

# **BENGALI LITERATURE'S EVOLUTION UNDER MUSLIM RULE IN BENGAL: HISTORICAL AND CULTURAL PERSPECTIVES**

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## ***Outline of the history of Bengal:***

From what we can gather from history, ancient Bengal did not have any kind of clear boundary.<sup>1</sup> However, it is possible to identify the regions of modern-day Bangladesh, West Bengal, Gowalpara and Kachar in Assam, Purnia, Manbhum, Singbhum in Bihar, and Sawntal Pargana as the historical Bengal they once were. Srimanta Kumar Zana makes the following observation with respect to R. C. Majumdar: "different regions of Bengal were introduced with different nomenclatures." In the north, there are the Pundua and Borendra; in the west, Radh and Tamrolipti; in the south, Samatat and Harikal; and in the east, Bangala' (Zana, 1994, p. 5).<sup>2</sup>

From a lexicographic perspective, the term "Bangala" can be understood as a geographical designation that has its origins in the term "Bang," which initially referred to a non-Aryan tribe known by this name. Over time, this term came to be associated with their native land located in the southern and eastern regions of Bengal, which is presently encompassed within the borders of Bangladesh (The Encyclopaedia of Islam, 1979, p. 015). The aforementioned assertion is also found within the Veda, the first holy text of the Hindu faith, as well as in ancient Hindu epics such as the Mahabharata (The World Book Encyclopaedia, 1988, p. 5). The scientists, however, acknowledged that the indigenous population of Bengal did not belong to the Aryan ethnic group. The foundational framework of this Bengali civilization was based on the concept of Quoma. Among the many groups, the Pundra, Bang, and Radh, among others, held prominent roles.

During the post-Vedic era (1500–1200 BC), the region of Bengal was populated by the Aryans. Numerous dynasties exerted their authority over the region of Bengal. The Palas, Pundras, and Senas were among the notable dynasties whose reigns were remarkable. The area had significant growth and advancement in its economy, arts, and culture throughout the Palas era. Based on available historical data, it is evident that Bengal maintained a significant intellectual and cultural exchange with Iran throughout the mentioned time. This is substantiated by the presence of references to Dharmapala in contemporaneous Persian literature. According to Professor Abdul Momin Choudhary's analysis on the dynastic history of Bengal, it is evident that :

The Persian manuscript known as Hudud-ul-Alam, composed between the years 982-83 A.D., has references to Bengal during the rule of Dharmapala (also known as Dahum). According to the text, Dharmapala was characterised by his self-perceived superiority over others and commanded an army consisting of 300,000 soldiers (Chawdhury, 1967, pp. 40-41).

Bangladesh exhibits a diverse amalgamation of racial groups, contributing to its ethnically heterogeneous composition. The proto-Australoids, characterised by their longheadedness, flat noses, and dark brown coloration, were among the first populations to migrate into the region. The arrival of Muslims brought to the introduction of new features. Individuals of Iranian, Arab, and Turkish ancestry moved in significant numbers to the subcontinent and subsequently integrated into the region that is now known as Bangladesh (The New Encyclopaedia Britannica, 1943–1973, p. 690). The user's text is too short to be rewritten in an academic manner. The political amalgamation of Bangala resulted in the cultural assimilation of the populace often referred to as Bangali, a designation that was also extended to the indigenous language, which saw the emergence of its literary tradition during this epoch.

Muslim rule and socio-cultural infusion in Bengal: In the year 1203 A.D., Ikhtiyar Uddin Mohammad Bakhtiyar Khalji, a prominent military commander serving for Kutub Uddin Iqbal, the Emperor of Delhi, successfully captured the regions of Nadia and Gouda, which were known as Lakhnauti at that time. Subsequently, he established his capital in this newly acquired territory. Subsequently, he extended his dominion throughout the whole of northern Bengal. According to Karim (1959), a significant number of mosques and madrasas were erected in the location (pp. 40 and 84–139). The number 5. By the conclusion of the thirteenth century AD, the dominion of Muslim governance had expanded to include the whole of the Bengal area. Ultimately, the Muslim rulers assimilated the language, habits, conventions, and mannerisms of the Iranian people, while also emulating the Iranian style in their court ceremonials and administration of justice. The individuals in question had a racial background that may be classified as Turko-Afghan, yet their cultural practises and beliefs aligned more closely with those of the Iranian culture.

The Muslim governance in Bengal, nonetheless, had a profound impact on the trajectory of historical events. The Islamic culture rapidly emerged as a dominant force, supplanting the formerly powerful Hindu and Buddhist traditions. Over time, the significance of the Brahmins, as well as their Sanskrit language, underwent a process of diminishing visibility, while Persian emerged as the predominant language of the Muslim court, exerting considerable influence. The triumph of the Muslim forces in Bengal resulted in the establishment of a lasting Muslim community in the region. The invaders and subsequent nobility underwent a process of social evolution, resulting in the emergence of an aristocratic class. In contrast to the Hindu Brahmins, they had a more progressive perspective. The elimination of class-based discrimination rooted in the caste system and the steadfast commitment to the principle of equality embraced by Muslims led to a gradual societal transformation. The Muslim monarchs shown support for education and actively promoted broader participation, in contrast to the previous practise of restricting educational opportunities primarily to the Brahmins and higher castes.

The Islamic system of education was ultimately implemented in regions where adherents of Islam established their communities. The expansion of conventional educational institutions, such as mosques, madrasas, and makhtabs, fostered a favourable environment for the development of literary works in Arabic and Persian languages. The aforementioned institutions played a pivotal role in facilitating local endeavours in Persian original composition, including both religious and secular domains of knowledge. In addition to providing generous patronage and support to authors and poets, the ruling Sultans of the era actively engaged in academic endeavours. The aforementioned educational institutions, namely Gaud, Pandua, Darasbari, Rangpur, Sonargaon, Dhaka, Sylhet, Bogra, and Chittagong, were well recognised as esteemed seats of learning. According to historical records from 1992, the number of madrasas in Bengal at the beginning of British control was around 80,000 (History of Bangladesh, 1992, pp. 434–435 and 440). The numerical value provided by the user is 6.

Persian served as the official language of Bengal for a period spanning over six centuries, namely from 1203 to 1837 AD. Throughout this extensive time frame, a multitude of books were authored in the Persian language, while several poets crafted their verses in Persian. The exceptional duplicates of these distinctive contributions have been conserved in many libraries in Bengal, as well as across the subcontinent, in both printed and manuscript formats.

However, throughout the period spanning from the mid-18th century to the late 19th century, a variety of Persian newspapers, such as Sultanul Akhbar and Durbin, were consistently published in Kolkata. This observation demonstrated the continued presence of Persian as a language used by the educated population in this particular region.

The process of growth, spanning several centuries, had a significant impact on life in this specific region of the subcontinent and India as a whole, since it was heavily impacted by Persian or Iranian culture. Tara Chand provides an observation in relation to this matter. :

Subsequently, following the first impact of conquering, the Hindu and Muslim communities endeavoured to establish a framework for coexistence as neighbouring entities. The pursuit of a fresh existence resulted in the emergence of a new cultural milieu that transcended the confines of a singularly Hindu or solely Muslim identity. The prevailing cultural milieu may be described as a fusion of Muslim and Hindu traditions. According to Ahmad (1984, p. 2), Hindu religion, art, literature, and science not only included Muslim components, but also underwent significant

transformations that affected the essence of Hindu culture and the cognitive framework of Hindu thought.

It is worth noting that the cultural identity often referred to as "Muslim culture" was largely influenced by Persian culture.

***Development of Bengali language:***

It is widely acknowledged that at some point subsequent to 1500 B.C., the Aryans, a linguistic group belonging to the early Indo-European family, undertook an invasion of the Indian subcontinent originating from the north-western region. Over the course of an extended period, the linguistic system of the aforementioned group underwent a transformation, ultimately evolving into Vedic Sanskrit, a language mostly used by the privileged segments of the contemporary social hierarchy. By the year 500 B.C., the use of Vedic Sanskrit as a spoken language had diminished, and it was progressively supplanted by various regional dialects. After this period of decline, Panini, a renowned Indian grammarian, developed a standardised version of Sanskrit. During that period, the practise of writing was also adopted, leading to the development of written Sanskrit (The World Book Encyclopaedia, Vol. 17, pp. 110–111).

The period spanning from 1250 B.C. to 500 B.C. is often referred to as the Ancient Indian Aryan Language Period. Subsequently, the Sanskrit language had a rapid dissemination by the Aryans over many regions of the Indian subcontinent, including Bengal. The language in question has been the topic of extensive literary works spanning several genres, including epic, theatre, prose, poetry, novels, grammar, rhetoric, prosody, and others (Zana, op. cit., p. 10). The Aryans underwent a slow dispersion over the subcontinent, resulting in the exertion of significant linguistic influence by the Sanskrit language onto the non-Aryan indigenous languages for an extended duration. As a result, the emergence of a new language known as Pali, followed by the development of Prakrit, another distinct linguistic form, led to the designation of Pali as an old variant of Prakrit.

According to Zana (ibid., p. 11), Prakrit underwent many linguistic variations, including Moharashtri, Shawrashani, Magadhi, Goudi, Lati, and others. According to historical evidence, it has been postulated by historians that Goudi Prakrit was prevalent in the area of Mahasthan Garh, Bogra, during the time of the Maurya emperor Ashoka. This assumption is based on the discovery of an unearthed inscription in Goudi or Purbi Prakrit at the site (Anissuzzaman, 1987, p. 305).

Subsequently, Prakrit, at its advanced stage of development, underwent a transformation and emerged as Apabhramsha. The era of genesis and development of Pali, Prakrit, and Apabhramsha has been referred to by philologists as the Middle Indian Aryan Language phase. The presence of these languages may be seen in the decrees issued by Emperor Ashoka and several other inscriptions. The temporal span of this particular phase extended from 600 B.C. to 500 A.D. (Shahidullah, 1965, p. 22).

Undoubtedly, throughout the course of time, Apabhramsha gained acceptance among the local populace as a means of expressing lyrical and dramatic works (Anissuzzaman, op. cit., p. 350). In the course of development, several languages such as Hindi, Gujrati, Marathi, Sindhi, Oriya, Maithila, and Bangla emerged and gained popularity among the general population. Over time, classical Bengali language underwent a process of formation and refinement. Through the mechanism of development, classical Bengali language transitioned from its intermediate phase to its contemporary stage, spanning from 650 A.D. to the current day (Ibid., p. 350).

The traditional Bengali language may be traced back to its origins in Apabhramsha. However, researchers have varying perspectives on the Prakrit and Apabhramsha languages from which Bengali language is believed to have evolved. According to the scholarly findings of Mr. G. A. Grierson, the Bengali language has evolved from the Magadhi Prakrit Apabhramsha. Suniti Kumar Chatterji is also in favour of this concept. In contrast, Mohammad Shahidullah provided evidence supporting the notion that the Bengali language originated from Goudi Prakrit-Apabhramsha (Ibid., p. 352).

The first known instance of Bengali language and literature may be traced back to the lines of Charyyagitika, composed in Apabhramsha, the early developmental phase of Bengali. Prior to this period, individuals were used to engaging in written expression in the languages of Sanskrit and Prakrit. The poems of Charyyagitika may be characterised as religiously-oriented collections, which were authored by a progressive faction of Buddhist clergy with the support of the Kings of the Pala Courts. During the early years of the second half of the eleventh century, the Senas launched an invasion of Bengal, resulting in the successful overthrow of the Pal dynasty and the subsequent establishment of the Sen dynasty in the region (Ibid., p. 53). The Senas adhered to both Brahmin

culture and the Hindu religion. Sanskrit had a revered status as a holy language among the individuals in question. The Brahmins violated the customary practise of using regional vernacular languages. A verdict was rendered by the authorities, condemning the widespread use of the indigenous Bengali language. The prevalence of Brahminic propaganda became more apparent, particularly after the translation of the Ramayana by Krittibas, which was supported by a Muslim monarch. In this context, Shaikh A. T. M. Ruhul Amin provides a thorough examination by referencing the works of Dinesh Chandra Sen (Amin, 1985, pp. 198–199).

*As .tadash puran.ani ramasya caritanic/ bhasayam. manabh.srutva raurabm. narakm. brajet//  
Krittibese kashideshe ar bamun ghese, ei tin sarbbneshe*

The aforementioned excerpts provide a comprehensive understanding of the role played by Hindu Brahmins in facilitating the spread of the Bengali language throughout the area. Krittibas and Kashidas were deemed responsible for the translation of the Ramayana into Bengali and were labelled as sarbbneshes, those who bring about comprehensive or absolute devastation, according to the decision rendered against them.

The Bengali language had a significant disruption and deviation from its upward trajectory in the wake of the Pala dynasty's decline, the ascendance of the Senas, the destruction of countless Buddhist monuments, and the slaughter of Buddhist monks. A significant number of Buddhist monks sought refuge in surrounding nations. It is widely postulated by scholars that at that period, the Charyyagitika was introduced to Nepal by a group of monks seeking refuge, which maybe explains the discovery of a Charyyagitika manuscript in the Royal Court of Nepal.

According to some academics, such as Sukumar Sen, it has been argued that the progress of Bengali literature was hindered as a result of the Muslim invasion in the corresponding geographical area (Sen, 1992, pp. 34–36). The number 9. Regarding Sukumar Sen's key claim that there is no definitive evidence to attribute any Bengali literary output to the early Muslim period (Ibid., p. 35), One may inquire if there exists any evidence substantiating the existence of Bengali literary endeavours throughout the period of Hindu governance. In his work, the author makes mention of Jayadeva's Gita-Govindam as a significant addition to neo-classical literature composed in the Sanskrit language, before the influence of the Turki (Khalji) period. According to the author, this work serves as the primary source of inspiration for Bengali lyric poetry (Ibid., p. 15). An further inquiry arises: in the event that the whole of Bengali literature was destroyed by the invading forces or, as the author asserts, the intellectual pursuits of Bengal were suppressed for almost two centuries, what accounts for the preservation of the Sanskrit Gita-Govindam? The presence of the Sanskrit texts Gita-Govindam and Caryyagitika implies a lack of literary engagement in the Bengali language during the reign of Laksmansena. Regarding this matter, Dinesh Chandra Sen, a renowned researcher in the field of Bengali literary history, makes an observation.

The literary works produced in the Bengali language throughout the 11th, 12th, and 13th centuries might be seen as the contemporary equivalent of the genre art prevalent in our own day. It is worth noting that during this period, there was a resurgence of Hinduism, as several Hindu sects emerged and competed with a declining Buddhism and the growing influence of Islam. An egalitarian society may not be inclined to safeguard the general population from the influence of Islam and Buddhism. The Maúgalkabya emerged as a response to a genuine need within the realm of literature and culture, particularly catering to the interests of the general public (Sen, 1996, p. 46).

Numerous historians specialising in the field of Bengali literary history hold the belief that Muslim monarchs have always shown a favourable disposition towards the advancement of Bengali language and literature. This viewpoint finds resonance in the observations made by Dinesh Chandra Sen, as presented below:

The elevation of Bengali to a literary position was facilitated by several forces, among which the invasion by the Mohammedans probably played a significant role. According to Sen (1911), had the Hindu rulers maintained their autonomy, it would have been quite unlikely for Bengali to have gained access to the royal courts.

According to Qanungo (1968), the time of Muslim dominance in Bengal had a significant role in shaping Bengali literature and the development of the language itself (p. 45).

The aforementioned citations and analysis provide compelling evidence indicating the absence of Bengali literary endeavours in pre-Muslim Bengal, and highlight the emergence of the Bengali language as a literary medium during the first period of Muslim governance.

### ***Development of Bengali literature:***

Following the foundation of Muslim governance in the area, a significant proportion of the indigenous population accepted the Islamic faith. The individuals expressed a desire to acquire information pertaining to their recently adopted religious beliefs, including an understanding of the lives of prophets, the fundamental principles of Islam, the historical development of the religion, as well as the cultural aspects, particularly those related to romantic customs. Muslim writers and intellectuals began the task of translating Persian texts into Bengali with the support of Muslim rulers. Concurrently, they authored numerous books inspired by Persian themes, thereby incorporating a multitude of Persian words and themes into Bengali literature. *Shek Subhodaya* and *Niranjaner Rushma* are two literary works that provide valuable insights into the increasing Islamic influence in Bengal. *Shek Subhodaya* is a Sanskrit hagiography focused on Shaykh Dialal al-Din Tabrizi, who lived during the 13th century. *Niranjaner Rushma*, on the other hand, is a Bengali ballad composed by Ramai Pandit. Both of these texts, as mentioned in *The Encyclopaedia of Islam* (p. 1168), include substantial content that reflects the emerging Islamic climate in Bengal during the time period. In contrast, Muslim Sultans, particularly the Sultans of Hussain Shahi Bengal, played a significant role in fostering the growth of Bengali literature, which attracted a diverse readership including both Hindus and Muslims. According to the *Encyclopaedia of Islam*,

The Sultans of Pandua and Gaud demonstrated a strong identification with the populace and generously provided their support to Bengali literature, without regard to social rank or religious faith. Under their direct sponsorship, the *Bhagavata*, *Ramayana*, and *Mahabharata* were translated into Bengali. Notably, the esteemed poets Vidyapati and Candidas thrived during this period. Additionally, Muslims, in collaboration with their Hindu counterparts, introduced fresh literary subjects that were predominantly influenced by Perso-Arabic culture (Ibid.)

### ***Rikhta tradition:***

It is plausible to suggest that the first effort to promote the use of Bengali among Muslim intellectuals was undertaken by the saint-poet Nur Kutb-i Alam (d. 1416 AD) of Pandua. He created the Rikhta Style in Bengali, using a composition technique whereby half of the verse was written in pure Persian and the other half in straightforward Bengali. The individual referred to as "the saint" was a contemporary of Ghiyath al-Din Azam Shah and had a close friendship with the Sultan. This friendship provided support for the flourishing of notable figures such as Vidyapati of Mithila and Muhammad Saghir of Bengal, who authored the renowned Bengali romance *Yusuf-Zulakha*. Several other authors of romances, such as Bahram Khan with his work *Layla-Madjnun*, Sabirid Khan with his piece *Hanifa-Kayrapari*, Donaghazi with his creation *Sayf al-Mulk*, and Muhammad Kabir with his composition *Madhumalati* (1583–1588), emerged shortly after Saghir (Ibid.).

### ***Invocations:***

Undoubtedly, from the inception of the evolution of the Bengali language, the Muslim community has substituted the veneration of Sriaswati deities with the recitation of Hamd and Nat. The aforementioned literary tradition of composing epics and lengthy tales, as shown by prominent Muslim authors such as Firdawsi, Sadi, and Attar of Iran, was consistently observed. During the composition of *Padmavati* by Alaol and the narrative of *Sati Mayna* by Daulat Qazi, both of which depict Hindu princesses, the authors started their works by extolling the virtues of Allah and His Prophet. Muslim authors eliminated the potential for such inconsistencies and made the structure more suitable for the portrayal of human experiences in romantic narratives.

### ***Romantic tradition:***

The field of romanticism was greatly influenced by several notable writers. Among them, Shah Muhammad Saghir stands out for his work on *Yusuf-Zuleikha*, which is a rendition of the renowned Iranian poet Firdawsi or Jami's poem of the same name. Another significant writer in this genre is Daulat Uzir Bahram Khan, who authored *Laily-Majnu*. Additionally, Daulat Qazi of Arakan (1600-1638 A.D.) contributed to the field with his work *Lord Chandrani* or *Sati Maina*. Alaol (1607-1680 AD) is widely

### ***Dobhasi tradition:***

The lexicographic perspective of Dobhasi literature has equal significance to thematic traditions. In contemporary times, the prevalent use of Arabic and Persian vocabulary to delineate aspects pertaining to the Muslim milieu remains widespread. Muslim authors were used to this practise from the early stages in order to cultivate Bengali nomenclatures. For example, during the

reign of Shah Muhammad Saghir (1389-1409 AD) and Zainuddin (15th century AD), many Arabic terms such as 'Kitab', 'aliman', 'Allah', 'Rasule Khuda', 'Noore Muhammadi', 'peer paigambar', and 'alim' were used. Additionally, terms like 'Taj', 'sawar', and 'dada' were utilised. Several Dobhashi Puthis adhered to this tradition, including Yusuf-Zulaikha, Amir Hamza (1st part), and Hatem Tai of Ghribullah. Additionally, Syed Hamza contributed 'Madhumalati', 'Amir Hamza' (2nd part), 'Jaiguner Puthi', and 'Hatem Tai'. Arif's works include 'Mrigavati' and 'Shahnama', while Janab Ali authored 'Shaheede Karbala'. Furthermore, the use of the Arabian Nights, originating from the narratives of Hazar Dastan from Sassanide Iran, was implemented by composers within the local community. There was a minimum of three iterations, including 'Keccha Alif-Laila' by Mafizuddin Ahmad, 'Alif Laila' by Raushan Ali and Syeed Nasir Ali, and Habibul Hossain and Aizuddin.

According to Bgattacharya (1958, pp. 35–36), the third iteration of Ahmed's work gained significant popularity and effectiveness, being published after the year 1850 AD. The number 11. However, it is important to note that each of these literary works have distinct attributes, while still sharing some elements of humanistic love tales. These shared traits provide as evidence of the Muslim influence on the thematic traditions within Bengali literature.

#### ***Heroic tradition:***

During the early eighteenth century, the practise of writing extensively about human life became intertwined with the tradition of composing narratives about the extraordinary achievements of heroes in "Vijay Kavyas," which are epic poems. Consequently, these narratives depict the triumphs or "vijay" of the Holy Prophet as he overcomes his non-believing adversaries. The known works in this region include Zainuddin's 'Rasul Vijay', Shah Barid's 'Rasul Vijay' and 'Hanifer Digvijay', Muhammad Khan's 'Hanifar Ladai', Gharibullah's 'Jangananama', Heyat Mohammad's 'Jangnama', and Syed Hamza's 'Amir Hamza'. According to Ashraf (1983, pp. 47–48), Dobhashi literature, often referred to as a developing tradition of escapism, fairy tales, romance, and magical adventures, largely supplanted it in the majority of narratives.

#### ***Elegiac tradition:***

A notable body of elegiac writing emerged, focusing on the tragic events that transpired in Karbala. The text tries to depict the life and historical narrative of the prophet, commencing with the inception of creation and extending until the demise of Imam Hussain, the prophet's grandson, in the Battle of Kerbala. The significant works within this particular lineage are Navivangsha by Sayyid Sultan (1555-1648 A.D.), Maktul Hussain (1645 AD) by Mohammad Khan, Maktul Hussain (1694 AD) by Muhammad Yaqub, and Jangananama (1723 AD) by Abdul Hakim (The Encyclopaedia of Islam, op. cit.). In his literary work titled "Muharram Shareef," Kaikobad composed an extensive and mournful elegy known as a "Marsia," which serves as a lamentation after the death of Imam Hussain. The primary attribute of this mourning is in the unrestrained napture of the poets' imagination, as it traverses freely from earthly to celestial realms. It encompasses not only the sorrowful expressions of trees, heavens, and the soil, but also extends to include the grief experienced by angels and departed souls. The aforementioned kind of artistic expression is prominently evident in the literary work of Mir Musharraf Hussain, as seen in Vishad Sindhu.

#### ***Religious tradition:***

In the realm of religious studies, it is essential to acknowledge that the Middle Ages were atime of significant cultural growth within the Muslim world. The literary works of Sayyid Sultan's Navibangsha, Shab-i-Miraj, Ofat-i-Rasul, and Muhammad Khan's Maqtul Hussain and Kiyamatnama provide insights into the Muslim understanding of the Earth's creation,

development, and ultimate demise, as well as the eschatological judgement of righteous and sinful individuals. The endeavour aimed to educate the uninformed indigenous population without proficiency in Arabic or Persian, with the objective of cultivating their spiritual well-being. Other significant works within this lineage include the Neeti-Shahstravasta by Muzammil (1430 AD), the Neseehatnama by Afzal Ali, and the Shariatnama by Nasrullah Khan (1560–1625 AD). However, Shaikh Muttalib delineates the principles and guidelines pertaining to 'Namaz', 'Roza', 'Hajj', 'Zakaat', and other fundamental aspects of Islam in his work titled Kifayat-ul-Musalleen.

#### ***Mystic tradition:***

Within the realm of mystic literary tradition, Sufis may be classified into two distinct categories: the first category encompasses those who engage in intellectual expositions, delving into the theory and practises of mysticism. The second category comprises those who primarily express

their mystical experiences via songs, often referred to as 'padavalis'. The songs titled 'Baool' and 'Murshidi' are also well known and appreciated within the music industry. This text elucidates the symbolic representation of many phases that a disciple must traverse in order to attain the ultimate state of enlightenment and complete self-negation. The majority of 'murshidi' songs are mostly located in the region of Bengal. Additionally, there are notable theme expressions included in the Mathnavi of Maulana Jalal Uddin Rumi and the Mantiq-ut-Taier of Shaikh Fariduddin Attar. The texts were originally intended as instructional or descriptive materials pertaining to mystical procedures. According to Sayyid Sultan's Janan Pradeep, the acquisition of spiritual or interior knowledge is contingent upon the regular guidance and teachings provided by a peer. In the first section of the book, the author not only provides information on the concept of 'Shariat', but also delves into an in-depth analysis of many philosophical views pertaining to 'wahdatul wuzud', which refers to the oneness of being. He has also engaged in discussions over the doctrines of Ibn-ul-Arabi and Mujaddid-i-Alf-e-Sani. Similar to previous customs, it has concurrently evolved into a prevalent characteristic.

**Conclusion:**

The Bengali language saw significant development and attained a literary reputation during the period of Muslim rule. This era fostered a conducive environment for local poets and musicians to produce their literary works in Bengali, drawing inspiration from both Perso-Arabic and indigenous sources. The Muslim Sultans extended patronage to poets, intellectuals, and authors from both the Muslim and Hindu communities, facilitating the prolific production of a diverse range of poetry in many genres. The aforementioned tendency persisted till the fall of Nawwab Siraj uddaula, the ruler of Bengali at the Battle of Palasy in the year 1757 AD.

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