, a source of danger, a perennial threat to the independence and integrity of the south\textsuperscript{12}. In self-assertion, the Deccan abandoned all conventions of the north, jettisoned everything that had foreign traces, and concentrated on evolving its own separate culture, including a language. One significant pointer to this fierce independence is that the names of most of the royal gardens, palaces and cities were in Dakhani, not in Persian which it shared with the north. The feuds between the Deccanis and the foreign groups of Arabs, Persians, Turks, Mughals and Africans also reflected this nationalism. While, on the one hand, this dislike of everything alien improved Hindu-Muslim relations, on the other, it acted as a strong incentive to the development and use of a separate language\textsuperscript{13}.

\textbf{Literature:}

Persian language and culture had such a hold on Muslim India that, in spite of the separate personality of the south, Dakhani literature took its birth and was nursed to strength under the direct inspiration of Persian. It clothed itself in all the conventional forms and contrivances of Persian. It borrowed all the genres of traditional Arabic and Persian letters. One surprising exception was the \textit{Ghazal}. Though the heart and soul,
and the highest manifestation of poetic perfection in both Arabic and Persian, in Dakhani the *Ghazal* did not receive the attention and homage so much common in all Islamic languages. Poets wrote *Ghazals*, but their best work was in other fields.\(^{14}\)

The Dakhani *Ghazal* rebelled against another Persian tradition in that it put the declaration of love on the tongue of the women, not of the man. This was a Hindi practice and might have come from the north. The *kafis* and *seh-harfis* of classical Punjabi poetry, like the Hindi *bhajans*, also made woman the lover and man the beloved. There was a Sufi strain in this. The spiritually intoxicated singer pined for a merger of his soul with the eternal soul or God. The merger became hoped-for marriage, God the longed for husband, and the singer or poet the parted wife or the affianced maiden waiting for her Lord and Master or for a touch of his grace and love.\(^{15}\) The puissant Sufism of the south must have helped the Dakhani *Ghazal* to follow this pattern rather than to imitate the unnatural and artificial wails and lamentations of a perfectly hale and hearty male of the human species. It is not there something repellent in the sight and sound of a man of good health losing his appetite, beating his breast, tearing his hair, drinking alcohol to drown his sorrows, languishing to a skeleton, shedding tears, and delighting in self-pity all on account of his uncontrollable
passion for a woman whom it pleases him to call by the names of tyrant, liar, murderer, dacoit, thief, hypocrite, the pitiless, the proud and the unfaithful? It is not it more true and authentic to listen to strains of love issuing form the melodious lips of a beautiful woman, whose heart is the seat of affection and whose existence incomplete without fulfillment? Urdu poetry lost a great deal in spontaneity and artistic truth by addressing the beloved as if it was a man. There are genders in Urdu verbs, unlike Persian. This produces the repulsive effect of a man-lover conversing with or remembering his boy-beloved. The Dakhani Ghazal rose superior to this practice and aligned itself with nature rather than artifice.

The earliest composition of Dakhani literature took place in Gulbarga. Probably the first prose work was of Hazrat Muhammad Hussaini Gesudaraz also known as Bandanawaz Meraj-ul-Ashiqin. Other literary works include Nizami’s Masnawi, Ashraf’s Marsia called Naw Sarhar which is the first elegy in Dakhani and is written in the Masnawi form, and the mystic prose and poetical works of Shah Miranji Shams-ul-Ushshak of Bijapur.

The best Dakhani poetry appears in the three traditional forms of masnawi, qasida and marsia, sometimes the last two written in masnawi form. The longest masnawi is Kamal Khan
Rustami’s *Khawar Nama*, a 24,000-line romance of adventure, following the pattern of *Dastan-i-Amir Hamza* and based on Ibn-i-Husam’s Persian *Khawar Nama*, which in turn was modeled on Fridousi’s *Shah Nama*\(^{18}\).

The other well-known poet of Bijapur was Mulla Nusrati, the poet laureate of Ali Adil Shah-II. He wrote *Gulshan-i-Ishq*, a conventional romantic tale in the line of ancient and medieval *qissas*; *Ali Nama*, a long versified account of the wars of Ali Adil Shah-II with the Mughals and the Marathas, which combines Shia zeal with considerable imaginative power and epic dimensions; and *Tarikh-i-Sikandari*, a brief description of the reign of Ali Adil Shah-II’s successor. *Ali Nama* has the unique distinction of introducing a new poetic form in Urdu by blending the traditions and techniques of Persian and Indian epics\(^{19}\).

The first major poet of Dakhani was Muhammad Quli Qutub Shah, who ruled over Golconda from 1581 to 1612 A.D. He wrote in all genres and in two languages Dakhani and Persian. He also translated Hafiz. His greatest contribution is the introduction of a secular note in a poetry which had been so far mainly religious in tone, image and content. His poems deal with social life, love and, even more surprisingly, nature. By writing on such subjects as ceremonies, festivals, customs, fruits, flowers, vegetables and gardens, he gave a new turn to poetry\(^{20}\).
Muhammad Quli Qutub Shah’s court poet, Mulla Wajhi, also produced one of the best known early prose works in Dakhani or Urdu. His *masnawi Qutub-o-Mushtari* is generally believed to recount the story of the love of Sultan Muhammad Shah, the Golconda Sultan, for a famous courtesan of the day, Bhagmati. It shows all the requisite qualities of an epic writer: fluency, speed, freshness, vividness and narrative skill. The *Sab Ras*, the first proper prose work, is an allegory of love and borrows freely from Muhammad Yahya ibn Sabek Fattahi’s Persian *Dastur-i-Ushshaq*. It deals with the concept and practice of love as to be found in Persian and Urdu poetry, and reminds us of the description of the age of chivalry in Europe in the *Roman de la Rose*. The prose is rhyming and not over-full of archaisms\(^{21}\).

Ibn-i-Nishati flourished during the reign of Sultan Abdullah Qutub Shah, and is the author of the charming *masnawi Phul Ban*, said to be a free rendering of a Persian work, which deals with the story of Alexander and Luqman. A contemporary poet was Ghawwasi, who wrote the tale of Saif-ul-Mulk and the better-known *Tuti Nama* which was based on the Persian version by Zia Nakshabi of a Sanskrit classic. Miran Miyan Khan Hashami of Bijapur, born blind, who rendered into Dakhani the famous story of *Yusuf Zulaikha*, is better
remembered for inventing what came to be known as *Rekhti*, poetry containing feminine sentiments expressed in the feminine idiom, producing ribald, even vulgar and obscene, verse of pedestrian but titillating quality. Later the Lucknow school of poetry developed the form into a fine art\textsuperscript{22}.

Wali stands on the border line of Dakhani and Urdu and is not really one of the Dakhani poets. He joined the traditions and the idioms of the south and the north, glorified the Ghazal which had been rarely cultivated in the Deccan, and made Dakhani poetry, which had so far been more objective and descriptive, into the lyrical and subjective medium of the Persian and Urdu speaking north\textsuperscript{23}.

However, Most of the Persian literature produced in the Deccan has therefore been neglected and is lying in the limbo of oblivion, and has become a theme of research and critical investigation.

In the literary criticism of many of the works dealt within this thesis, an attempt is made to form an independent and objective opinion of the original works and instances have drawn upon the opinions of earlier critics. The major portion of this literary survey which deals with a critical analysis of the literature and the literary personalities of this period is therefore
a genuinely original contribution to the advancement of knowledge of the literary activities of this period.

The ascendancy of the highly cultured and literate class of Persian newcomers on the political and cultural life of the Deccan was the primary motive force behind the rise and development of Persian language and literature at the royal courts. Hence a humble attempt is made to make a broad study about this research work entitled “Language and Literature during Deccan Sultanates.”

**Aims and Objectives**

The present study aims to project the language and literature during Deccan sultanates in the history of Karnataka. The social organization and institutions have undergone the least changes despite the political vicissitudes. The invasions during the Bahmani period from outside and within have not failed to bring any changes in the development of language and literature. It is for this reason an attempt is made to bring forth a critical study about the language and literature during Deccan sultanates. As research is the activity to be undertaken to bring out something new, to extend the horizon of knowledge and to contribute some original ideas. The efforts of any research scholar without aims and objectives will become null and void
and of no value. The sultans of Deccan have played a vital role in enriching their name and fame in the history of medieval Deccan (Karnataka). The aims and objectives of the study are in fact the academic pursuit of a researcher to know categorically about something on the basis of new findings.

**Research method**

In the development of thesis all care has been taken to adopt historical method. The present study is based on primary and secondary sources, contemporary and near contemporary records as far the epigraphical, archival and archaeological sources are concerned, their authenticity is unquestioned. The literary sources help us in utilizing the sources as far as their credibility is concerned. The present research work is totally based on historically method.

Though the subject of language and literature during Deccan sultanates is concerned it attracts the attention of scholars from different places in Karnataka in particular and India in general. Very little study has been conducted on the history of medieval Deccan. In the available studies more attention on language and literature during Deccan Sultanates has been neglected. Hence, there is a need to highlight language and literature during Deccan sultanates.
Renowned scholars like, Dr. T.N. Devare, G.M.D. Sufi, Narendra Nath Law, Moulana Shibli, Dr. H.K. Sherwani, P.M. Joshi and others have brought to light much new material on the history of medieval Deccan, through their numerous articles on new inscriptions and documents published by them. The account of foreign travelers constitutes valuable sources which are rich in volume, variety and interest and gives details about life, customs, tradition, Education and development of language and literature of the people under rule of Deccan Sultans.

**Justification for the study**

The history of Medieval Deccan has been attracting more and more number of research scholars consequently every conceivable facets of Deccan history has been subjected to scrutiny and a good number of thesis and dissertations are being produced. A brief account of historiography of Deccan sultanates reveals beyond doubt that language and literature during Deccan Sultanates is a need for undertaking research on the topic with justification.

**Nature and scope of the study**

As far as the nature of the present study is concerned no independent research work on language and literature during
Deccan sultanates has been done. There is a need for analyzing the different facets of language and literature under study.

After the disintegration of the Delhi sultanate Alauddin Hasan Bahman Shah established a Bahmani kingdom in the Deccan, which was one of the most important kingdoms of Deccan. The Bahmani sultans followed a policy of peace even after bloodshed and tyranny. They developed mutual understanding with native Hindu rulers and subjects in the kingdom. Later the five-off shoots of the Bahmani kingdom, i.e., Adil Shahis of Bijapur, Nizam Shahis of Ahmednagar, Qutub Shahis of Golconda, Imad Shahis of Berar and Barid Shahis of Bidar also followed the same policy.

**Review of literature:**

Concerned to the subject a large number of original unpublished and published sources are available in Arabic, Persian, Urdu, Kannada, Telugu, Marathi and English. In this research work an extensive use of such sources is made. In addition, the study is supplemented also by a biographical account of the Poets and historians, works on histories, *masnawis*, mystic ideologies, practices, poetical and the secondary sources.
Regarding the nature of sources concerned they are scattered and not exclusively meant for present topic. The scattered sources are properly studied and channelized. This has been realized only by travelling widely. I have tapped the sources from the National Archives and Archeological Survey of India Library, New Delhi, the Andhra Pradesh State Archives, the Salar Jung Museum, the Oriental Manuscript Library and Research Centre Hyderabad, Archaeological Museum Library, Bijapur, Bharat Itihasa Samshodhak Madndal Poona.

The scattered sources are arranged in a systematic manner. They are as follows;

1. *Abdur Razzaq*: was a contemporary of Khwaja Mahmud Gawan, Timurid Sultan Shah Rukh’s ambassador to Vijayanagara, Abdur Razzaq, has left a short note on his connection with his description of the kingdom Sultan Alauddin of Gilan. Writing in 1471 A.D. i.e., in Mahmud Gawan’s life time, he cites him as an instance of the great men that Gilan had produced. He says that the Mahmud Gawan was “Like a Mid-day sun in the world in general and India in particular”, and also outwardly he was the chief of the nobles of the kingdom of the Deccan, his inner self was full of the life of the mysterious”. He gives us full name of his father and tell us the fact that Resht was not a kingdom as
suggested by Ferishtah but only a ‘Wilayat’ or province of the kingdom of Gilan. His book demonstrates that Mahmud Gawan had already created a special place for himself in the world of learning in his own life times.

2. *Burhan-i-Maasir*: A work written by Ali Bin Azizallah Tabatabai, is essentially a history of the Nizam Shahi dynasty of Ahmednagar and drives its name from Burhan Nizam Shah-II under whose patronage the work was written. It begins from the Bahmani kingdom and comes down to the latter part of 1595-96 A.D. The style of work is more ornate than Ferishtah’s history and in general completeness is inferior to the latter. Up till very recently the work was only in manuscript form and it was part of this manuscript which had been rendered into English by James King as ‘*The History of the Bahmani dynasty*’, it has fortunately been published recently in original form by the Persian Text Society of Hyderabad, Deccan. The compass of the *Burhan-i-Maasir* is much narrower than that of Ferishtah for the former deals only with the history of the Deccan especially of the Kingdom of Ahmednagar and its antecedents. So far as the Bahmanis are concerned the author seems to have drawn more or less on the same chronicles as Ferishtah, still there is no doubt that he is far more sedate and accurate than his
contemporary in his description and review of facts. Thus his
geneology of Bahmani kings mostly agree with the first hand
numismatic evidence to a much larger extent than the genealogy
presented by Ferishtah, and the names and titles are also more
accurate. There is one aspect of the Burhan which gives us an
insight into the methods and ideals of the Bahmani Government
for more than the purely ornate accounts of the “infidels” killed
in war as depicted by Ferishtah and that is contained in the
address delivered by the Bahmani kings on their accession or
else on the appointment of their chief ministers in which they set
out a kind of Programme which they intend to follow. One of
these addresses was delivered on Humayun’s accession which
was mean to demonstrate the ideals of peace and internal
harmony with which that ill-fated monarch began his short
reign. We have again an instance of a like ideal in the statement
which the Burhan relates as having emanated from the dying
Muhammad Shah Lashkari as a political will for his successor
Mahmud.

All these facts go to prove that greater reliance may be
placed on the simple narration of the Burhan than on the
flowery and interesting, though at times inaccurate and
exaggerated, description coached in Ferishtah’s history. It may
be possible that in the words of the editor, the author might have
been “sometimes led away for his enthusiasm for the qualities of diction rather than for the historical accuracy of the facts recorded”, but if the Burhan is guilty of certain inaccuracies, the more so is Ferishtah, and it is not by any means fair to say that the former is a inferior to Ferishtah in historical research” as a comparison between the two would lead us to just the opposite conclusion.

3. **Basatin-us-Salatin**: It is a comprehensive history of Bijapur, written by Mirza Ibrahim Zubairi. It contains eight chapters on eight Adil Shahi Sultans. The work was compiled in 1811 A.D, it is a late work not contemporary to the medieval period, but it has the value of an original source as the author has utilized some of the most important contemporary works of Adil Shahi history.

At Bijapur in Archaeological Survey of India Museum, there is a manuscript of Bustan-i-Salatin, copied by one of the local Shaikh Saheb bin Hafiz Muhammad Ali Bangi in 1887 A.D.

4. **Futuh-us-Salatin**: This history of contemporary events in the Deccan in the poetic form was compiled by Moulana Isami who migrated from Delhi to the Deccan at the time of the establishment of Daulatabad as the second capital of the Empire
in 1327 A.D when he was 16 years old. He says that he started composing his chronicle of 12,000 verses on 10\textsuperscript{th} December, 1349 and completed it in a remarkably short space of five months on May 14, 1350. It covers the period of the struggle of the Deccan for independence. Having lived under the aegis of the first Bahmani Sultan Alauddin Hasan Bahman Shah, he is full of praise for that monarch and at times describes him in much exaggerated terms. Like his contemporary Ziauddin Barani is an eye witness to the events he records and may be regarded as being for the most part correct. Barani is full of interesting details of the campaigns, undertaken by the leaders of the revolutionary forces as well as the Tughluq armies, and various other matters pertaining to the story. He is not so profuse with regard to the actual dates as Barani, but dates may be calculated fairly correctly as he is often very particular in giving the actual time taken by the course of a certain event. In spite of this there is little flaw is the sequence of events related.

5. Muhammad Nama: This history by Zuhur-bin-Zahuri is exclusively dealing the reign of Muhammad Adil Shah. However, it also gives some accounts of the later period of Ibrahim Adil Shah-II as well. Zahuri covers his history till last day of his patron. He covered mainly the diplomatic history of Sultan
Muhammad Adil Shah and his southern campaigns. It contains abundantly the poetic phrase in praise of the Sultan. The other chief features of this work are that it gives the dates of the social functions, the marriages, the yearly pilgrimage, palaces of Bijapur, etc. It throws light on the social history of Bijapur.

6. *Muntakhab-ul-Lubab*: Muhammad Hashim Khafi Khan was the author of *Muntakhab-ul-Lubab*. This is a contemporary source of Mughal history. This work deals with history of the Deccan from the invasions of Alauddin Khilji to the Bahmanis and its successive states.

7. *Afnasy Nikiten*: Afnasy Nikitin was a Russian traveler, who came to India in 1468 A.D and remained here up to 1472 A.D. He met Khwaja Mahmud Gawan, the Bahmani *Wazir*, and traveled throughout the Bahmani Kingdom. His account throws light on the prodigal way of life of the ruling class and on the extreme poverty of the general people who were not even able to get a square meal a day. He mentions about the diamond mine in Raichur. His account is very valuable for the social history of the Deccan. It has recently been published by the Indo-Soviet cultural society in Russian, Hindi and English languages.
8. **Padshah Nama**: Abdul Hameed Lahori compiled this chronicle *Padshah Nama* by the orders of Sultan Shah Jahan. It gives the details of a treaty of 1636 A.D, by which the Ahmednagar territory was partitioned between the Mughals and the Adil Shahis. It also contains the internal conditions of the Deccan Sultanates.

9. **Sakhawi**: A part from the letters of Khwaja Mahmud Gawan which will be dealt with later, there are voluminous Dictionaries of the Biography of eminent men of the 15th century A.D. written by a famous contemporary of the Mahmud Gawan, Shamsuddin Muhammad Ibn-i-Abdur Rahman-as-Sakhawi was born in 1428 living up to 1497 A.D and thus his life co-responds almost exactly with that of the Mahmud Gawan. The work contains a fairly long notice on Mahmud Gawan’s life with quite useful information about him. A part from giving the names of his father and grandfather as well as his brother Shihabuddin, he mentions the date of his birth as 1411 A.D and thus contradicts Firishtah’s 1406 A.D, which seems to be a later mistake. Sakhawi further throws some light on the itinerary of the Mahmud Gawan from Gilan to India and corroborates the numismatic evidence that the full name and title of Humayun Shah’s father Alauddin Ahmed-II. Moreover the circumstances
under which the Mahmud Gawan was murdered are related differently by Sakhawi to those found in Ferishtah and Burhan. We must remember that Sakhawi lived in Mahmud Gawan’s lifetime and was at Mecca when the news of his death reached there, so that we should give the work all the credence it deserves.

10. *Tabaqat-i-Akbar Shahi*: Nizamuddin Ahmed was the author of *Tabaqat-i-Akbar Shahi* the first general history of the India and the foundation of a number of later works of the same category. He was the son of Muqim-al–Haravi who held a high position in the household of Babur the conqueror and was later raised to be *Wazir* of the Governorship of Gujarat. He was born in 1549 and held several military offices under the Emperor Akbar by whom he was finally raised to the *Bakshiship* of the whole Empire. The *Tabaqat* is the first chronicle of its kind and deals with history of India from the 37th year of Akbar’s reign up to 1593 A.D, *i.e.*, the year before the death of the author which occurred in 1594 A.D, and ends in a most useful supplement containing the who’s who of the eminent personalities of the period. The parts relating to the Deccan are rather short but they have their own value in their compactness as well as their correctness as a correct
chronology which often corresponds with other numismatic and other evidence.

11. Tarikh-i-Ferishtah: Muhammad-bin-Qasim Hindushah Ferishtah was born at Astarabad, on the borders of the Caspian Sea, about A.D. 1570. Ghulam ‘Ali Hindu Shah’ his father, left the country of his birth and came over to the court of Murtuza Nizam Shah where he was appointed tutor of prince Miran. He however, withdrew to Bijapur in the year 1589 and was kindly received by Dilawar Khan, the regent, who presented him to Ibrahim Adil Shah-II. The king gave him a copy of Rauzat-us-Safa and remarked that no competent person had written a general history of the Muslims in India, except Nizamuddin, and even his work was too brief and imperfect as regards the Deccan.

Ferishtah compiled the general history of India from the earliest times, at the behest of Ibrahim Adil Shah-II and presented it to him on 1606. But later on it was supplemented with details up to 1623 A.D.

He has given a long list of books on which he has drawn for compiling his history, of which three viz; Shaikh Athar’s “Bahman Nama”, Mullah Dawood Bidri’s “Tohafat-us-Salatin”, Mulla Muhammad Lari’s “Siraj-ut-Tawarikh” deals with the
history of the Bahmani Deccan, but unfortunately all the three have been lost.

Abul Qasim Ferishtah has divided the history of India in three Maqalas. The third Maqala; divided into six Roozas, deals with the kingdoms of the Deccan. Though the second Rooza fully deals with history of Adil Shahi dynasty from its foundation, the political relations with the Bahmanis, during the evolution of the Adil Shahi kingdom are also found in the first Rooza devoted to the Bahmani Sultans.

12. Tarikh-i-Firoz Shahi: The author of this work is, Ziauddin Barni, who is said to be the chief chronicler of the period ending in the 6th regnal year of Firoz Shah Tughluq (1357 A.D), and is one of sources for the storm and stress leading to the independence of the Deccan. As his surname shows he was born at Baran, the modern Buland Shahr and lived from 1265 to 1357 A.D, the year of the completion of his great work which he had commenced in 1333. He was a disciple of Hazrat Nizamuddin Auliya and admirer of Mohammad-bin-Tughluq whom he accompanied to the Deccan on one occasion. He is therefore an eye witness of some of the events he describes, though the picture he draws is rather one side especially with regard to the personality of Mohammad –bin-Tughluq or of Firoz Shah
Tughluq. He had a wonderful memory, and the number of facts and dates recorded is simple. He died shortly after he had completed his book as probably he lost the favour of sultan Firoz Shah on whom he had lavished his praises. He is main source for the event in the Deccan, and if his book is read in conjunction with Isami’s *Futuh-us-Salatin* we are sure to discover a correct measure of contemporary history as well, while Isami is a Protagonist of Bahman Shah, Barani applauds the acts of the Mohammad-bin-Tughluq Sultan.

13. *Tazkirat-ul-Mulk*: Author Rafiuddin Ibrahim Shirazi had come to India as a merchant and visited Delhi and Sagar in 1559 and 1560 A.D respectively. He came to Bijapur during the reign of Ali Adil Shah-I and was employed as steward (*Khawand Salar*). He was also occasionally employed as secretary by the king.

His work comprises a history of the “Adil Shahis of Bijapur” from their origin to A.D. 1612 and of contemporary dynasties in the Deccan, Hindustan and Persia. The work was written in 1609 and 1610 A.D but was subsequently brought down to 1612 A.D. The work is written, with the exception of the preface, in a plain and easy style. It is divided into nine books (*Fasl*) and an appendix.
14. **Zafar-ul-Walih**: This is one of the few books on the history of India in the Arabic language, the author, Abdullah Al-Makki, surnamed Haji-ul-Dabir, arrived at Ahmedabad, the capital of sultanate of Gujarat, in 1555 A.D at the age of 15, and became employed in the household of Ulugh Khan the Abyssinian nobleman. Four years later, he lived on right up to the conquest of the Kingdom by Akbar the Great by whom he was appointed administrator of *Auqaf* or endowments for the benefit of the holy cities of Mecca and Madina, a post which he filled up to 1576. His history naturally centres round Gujarat, but he takes a bird’s eye view of India right up to 1605, and has some interesting details regarding the history Deccan, although he deals with it only in a secondary manner. His works are especially valuable when we have to compare variants in order to arrive at correct conclusions.

15. **Zau-ul-Lami**: The author of this work is Mohammad-bin-Abdur Rahman-us-Sakhawi, was born in 1428 and lived up to 1497, and thus his life corresponds almost exactly with that of Khwaja Mahmud Gawan. His work, *Zau-ul-Lami li ahl-Qarm-i-Tasi* or the Dictionary of eminent Men of the Ninth Century, a voluminous work in ten Volumes, contains a fairly long notice of the life of Khwaja Mahmud Gawan and quite useful information regarding
important personalities of the Deccan contemporary with him. Thus the facts which Sakhawi records may be relied upon more than those recorded by later chroniclers. It may be noticed that the circumstances under which Khwaja Mahmud Gawan was murdered, are recounted differently by Sakhawi from those found in other works. We must, however, remember that he was at Mecca when the news of the Khwaja Mahmud Gawan’s murder reached him and it is quite possible that the details may have been distorted to a certain extent.

**Research Design**

The theme of language and literature during Deccan Sultanates will be well defined in the following chapters;

- The First chapter serves as an introduction to the entire thesis. It lays down the aims and objectives of the study, justification for the selection of the topic, nature and scope of the study, research method employed and the sources of the study
- The Second Chapter gives information about poetry and patronage of the Deccan Sultans.
- The Third chapter reviews the development of language and literature during the sultanates of Deccan.
• The Fourth chapter discusses about the role of Sufi saints in the development of literature.

• The Fifth chapter throws light on influence of Persian language on Deccani and Marathi.

• The Sixth chapter will draw conclusion and epilogue of the entire thesis
References:

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2. Ibid, P.46

3. Aziz K.K., Glimpses of Muslim Culture in Deccan, p.159

4. Ibid, P.160

5. Ibid, P.162

6. Barani Ziauddin, Tarikh-i-Firoz Shahi, p.203


9. Ibid, P.143

10. Ibid, P.144

11. Devare, T.N., A Short History of Persian Literature, p.168

12. Ibid, P.169

13. Ibid, P.171

14. Ibid, P.175


17. Mirza Ibrahim Zubairi, (Urdu), Rauzat-ul-Auliya, p.133

18. Ibid, P.135

19. Moulvi Abdul Haque, (Urdu), Nusrati: A Poet Laureate, p.207


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