

REVIEW OF LITERATURE ON RAJPUT AND MUGHALS

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Abstract: The purpose of this paper is to illustrate review of literature between Mughals and Rajput Policies, r. During his rule, Mughal Emperor Akbar introduced several policies, which also included 'The Rajput Policy.' Researcher notes that he entered into a romantic partnership with them in order "to soothe the minds of the zamindars." Over time, Akbar extended and improved this strategy. In his pursuit of policies against the Hindus, the Rajputs were the main challenge. Aurangzeb sought to destroy the Rajputs' control and annex their kingdoms. In the history of the Mughal period, the shared ties of the Mughals and the Rajputs have been of great significance.

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Introduction: The Rajputs are inhabitants of India's northern areas. They are a warrior clan, but they formed an alliance with the Mughals for some reason, serving them with obedience and devotion. In reality, the Rajputs were the military arm of the Hindus. Zahir-ud-din Muhammad Babar (1483-1530A.D.) was also the 16th-century king of the Indian subcontinent and founder of the Mughal Empire, Babar (literally means Babar is the Lion'). In the first battle of Panipat in 1526, he defeated Ibrahim Lodi, the Sultan of Delhi, and Babar won the battle. The first battle of Panipat marked the demise of the sultanate of Delhi and the emergence of India's Mughal dynasty. A military genius and a skillful warrior are identified as the Mughal Emperor Babar. Babur had to face the Rajputs, but these wars were waged for strategic reasons. Because of his early death in 1530 A.D, Babur was not able to frame any set Rajput strategy. Nasir ud-din Muhammad Humayun (1508-1556A.D.) was the second Mughal emperor after the death of his father Babur and succeeded, at the age of twenty-three, to the throne of India. Early on, Humayun lost his kingdom to the noble Pashtun, Sher Shah Suri, but he recovered it 15 years later with Persian assistance. Subsequently, Humayun was able to extend the Empire further in a very short period, leaving his uncle, Jalal ud-din Muhammad Akbar, also known as Shahanshah, Akber-e-Azam or Akbar (means 'the Great') with a major legacy. The third and greatest emperor of the Mughal empire in India was Akbar (1542-1605 AD). Under a regent, Bairam Khan, Akbar succeeded his father, Humayun, who helped the young emperor

extend and consolidate Mughal lands in India. In 1556, he defeated the newly self-declared Hindu King Hemu in the Second Battle of Panipat.

REVIEW OF LITERATURE:

In the First Battle of Panipat in 1526, Babur, a Mughal, conquered India and captured and defeated Ibrahim Lodi. He regulated the area just above Delhi. Babur found that he wanted to fight against the Rajputs after Babur's defeat of Ibrahim Lodi in the First Battle of Panipat. Between the Rajputs. A Rajput chief was there who was very influential. He was Mewar's Rana Sanga. The triumph of Babur in the First Battle of Panipat made him resolve to remain in India. This has given rise to a competition with the Rajputs. He organises an alliance with several Rajput states, such as Mewar, Amber, Marwar, Ajmer, Sikri, Chanderi, and Gwalior, after Rana Sanga understands that Babur is not going. This coalition also obtained support from the aristocracy of Afghanistan. In reality, Hasan Khan Mewali, one of the Afghan nobles, backed the alliance. Also for all these efforts, however, In 1527 C.E., Babur defeated the Rajputs in the Battle of Kanwar. This loss of the Rajputs made it easier for Babur to establish his rule over Northern India. Though the Rajputs were defeated in the Battle of Kanwar, Medin Rai, another chief of Malwa still offer opposition to Babur. Therefore, Babur marched towards Malwa and he captured Chanderi. In fact, Chanderi was one of the Rajput forts and this ended the power of the Rajputs during the reign of Babur. Thus we can say that during the reign of Babur, his defeats over the Rajputs provided him with a base to

consolidate his rule towards the people in India in the Northern area (Satish Chandra, 1993).¹

The Mughal Rajput alliance developed during the sixteenth century in response to the political needs and interests of the two most important ruling elites in the country- the Mughal and the Rajput. The relations between the two developed in the framework of a comparatively slow expansion of the empire, and limited economic growth. This, in turn, led to interval tension which was reflected in increased religious divisiveness and of the reassertion of the principle of regional independence by the Marathas impact on the evolution of Mughal Rajput relations during the period. Akbar is famous for his Rajput policy. He opened a new chapter in this direction. The Rajputs were the leaders of the Hindus in the military field and they were well-known for their bravery. No wonder Akbar, who wanted to found his Empire on the willing co-operation of the Hindus, decided to win over the Rajputs.² The ruler of Amber, Raja Bharmal was the first one to establish friendly relation with Akbar in 1562. The younger daughter of Bharmal, Harkha Bai, (also known as Jodha Bai) was married to Akbar. Akbar gave complete religious freedom to his Hindu wives and gave an honoured place to their parents and relations in the nobility.³

Rajputs became the Generals of the Mughal armies and were rewarded by way of revenue and land and as revenue and land passed through the generations, so did family loyalty to Mughal rule. Ceremonial and secular patronage also played a part in the connection between Mughal and Rajput with an elaborate array of, 'non-Islamic symbols to reward and promote solidarity in the heterogeneous cavalry which served them. This they had quite thoroughly done by the end of the sixteenth century. Men were rewarded with the personal robes of the emperor, turban jewels, swords, horses and decorated quivers, never with Koran's. Through military service, marriage and patronage, the Rajputs emerged as a caste whose loyalty was to Mughal court. Akbar, one of the so-called 'grand Mughals' married a Rajput princess making his son and eventual successor Jahangir half Rajput. In turn, Jahangir's son Shah Jahan was also a son of a Rajput mother. Jawaharlal Nehru refers to this period as 'Mughal-Rajput cooperation' and suggests that racially this 'Turk-Mongol dynasty became far more Indian than Turk or Mongol.... The Mughal nobility became progressively Indianized and the Rajputs and others were influenced by Persian culture'.⁴ It is these changes, some of which occurred towards the end of the Mughal period, but continued throughout

the Raj period, changed the way Hindus and Muslims viewed themselves and each other.⁵ The Rajput character has been described by Tod in glowing terms. The Rajput race is the noblest and proudest in India, they are of highest antiquity and purest descent, they have a military autocracy of a feudal type and brave and chivalrous, keenly sensitive to an affront and especially jealous of the honour of their women.⁶

It was useless to expatiate on dress, either male or female, the fashion varying in each province and tribe, though the texture and materials are everywhere the same: cotton in summer, and quilted chintz or broadcloth in winter. The ladies have only three articles of parure; the ghaghra, or 'petticoat', the kanchuli, or 'corset'; and the doppatta, or 'scarf', which was used to cover the upper part of the body as well as used as a veil. The other items were the lugdi, the medieval version of a sari, angarli and kamcholi types of blouses. Earlier the blouse was tied at the back with strings in order to keep the breasts in place. Later under Mughal influence blouses with front openings came in vogue. Ornaments are without number. For the men, the trousers of every shape and calibre, a tunic girded with a ceinture, and a scarf, form the wardrobe of every Rajput. The turban is the most important part of the dress, and is the unerring mark of the tribe; the form and fashion are various, and its decoration differs according to time and circumstances. The balaband, or 'silken fillet', was once valued as the mark of the sovereign's favour, and was tantamount to the courtly "orders" of Europe. The colour of the turban and tunic varies with the season; and the changes are rung upon crimson, saffron, and purple, though white is by far the most the common. Their shoes are mere slippers, and sandals are worn by the common class. Boots are yet used in hunting or war, made of chamois leather, of which material the worrier often has a doublet, being more commodious, and less oppressive, than armour. The dagger of poniard is inseparable from the girdle.⁷ The men wore a dhoti, termed the loin cloth by the British, and a loose fitting, long, shirt or angarkhah. A peculiar feature of the shirt was that it was double breasted and the two lapels were secured by pieces of coloured strings or chords. These were always on the left side in case of Rajputs. The simplicity of dress of the earlier rulers gave way under the influence of the Mughals and the nobility took to a short coat, closed at the neck, called the achkan with a central row of buttons and tight fitting pyjamas. The coats were embroidered with threads of gold and silver. The cloth used was wool, silk or

muslin. Both men and women wore shoes, or rather slippers, which were made of leather with a peculiar curved toe. The richer classes had their shoes made from tiger, panthers and antelope skins and ornamented with gold and silver.⁸ The famous head dress of the Rajputs was the turban, pagdi or safa. In fact, going about without a head dress a safa or veil-gunghat was concerned as an ill omen. The turban came in many lengths and was tied with slight variations by different clans and known by different names such as Bundi Shahi, Udai shahi.⁹ The Royals of the state had their own distinctive style of dressing. The turbans are larger and often have jewels or feathers attached to them to signify their stature. To tackle the mammoth task of tying the royal turbans, professional Pagribands were employed. Specialized departments such as Rangkhana, the Chhapakhana and the Siwankhana were deployed by the princely states to attend to the dyeing, printing and tailoring of the textiles forming part of the royal wardrobe. The Toshak khana and looked into the everyday attire of the royal family while the Kapaddwadra looked into their dresses on festive and formal occasions.¹⁰ The Rajputs, due to their close association with the Mughal courts adopted the Mughal styles of clothing and preferred richly embroidered brocades and silks from Benares. Exquisite Kashmir shawls and pashminas replaced the local Dhabla in their wardrobe.¹¹ The Hindus and Muslim generally put a virtually the same dress and only marked of difference was that whereas the Muslims tied the strings of their coats on the right side, the Hindus did it on the left.¹²

Persian dress was worn by Muslims, but during Akbar's time Rajput dress was adopted. The Mughal Turban different from the contemporary bakharama type is not having loose fringed ends sticking out on both sides. The Indian coat or angarkha, fastened at the side as in China, was different from the Persian gown that buttoned down the front and fitted loosely.² A garment seen in the paintings from the Akbar's period but rarely depicted in latter periods was called chakdar jama . it may be derived from the Rajput court's takauchiah. The chakdar jama was shaped much like the standard Mughal jama except that the skirt fell in four to six long points instead of in the circular hem of jama.⁴ The impact of Mughal culture on Rajasthan was limited and confined to the court nobility and upper section of the official class, in the religious and cultural life the rulers and the people adhered to a great extent to their traditional beliefs and customs, but their court life, formalities and manners and upper section of the official class,

but their court life, formalities and manners were influenced by the Mughals. The Mughal influence came not all at once but it penetrated slowly and gradually and was adopted after long resistance in most parts of Rajasthan but the new pattern gathered round it the traditions of the past, and was stamped with a form that was unique and interesting. Thus, when we speak of the Mughal influence in dress, we mean not alone of what the Mughals gave to Rajasthan but also what had evolved out of the contact of the two important and prominent races, the Mughals and the Rajputs. But when many of the rulers of Rajasthan entered into alliances with the Mughals emperors and began attending the Mughal court and exchanging presents, they gradually adopted the Mughal dress.⁵

The portraits of Vijay Singh of Jodhpur and Sawai Jai Singh of Jaipur in full dress with trousers, Patka, chakdar jama and crested turban with flat folds depicts the dress worn by rulers of Rajasthan in the later parts of our period. The female dress, as sari, bodice and petticoat remained the basic dress after the traditional fashion in Rajasthan. But after Mughal contact it underwent some changes. There were now long bodice, short sari and petticoat at several folds. This kind of evolution in dress and ornaments of male and female was a result of frequent mixing of the two people of royal status.¹⁶ The picturesque and graphic description by the poet Bihari was given a visible form in Mewar paintings especially by means of decorations such as the use of Bindia, Anrag, Tika and Tilak between the eye- brows, Mehendi on toes and fingers. The style of wearing pagri and jama in Chavand Ragmala set led some scholars to trace the Mughal influence on Rajputs.⁷ However it is to be taken into consideration that this style of wearing is typically Indian in origin which was even adopted by the emperor Akbar himself. The costumes had lost its wider appreciation since the time of Humayun. The prevalence of this type of dress in Mewar does not bear Mughal influence but shows the developed form of the dresses. The stringed coat came into prominence with the influence of Rajput and Mughal styles. A long skirt like coat with strings was a dress worn by middle class people and also farmers. In the paintings belonging to the 16th century the use of turban, scarf, tunic, patka, kamarband and dhoti is found to be the main dress of the people in Mewar area. The dresses of the upper castes were more fine and costly while those of the lower castes were made of cheap and rather rough.⁸ After sixteenth century we see a change in the dress pattern mainly due to fact that Maharana Karan Singh exchanged his turban

with that of Shahjahan which was a form of establishing brotherhood. Thus, the Mughal turban entered the domain of art after this event. This style of turban was in use during the reign of Maharana Jagat Singh-I, Raj Singh and Jai Singh. Maharana Amar Singh II had evolved a new design of Pagari and was known as Amarshahi-pag which was a little shorter than the Mughal turban and remained in use upto the reign of Maharana Raj Singh II.⁹

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