

CC-7: HISTORY OF INDIA (c.1206-1526)

II. SULTANATE POLITICAL STRUCTURE

(D). CONSOLIDATION OF REGIONAL IDENTITIES: REGIONAL ART, ARCHITECTURE AND LITERATURE

REGIONAL ART

Trends towards mutual understanding and integration are to be found not only in the fields of religious beliefs and rituals, architecture and literature, but also in the fields of fine arts, particularly music. When the Turks came to India, they inherited the rich Arab tradition of music which had been further developed in Iran and Central Asia. They brought with them a number of new musical instruments, such as the rabab and sarangi, and new musical modes and regulations. Indian music and Indian musicians at the court of the Caliphs at Baghdad had possibly influenced the development of music there. However, systematic contact between the two began in India under the Sultanate. We have already referred to Amir Khusrau. Khusrau, who was given the title of nayak or master of both the theory and practice of music, introduced many Perso-Arabic airs (ragas), such as aiman, ghora, sanam, etc. He is credited with having invented the sitar, though we have no evidence of it. The tabla which is also attributed to him seems, however, to have developed during the late seventeenth or early eighteenth century. The process of integration in the field of music continued under Firuz. The Indian classical work Ragadarpan was translated into Persian during this reign. Musical gatherings spread from the abodes of the Sufis to the palaces of the nobles. Sultan Husain Sharqi, the ruler of Jaunpur, was a great patron of music. The Sufi saint, Pir Bodhan, is supposed to have been the second great musician of the age. Another regional kingdom where music was highly cultivated was the kingdom of Gwalior. Raja Man Singh of Gwalior was a great music lover. The work Man Kautuhal in which all the new musical modes introduced by the Muslims were included, was prepared under his aegis. We do not know at what time the musical modes in north India began to differ from those in the south. But there is little doubt that the differentiation was largely due to the incorporation of Perso-Arabic modes, airs and scales. A distinctive style of music, influenced in considerable measure by Persian music, developed in the kingdom of Kashmir.

ARCHITECTURE

Contemporary to the rule of the Tughlaq dynasty of Delhi Sultanate, Bengal Jaunpur, Malwa, Gujrat saw the emergence of unique and independent provincial styles.

Bengal Architecture

In Bengal style, there is extensive use of bricks, bamboo and wood in place of stones. The Muslim rulers constructed here several new cities, fortresses, palaces, free-standing victory-towers, citadels, immense land bridges and embankments etc in this province that included present day Bangladesh and West Bengal in India. Sikandar Shah constructed the Adina Mosque. This is the largest and most important Muslim heritage of Bengal, These architectures were maintained for a period of two hundred and fifty years. They created the buildings with locally available building materials combining the regional styles with the typical Muslim features such as domes, arches, the minaret and the mehrab. This amalgamation resulted into a new and improved technique named as Indo-Islamic architecture, enriched with regional building tradition in Bengal.

Architecture of Jaunpur

Architecture of Jaunpur consists of heavy constructions, these buildings lack the provision of minarets. Under the Sharqi monarchs, Jaunpur became an important centre of Islamic art, architecture and learning, a university town known as Shiraz-i-Hind after the city of Shiraz in Iran. Most of the structures of the style were destroyed when Sikandar Lodi of Delhi reconquered Jaunpur, leaving only 5 mosques.

The Atala Masjid (1408 AD) stands on the site of a Hindu temple by Atala Devi. Sharqi Sultan of Jaunpur laid down foundations during the reign of Sultan Firoz Shah II. A large number of its pillars, brackets, lintels and flat ceilings were extracted from Hindu monuments. The mosque complex consists of a long rectangular prayer hall that opens into a large square courtyard to the West.

The courtyard is enveloped by a two-storey veranda on the exterior that are used by merchants and visitors. It is entered from three domed gates facing North, East and West. Inside, the courtyard is enveloped by a three-bay deep double-

storey colonnade on three sides. Jama mosque was constructed by Hussain Shah Sharqi in AD 1470.

Architecture of Malwa

The area of Dhar and Mandu developed a distinct form of Islamic architecture during the Muslim dynasty; these were inspired by the contemporary architecture of Delhi. Initially they constructed new buildings on the ruins of Hindu and Jain temple materials. Gradually, they developed their own style in building art of Islamic culture.

Mandu fort is about 60 miles from Indore and is at about 2000 feet. Durbar hall, known as the Hindola Mahal is also attributed to Hoshang Shah. The later mausoleums, such as the tomb of Darya Khan, the Dai ka Mahal and the Chhappan Mahal were built on the same design.

A long structural complex situated between two lakes has a curious name, the Jahaz Mahal (ship-palace). The tomb of Hoshang Shah was built by Mahmud Shah I and is purely built in marble.

Architecture of Gujrat

The Gujarat style can also be called local Hindustani style. Cutting of stone was done with precision in this style. Gujarat developed the Islamic style of architecture. When Khilji dynasty of Delhi established their Governors in this province, they started to build their architectures for the first time.

They constructed and developed their Islamic architecture until the independent rule of the Ahmad Shahi dynasty declined, and absorbed into the empire of the Mughals in the 16th century. They constructed their several mosques, tombs and other buildings with the amalgamation of Hindu culture.

Ahmedabad's Jama Mosque was constructed by Ahmad Shah in 1423 AD. The mosque is considered as the most prominent example of Gujarat style. The prayer room is also rectangular and covered by four domes. In its Indo-Saracenic architecture, the mosque also contains many syncretic elements not necessarily obvious to the viewer. Some of the central domes are carved like lotus flowers, closely related to the typical domes of Jain temple and some of the pillars are carved with the form of a bell hanging on a chain, in reference to the bells that often hang in Hindu temples.

Architecture of Vijayanagara

The origin of Vijayanagara can be traced back to 14-16th century. The empire ruled South India, from their regal capital at Vijayanagara, on the banks of the Tungabhadra river in modern Karnataka.

The region around Hampi had been a popular place of worship for centuries before the Vijayanagara period with earliest records dating from 689 CE when it was known as Pampa Tirtha after the local river God Pampa.

The fortified settlement of the South-West is known as the administrative centre of Vijayanagara. The Kamal Palace and Hazara Rama Temple are important from the point of view of royal architecture.

Important features of temple architecture of Vijayanagar

The temple architecture of Vijayanagara is influenced by the Dravida style. The architecture of Vijayanagara includes-gopuram, mandap and hallways surrounded by the large pillars.

Kalyan Mandapa was used to celebrate the marriage of the gods and goddesses. Other Mandapa were used swing for the god and goddesses.

The dense relief design is a characteristic of Vijayanagar. The pillars are surrounded by the idols in circular fashion. Temples also contained the idols of local kings of queens. The temple of Tirupati contains the idol of Krishnadevaraya and his wives.

Krishnadevaraya, one of the famous kings of the Vijayanagara empire was a major patron of Virupaksha temple. The second is Vittala temple which is one of the most extravagant architectural showpieces of Hampi. Its pillars are popularly called the musical pillars. These slender and short pilasters carved out of the giant pillars emit musical tones when tapped. The last phase of this school of architecture is known as Madura style. The main characteristics of the style during this period being the elaborate mandapas of the hundred-pillared' and 'thousand-pillared' types, the high gopurams with stucco statues on the surface and the lone corridors.

Deccan Style of Architecture

Deccan style developed as an extension of Delhi style and Persian style to the South of Vindhyas. The architectural splendors of Deccan like Char Minar and

Gol Gumbaz belong to this period. The religious tolerance displayed by the Nizam Shahi, Adil Shahi and Qutb Shahi rulers is also worthy of mention.

Jama Masjid of Gulbarga is a famous example of Deccan style. The mosque is surrounded by twelve smaller domes. The high central dome is given greater prominence by being slightly larger and because it is placed on an arcade, forming a square cloister that rises above the smaller domes. The elements of Ottoman architecture can be seen in the buildings of this period.

REGIONAL LITERATURE

During this period, literary works of high quality were produced in many of the regional languages as well. Many of these languages, such as Hindi, Bengali and Marathi, trace their origin back to the eighth century or so. Some others, such as Tamil, were much older. The rise to maturity of many of these languages and their use as means for literary works may be considered a striking feature of the medieval period. There were many reasons for this. Perhaps, with the loss of prestige by the brahmanas, Sanskrit also lost some of its prestige. The use of the common language by the Bhakti saints was, undoubtedly, an important factor in the rise of these languages. In fact, in many parts of the country, these early saints fashioned these languages for literary purposes. It seems that in many regional kingdoms of the pre-Turkish period, regional languages, such as Tamil, Kannada, Marathi, etc. were used for administrative purposes, in addition to Sanskrit. This must have been continued under the Turkish rule, for we hear of Hindi-knowing revenue accountants appointed in the Delhi Sultanate. Later, when the Delhi Sultanate broke up, local languages, in addition to Persian, continued to be used for administrative purpose in many of the regional kingdoms. Thus, literature in Telugu developed in south India under the patronage of the Vijayanagara rulers. Marathi was one of the administrative languages in the Bahmani kingdom, and later, at the court of Bijapur. In course of time, when these languages had reached a certain stage of development, some of the Muslim kings gave them patronage for literary purposes also. For example, Nusrat Shah of Bengal had the Mahabharata and the Ramayana translated into Bengali. Maladhar Basu also translated the Bhagavata into Bengali under his patronage. In Jaunpur, the Sufi saints, such as Malik Muhammad Jaisi, wrote in Hindi and put forward Sufi concepts in a form which could be easily understood by the common man. They popularised many Persian forms, such as the masnavi.

Urdu developed due to the interaction of Persian and Indian languages in the military camps of Alauddin Khilji. The Deccan was the cradle of Urdu and the language flourished for the first time in the kingdoms of Bijapur and Golconda. The earliest available work in Deccani Urdu is a mystical prose treatise, *Mirajul-Ashiqin* by Saint Gesu Daraz (early 15th century). The Hindi language originated between 7th and 10th centuries. The First stage of Hindi literature is known as *Adi kala* and was mainly Bardic in nature. Amir Khasrau was one of the major poets of the *Adi kala*. The Second stage was known as *Bhakti kala* and was the richest period in the history of Hindi literature. Saint-poets like Kabir, Guru Nanak, Tulsidas made major contribution to the literary of this language during this period. As far the Bengali language is concerned, its first phase developed between 10th -12th centuries and are mostly evident from the folk songs. The second stage began with the Muslim conquest of Bengal in the 13th century and continued up to the 17th century.

NOTES AND REFERANCE

Puri, Gopal k., Indian History