

## **Modernity in Pakistan: Fantastic Roots and Where to Find Them**

*Muhammad Zeeshan Akhtar\**

On 24<sup>th</sup> March 2021 at the 11<sup>th</sup> Annual Translation Conference virtually held by Translation and Interpreting Institute of Hamad Bin Khalifa University of Qatar, Mazen Alfarhan shared a short video, just after the speech of the French president before the Congress in which he used English language with a certain and clear French accent that made it difficult for Arabic and other interpreters to translate, in which a non-Japanese speaker narrated a culture-specific joke to some Japanese audience. The joke was impossible for the Japanese translator to translate; yet he used a powerful technique which was helpful in bringing the reaction associated to the joke. Despite rummaging in the word bank of Japanese language, the interpreter became opportunistic and told his listeners, "The speaker has shared the joke. It is untranslatable. Please laugh."

As all the audience laughed at once, the non-Japanese speaker thought that the translator did the perfect translation of the joke in Japanese.<sup>1</sup> This is a good example to understand what may happen when the audience trusts somebody for their reference, guidance and understanding. This is the case of Urdu literature whose authors and poets reflected their affinities or repulsion to core and peripheral modernisms, area-bounded ardour megalomania, Muslim inhabitants and Islam.

Islam is the revival of the Abrahamic religion, as "Abraham was neither a Jew nor a Christian, but he was a Monotheist, a Muslim. And he was not of the Polytheists"<sup>2</sup>. Rothman and Coyle tried to establish the 2018 model of an Islamic soul<sup>3</sup> in their research because the majority of research efforts have focused on cultural or religious adaptations of Western models<sup>4</sup>. The research aimed to explore four categories; namely the Nature

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\* Research Scholar, Karachi

of the soul, Structure of the soul, Stages of the soul, and the Development of the soul. In the first category (i.e. Nature of the soul), the *fiṭrah* is defined by all 18 participants, who are key informants with relevant academic or religious expertise, as the human nature or natural disposition which has its direct link to Allah (God). The dynamic nature of *fiṭrah* enables it to move to and fro around its knowledge and witnessing Allah. Most psychological problems arise due to misalignment of soul with that *fiṭrah*. In the second category (i.e. Structure of the soul), *ruh* is found the part of soul which resides within the *fiṭrah*, whereas three other parts; namely *nafs*, *qalb* and *'aql*, take part in the Stages and Development of soul, the third and fourth categories. *Nafs* has a tendency to accept influence of *shayṭān* (the devil). *Qalb* has the ability to drag *nafs* away from *shayṭān*, whereas *'aql* is itself the intellectual and cognitive part of *qalb*. Participants saw the *ruh* as being unique to an Islamic psychological conception of the soul in that it functions as a direct access point to God, where the human being can potentially receive divine knowledge, guidance, and healing<sup>5</sup>. At this point, the authors (Rothman and Coyle) describe various inclinations of soul under the head, Stages of the soul which is the third category of their research. Most participants agreed on the three stages of the soul; namely *nafs al-ammārah* (soul that inclines to evil), *nafs al-lawwāmah* (self-reproaching soul), and *nafs al-muṭmainnah* (soul at rest)<sup>6</sup>. In the first stage which is also called *ghaflah*, a human being forgets Allah. If *nafs al-ammārah* is pulling downward, then *nafs al-lawwāma* is the equilibrium state between *nafs al-ammārah* and *nafs al-muṭmainnah*, the latter is a way to reach at the core of *ruh* and achieve the trait of self-awareness. It is quite interesting that the authors agreed that lack of discipline may make soul to fall back from the third stage, *nafs al-muṭmainnah*, to the lowest stage, *nafs al-ammārah*. This falling-back hypothesis is justified when Quran endorses the story of Baalam as, "And relate to them the story of him to whom We delivered Our signs, but he detached himself from them, so Satan went after him, and he became one of the perverts. Had We willed, We could have elevated him through them; but he clung to the ground, and followed his desires. His metaphor is that of a dog: if you chase it, it pants; and if you leave it alone, it pants. Such is the metaphor of the people who deny Our signs. So tell the tale, so that they may ponder"<sup>7</sup>. Jeelani BA also wrote a short story in Urdu on Baalam's character; yet Abul A'ala Modudi claimed: *lykin haqīqat ye hey ke vō khāsh shakhsh to purdah meñ hey jō is tamshīl meñ peysh-e nazar thā*<sup>8</sup>. In addition to this, although Allah did not mention the name Baalam in

above verses yet this point justifies the *ruh*, as mentioned earlier that it resides within *fiṭrah*, has a direct link to God<sup>9</sup> (Allah), a hypothesis on which most of the participants of the above research agreed. It is quite interesting that the third stage, *naḥs al-muṭmainnah*, does not enter a human being into heaven but it is the initial stage of the soul from where it starts its journey towards self awareness, heaven and Allah, mentioned in the Quran as: "But as for you, O *naḥs al muṭmainnah* (tranquil soul), Return to your Lord, pleased and accepted. Enter among My servants. Enter My Paradise"<sup>10</sup>.

In the above 2018 model of Islamic soul, the Development of the soul, which is the fourth category, has been studied under the findings by Al Ghazali. The soul at the stage of *naḥs al-muṭmainnah* (the highest stage) is although purified but requires continuous *tazkiyah an-naḥs* (Purification of the Soul) to retain its position which is mentioned by the authors as the metaphor, "polishing the mirror"<sup>11</sup>. It is a kind of doing things in addition to minimum requirement, such as extra worship<sup>12</sup>, and this is the milestone that the authors achieved in this research. According to the participants of this research, most of the people will achieve in life a closer position to the stage of *naḥs al-muṭmainnah*, and it is justified by Quran as: "but a few of My servants are appreciative"<sup>13</sup>. On the other hand, *naḥs al-ammārah* lies under the sea of sins (*muhlikāt*) and it requires *jihād an-naḥs* (Struggle of the soul) to attain an intermediate trait of *tahzīb al-akhlāq* (Refinement of Character) at which *naḥs al-lawwāmah* is present; the latter requires, as mentioned by the authors, *tazkiyah an-naḥs* (Purification of the soul) to reach at the ideal stage the soul, i.e. *naḥs al-muṭmainnah*. It is important to note that 'extra worship' is required only by *naḥs al-muṭmainnah*, and not by *naḥs al-ammārah* or *naḥs al-lawwāmah*. As endorsed earlier by Quran, souls at *naḥs al-muṭmainnah* or the appreciative servants of Allah are a few, it can be assumed that although it is difficult to achieve *naḥs al-muṭmainnah*, yet souls may fall from this stage may attain the deepest point of the lowest stage of *naḥs al-ammārah*, without falling one stage below at *naḥs al-lawwāmah*. The wrong kind of 'extra worship' is responsible for this fall, and it can also be assumed that souls at *naḥs al-muṭmainnah* may bring rituals like stone worship due to their wrong way of extra worship, as justified earlier in the case of Baalam described in Qur'an. The Quran also mentions the relation between angels and human beings as "...the angels celebrate the praises of their Lord, and pray for

forgiveness for beings on earth. Behold! Verily Allah is He, the oft-forgiving, the most merciful."<sup>14</sup>

The 2018 model of Islamic soul is seemed contrary to the ideology in the following couplet by Sir Muhammad Iqbal endorsed by Quran too, and of course this links to the distinguished roots of Pakistani modernism:

*wo sukūt-e shām-e šehrā meñ ghurōb-e āftāb;  
jis sy roshan tar hoī chashm jahañ bīn-e khalīl.*<sup>15</sup>

[Nor the going down off sun in stillnesses of desert ways;  
Twilight splendour such as brightened Abraham's world-beholding gaze.]<sup>16</sup>

The above couplet links to the incidence when Allah "showed Abraham the empire of the heavens and the earth, that he might be one of those with certainty. When the night fell over him, he saw a planet. He said, 'This is my lord'. But when it set, he said, 'I do not love those that set'. Then, when he saw the moon rising, he said, 'This is my lord'. But when it set, he said, 'If my Lord does not guide me, I will be one of the erring people'. Then, when he saw the sun rising, he said, 'This is my lord, this is bigger'. But when it set, he said, 'O my people, I am innocent of your idolatry. I have directed my attention towards Him Who created the heavens and the earth - a monotheist - and I am not of the idolaters"<sup>17</sup>. Therefore, Iqbal drew his nation's attention towards the empire of the heavens and the earth; endorsed it as the easiest way to reach at *nafs al-muṭmainnah* bypassing all the preceding stages, and of course the diplomatic benefits availed in the name of these stages, of the model of Islamic soul. The term "erring people" in the above verses of Qur'an is described as *qaum-iḍ ḍālīn* which reveals that the Prophet Abraham's full knowledge of the past nations who evoked Allah's anger, yet the Prophet Abraham was in search of the real God, i.e. Allah. This Abrahamic mechanism of finding the true path, despite his firm knowledge of the path left by the past, is found in Iqbal's poetry under the umbrella of religion, Islam, which is contrary to the perception of a true religious entity of Islam in the British India by some Indian Urdu critics who used Aziz Ahmad's writings, or later by some of those who became Progressive Urdu Writers in the British occupied India.

Iqbal tried his best to preserve the roots of Pakistani modernism yet ripples were formed later in the British India's Urdu literary scenes. Aziz Ahmed although presented the concepts of Islamic culture in British India and of a Universal Islamic culture, yet his prose included such religious entities

that declined from *nafs al-muṭmainnah* to *nafs al-ammārah* for getting monetary benefits and sexual objectives against guiding people, flying them from *nafs al-ammārah* to *nafs al-muṭmainnah*. In *Kullīyat-e Aziz Ahmad* (English: Complete Literary Work of Aziz Ahmad) published in 2005 in New Delhi (India) compiled by Prof. Sulaiman Athar Jaweed, the latter mixed his voice with Aziz Ahmad and notarized the latter's viewpoint about Muslim leaders, as: *isī ky sāth jahāñ tak mazhabī peyshvāñ ky kidār kā t'aloq hy, Aziz Ahmad kā qalam wahāñ bhī do fōk aur isī tarah ravāñ davāñ hy. Mazhabī rāhnomāñ kī zindagī, on kī zāhir dārī, por taśann'o zindagī aur taśavvor-e sheikh kō wo khōb samajhty heñ. Taśavvor-e sheikh meñ onhoñ ny aesy logon kā kachchā chaṭṭhā pysh kar diyā hy...har chand ky aur afsānoñ meñ bhī thōry buhot lykin is afsāny "Taśavvor-e Sheikh" meñ Aziz Ahmad ky vasī'e mazhabī m'alōmāt kā izhār hotā hy*<sup>18</sup>. (English: Aziz Ahmed presents his unruffled flat denial against the depravity of Muslim leaders. He knows very well about Muslim leaders' days and nights, and hypocrisy, pomposity and hyperbolic spirituality of theirs. He disclosed the evil secrets such mentoring saints in "Taśavvor-e Sheikh" [English: Imaging the mentor Saint] ... yet this short story, in competitiveness to his other short stories, is the best reflection of his profound religious knowledge)<sup>19</sup>.

Jaweed's statements and mix of his voice with Aziz Ahmad made unendurable for likewise critics any unbiased element in favour of notable Muslim reformers of the subcontinent as well as of South Asian saints; he exhibited no flexibility even as a Urdu representative of S.V University in Andhra Pradesh (India) and accepted the above 'best' short story, an fabricated incidence yet, of Hazrat Syed Bismillah Shah (the main character) who was a Baalam-like saint from the middle class family of Uttar Pradesh in British India and who, after his wife's death, fell down at *nafs al-ammārah* when he succeeded in marrying Sakina after getting her divorced from her husband, Mian Wajid; Shah deceived the latter making false promise of reaching him at *nafs al-muṭmainnah* and made him title of the spiritual leader (*sajjādah nashīn*), i.e. his successor; Jaweed albeit ranked this story as a guide to justify the presence of evil traits in contemporary Muslim leadership and spiritual saints. In addition to this, Jaweed confirmed Shah's ill character despite the presence of incidence of the Prophet David (Arabic: *Dāūd*) who retained himself at *nafs al-muṭmainnah* by asking Allah's forgiveness after his attempt to marry someone's wife; the Quran describes the story in such words: "Has the

story of the two disputants reached you? When they scaled the sanctuary? When they entered upon David, and he was startled by them. They said, 'Do not fear. Two disputants; one of us has wronged the other; so judge between us fairly, and do not be biased, and guide us to the straight way. This brother of mine has ninety nine ewes, and I have one ewe, and he said, "Entrust it to me", and he pressured me with words'. He said, 'He has done you wrong by asking your ewe in addition to his ewes. Many partners take advantage of one another, except those who believe and do good deeds, but these are so few'. David realized that We were testing him, so he sought forgiveness from his Lord, and fell down to his knees, and repented. So We forgave him that. And for him is nearness to Us, and a good place of return"<sup>20</sup>. These verses confirm that a holy man, after the accomplishment of his worldly desire, has the opportunity to realize the situation and to repent in order to save his rank at *naḥs al-muṭmainnah* – a case which is contrary to Baalam and Aziz's Shah, because Qur'an does not regard the Prophet David's wish to marry his friend's wife a trick but mere a taking of advantage; yet the point was not taken into consideration before declaring the verdict for Muslim leadership and Muslim saints.

The Islamic belief system in the roots of Pakistani modernism is although different to what perceived above. Sir Muhammad Iqbal did not merit a religio-political pull or agley to the real Islam. Beyond environmental tensions not only in a middle class family of Uttar Pradesh but in the whole Muslim culture in British India, Iqbal honoured sole Islam when he said: *nikal kar khānqāhoñ sy adā kar rasm-e shabbīr*<sup>21</sup> (English: You must depart the monasteries and sacrifice like the martyr Hussain bin Ali for a great cause)<sup>22</sup>, and when he said: *bychtā hy hāshmī nāmōs-e dīn-e muṣtafā*<sup>23</sup> (English: The lord of Mecca barter the honour of Mecca's faith)<sup>24</sup>, and dragged those Meccan lords towards unity under the fabric of Islam as: *phir siyāsat chor kar dākhil hiṣār-e dīñ meñ ho; molk-o daulat hy faqat hiḥz-e haram ka ik šamar*<sup>25-26</sup> (Reassure your position in Islam by withdrawing politics; the state and the wealth is mere a reward of the protection of the sacred enclosure of Makkah and Medina). But the dilemma turns to literary hoax central to Iqbal, not specifically to poetics, when Mian Wajid took a mickey of Sir Muhammad Iqbal in Aziz's short story and Jaweed described Aziz's viewpoint about Iqbal as: *is ky bar'aks onheñ Iqbāl sy ye shikvā thā ky Iqbāl k pās m'āshī nizām kī ṭāqat nahiñ*<sup>27</sup> (despite that he, Aziz Ahmad, pondered and claimed the lack of any economical reforms in Iqbal's philosophy); notwithstanding this point of

Sir Muhammad Iqbal's lack of economic reform is non-existent in the aforementioned short story; the story presented Iqbal as a Punjabi poet who was unintelligible to a middle class technophilic Indian Muslim of Uttar Pradesh (in present India), when Aziz wrote these dialogues of Mian Wajid: *bīs baras guzar gaey. Is darmeyān meñ os ny panjāb ky aik shāer Iqbāl kā bhī zikr sunā aur os kā kalām bhī jastā jastā parhā. Lykin is sh'er ky m'anī os kī samajh meñ nahī āey\_ kat marā nādāñ khayālī devtāoñ ky liye; sokr kī lazzat meñ tū lutwā gayā naqd-e hayāt. Aysy sh'er parh ky wo kehtā, "Māñ! In panjābī dhaggoñ kō kabhī shā'erī nahī āey gī"*<sup>28</sup>. (Twenty years passed away [when Mian Wajid left the house of Hazrat Syed Bismillah Shah]. In the meantime, he had heard of Iqbal, a poet of Punjab, and selectively read his poetry, yet he was unable to understand the couplet: *'For these false gods, witless victim, you have rushed upon your doom; And been robbed of life's bright treasure for the taste of its mad fume'*<sup>29</sup>. Reading such couplets, he said, "O Mother! Such Punjabi rustics [a local ridicule] will never acquire the poetics"<sup>30</sup>. This dialogue, along with the criticism of Jaweed, revealed the target of Urduized arrows towards the message of the jugular vein of the ideology of Pakistan – Sir Muhammad Iqbal, and not specifically towards Islam.

As every contact leaves a trace, this viewpoint of 'criticizing Muslims and Pakistan, but not Islam' within the borders of today's India and old Hindustan in Urdu is still supported today by the Indian BJP's use of Urdu words sound like insult, as discussed by Rizwan Ahmed in his article, *BJP's Use of 'begum' and 'shahzada' to attack its opponent conceals a larger attack on Muslims*<sup>31</sup>. Words play an important role in finding the profane themes in someone's speech, and such fumes may become historical posies or drivel fissures when pervade in core and peripherally after expressing self emotions and thoughts, as Rizwan descried the terms: *begum* and *shahzadah* as reproached codes used in the recent BJP's India. The former word, *begum*, was used for Mogul ladies by Khawaja Hasan Nizami in his masterpiece, *Bygamāt Ky Āñsō: Dehlī Ky Afsāny (Mogul Ladies' Tears to Well Up: Short Stories of Delhi)*; by Syed Imtiaz Ali Taj in his Urdu humorous drama, *Bygam Kī Billī (The House Mistress's Cat)*; yet that word has limited, better to say 'restricted', its usage as a title in Pakistan for the Prime Minister's wife (never for the President's or other's in office like Chief Minister's, Governor's, COAS's, etc), for example, the word *begum* is used for Begum Kulsoom Nawaz, the deceased wife of the longest-serving Punjabi Prime Minister of Pakistan: Mian Muhammad Nawaz Sharif; for

Begum Sehba Musharraf, the wife of the 10<sup>th</sup> President of Pakistan and a four-star retired General Pervez Musharraf; and for Begum Nusrat Bhutto, the second wife of Zulfikar Ali Bhutto who was the 9<sup>th</sup> Prime Minister of Pakistan, executed in 1979; yet the term *begum* has never been used for Benazir Bhutto, the first woman from Sindh (Pakistan) headed twice the democratic Pakistan as the Prime Minister (1988-1990, and 1993-1996); yet she is pronounced as *Shahīd Mohtarma* (The martyred revered lady; *Mohtarma*= the revered lady) or *Shahīd Bibī* (The martyred pious lady; *Bibī*= pious lady) after her assassination in 2007. The word *begum* is not used notwithstanding for the current Prime Minister of Pakistan's wife, Bushra Bibi, as she has the word *bibī* as her surname by birth. Contrary to preserving the womanish terms of *bibī* (as popular in Pakistan as *mohtarma*) and *begum* (not as nourished in Pakistan as *mohtarma* and *bibī*), the word *shahzada/shahzāda* (the prince) has never used in Pakistan as a title due to democratic nature of the ruling system of Pakistan, yet Pakistani children in the Sindh province are still born with the name *shahzādo*, the Sindhi alternate for *shahzada/shahzāda*; and *shahzadi/shahzādī* (the princess); the latter was the real name of a famous actress of Sindhi radio, television, and Lollywood, died in 2003 with meager means of her subsistence, like a princess in Nizami's *Bygamāt Ky Āñsō*.

The understanding of the modernity specific to the land of Pakistan needs to understand the dilemma behind the geographical use of same words in different belief systems or rituals in the same era. The affinity of a word centered to a religion, like Islam, or its political affinity to a land, like Pakistan, cannot be challenged as we can see the terms, like *Allāh* (as the Highest God), holy months, *Ĥajj*, *Ĥawāf*, *Bayt Allāh* (The House of Allah), *Talbiyya* etc; belong to the land of Arabia, as well as words like *ĥamd* (poetry in praise of Allah), *khashya* (fear of Allah), *hudā* (the right path), and *taqva* (piety) point to association with Allah; and the names like '*Abd Allāh* and *Abd Al-Qadīr* were found in the era we call *Jāhiliya* when gods and goddesses were legitimate with Allah, as endorsed in the *Jāhili* poetry by heathens and pagans of the pre-Islamic Arabia, like: On contrary, such terms are not found in the religious poetry or books of the Hindu religion, and thus using such terms, central to Islam, by the BJP must be considered primarily in the social and political domains of India, and not as a humorous or satirical stunt to Islamic belief system; yet the political leadership of the BJP is well aware of the entire Muslim rage and the associated 'consequences and repercussions' if it dares target the sensitive

terms central to Islam. Even the BJP has learned that the Tate Gallery took down the depiction of Qur'an, Bible and Talmud after London bombings despite Tate, in Sep 2005, had been accused as 'cowardice' by Britain's leading conceptual artists<sup>32</sup>; therefore the vilified repertoire by the BJP has its politico-social interests rather than religious benefits, as mentioned by Rizwan that the literary vilifications by the BJP specifically contained the words like *shahzada* or *begum*, and not used the Hindi alternate of the former as *rāj Kumār* (or *rāj Kumārī* for the latter) ensuring achieve the politico-social divisive goal innocuous to Muslims' religious sensitivities. Apart from criticizing Rahul Gandhi or Mamta Banerji, Rizwan's article draws the Urdu cultural-linguistic vilified repertoire of the BJP in 2021 India, yet the BJP needs reposition as such ill-disposed repertoire towards Muslims may lead to an internal mantrap if it further wants rile the religious feeling of Muslims beyond the Indian lines; a more mature eschewal from vilifying the venerable Islamic terms by contemporary Indian writers can be seen in the English translation of *Angāry*<sup>33</sup> – a sordid literary attempt by modernizers sottish in vilifying Indian Muslims as well as sacred terms related to Islam like Allah, Quran, etc; yet its 2014 English translation<sup>34</sup> by one Hindu and one Muslim Indians, Vibha S. Chauhan and Khalid Alavi, made the literal translation scarce when dealing sacred Islamic terms of 'Allah' and 'Quran' in the insulting statements of the original Urdu writing, despite the fact that the translators used the word 'Quran' four times when used honorably. For example, the translators used the term 'government' in lieu of 'Allah' in the short story *Insomnia* (Original Urdu story: *Neend nahīñ ātī* in *Angāry*) by Sajjad Zahir, and the word the term 'holy book' in lieu of 'Quran' in the short story *Heaven Assured!* (Original Urdu story: *Jannat kī Bashārat* in *Angāry*) by the same writer; yet the translators intercepted the English text when humorous, ruffled, cunning, rugged even simple statements related to Islam's final prophet were present in any of the original Urdu articles. It is a matter of both sense and censor because the objective of the writer in not to humiliate Iqbal's philosophy or Pakistan.

Therefore, it can be claimed that the roots of modernism that later stem to Pakistani modernism were free from foreign elements despite the use of same terms and words in literature, yet those roots were deracinated before the creation of Pakistan by targeting Sir Muhammad Iqbal and his revolutionary poetry from 1918 to 1938. Jameel Jalibi's Urdu translation of Aziz Ahmad's masterpiece, *Islamic Modernism in India and Pakistan*

(1967), was published in Pakistan with the title: *Barr-e Śaghīr Meñ Islāmī Jadīdiyat* (1997), whereas in India with the title: *Hind-0 Pāk Meñ Islāmī Jadīdiyat* (2001); despite another fact that Moinuddin Aqeel, a renowned Pakistani scholar of Urdu, insists use of the word "*Barr-e Azīm*"<sup>35</sup> (Great Continent, like Great Britain) in Urdu in lieu of "*Barr-e Śaghīr*" (Sub-continent); this controversy of name is similar to the old dilemma of Arabian Gulf and Persian Gulf for a single body of water; the myth of the presence of multi-faceted modernist postures, orthodox, traditionalists and fundamentalist in contemporary Pakistan may be exploded when one considers Iqbal's two core viewpoints: (i) *Ka'aba: Tamām Duniyā Ky Musalmānoñ Kā Markaz-e Maḥsōs* (The Holy Ka'bah in Mecca is the centre for all Muslims in the world); and (ii) *Pakistan: Barr-e Śaghīr Ky Musalmānoñ Kā Siyāsī Markaz-e Maḥsōs* (Pakistan as the political centre for all Muslims of the subcontinent)<sup>36</sup>.

The roots of Pakistani modernism got strengthened on the revival of the character of *Khizar* (See Quran 18: 60-82 for the interpretations, by the mentor Khizar, of what Prophet Moses was unable to endure) in Urdu by Iqbal; it was not only his compliance to Mir Taqi Mir who is known as *Shahenshāh-e Sukhan* (The King of Poetry) of Urdu due to his poetic works in all domains of Urdu poetry including Urdu *Ghazal*, Urdu *Maṣnavī* and Urdu *Qaṣīdah*; but also the emergence of Pakistani literary cynosure which would be Islamic, yet not geographically Arabian and contrary to neighbouring Indian idolism, kindled apart from the core and peripheral modernisms from France to Russia and Portugal to Turkey. As Mir said in his *Dīvān-e Doem* (Second Collection of Poetry):

*ab kahīñ jangaloñ meñ milty heñ  
 hażrat khizar mar gaey shaed  
 bey kalī bhī qafas meñ hey dushvār  
 kām sy bāl 0 par geay shaed  
 shōr bāzār say nahiñ othtā  
 rāt ko mīr ghar gaey shaed*

[Dazzling yet retired to jungle as yogi;

The mentor *Khizar* has dispirited from colonies – my enthymeme.

To enkindle the self is too arduous in the cage of life;

The full-fledged has transformed into a fledgling entity – my enthymeme.

No surging tumult seems emerging from the market;

Mir had his specialty at home last night – my enthymeme.]<sup>37</sup>

Although Shams ur Rahman Faruqi considered the above six verses of Mir as his representative couplets for the simple use of Urdu language (*mīr kī "sādah zubān" wālay numāindah sheyr*)<sup>38</sup>, and despite the last two of six verses also outburst area-bounded ardour poetic narcissism in their verbal sense by the King of Urdu poetry in British India, plus all the six verses endorse Mir's belief that man is not allowed in the affairs of the universe but mere to pass his days in grief (*yāñ ky sapyd o siyāñ meñ ham kō dakhāl jo hy sō itnā hy; rāt ko rō rō śubāñ kiya yā dīn ko joñ toñ shām kiya*), all the six verses are the treasure full of non-foreign elements of modernity.

The word "*mar gae*" (deceased) in the second verse is, in its verbal sense, compatible to "*intaqāl kar gae*"; the former confirms the death of a person whereas the latter also endorses the transfer or relocation of a person in Urdu. The first verse of the above three couplets thus confirms the existence of the mentor Khizar for Muslims and not his death. The third verse has terms "*bāl*" (feathering) and "*par*" (wing) that reveals the existence of, although disabled, traits of, of course in continuation to the first two verses, a British Indian Muslim who has been entered in the colonial era or the cage of future democracy. The fifth and six verses describe the ability of the poet, Mir, to create surging tides yet the place: "*bāzār*" (market), the time: "*rāt ko*", the first event: "*shōr nahiñ othā*" (no noise of building), and the turning event: "*rāt ko mīr ghar gae*" describe three realities; firstly the beginning of the dark or colonial era (compatible to *rāt ko*), secondly the death of precursor mentors (compatible to *shōr bāzār say nahiñ othā*), and the process of the creation of future non-royal Muslim leadership (compatible to *rāt ko mīr ghar gae*) because if Mir considered him a man who could create surging tides in the market (*bāzār*), he gave a clue of the birth of surging tides not from the genes of the custodians of the weak and divided East. Therefore, all the above six verses, with reference to their theme, are linked to the *Khizar-e Rāh* composed by Sir Muhammad Iqbal in which Iqbal communicated the yogi of Mir, i.e. the mentor Khizar. It also reveals that Mir speculated for the eternal tumult injected in the British Indian Muslim society by Sir Syed Ahmed Khan and, later, Iqbal – the surging tides not from the dead market or by the chromosomes of disabled Indian Excellencies. In addition to this, it seems that the above six verses of Mir had no diffusion from European lands; the theme has changed the simplicity of words, as warranted by

Shams ur Rahman Faruqi with respect to simplicity of Mir's diction, restoring its geographical genuineness a leap to eternity. This is exactly the case when, about a century after Mir (d. 20 September 1810), the French "nation had suffered a humiliating defeat in the Franco-Prussian War of 1870, and had been forced to surrender its eastern provinces of Alsace and Lorraine to a newly unified Germany. For the rest of the century, the French would attempt to understand the reasons for this debacle. Politicians, sociologists, psychologists, and medical doctors, as well as artists and writers, probed the wounded nation for the causes of its weakness, which many diagnosed as a form of 'degeneration' with both social and biological symptoms. Some would lament this state of affairs and seek to reverse the decline by exposing the nation's ills, while others would exult in the decay, turning it into the basis of a rarefied form of aesthetic pleasure. Both tendencies helped to fuel modernist literature and art"<sup>39</sup> led to fin-de-siècle period (1880–1900) in France. If the attempt of understanding the reasons for the above French debacle did not involve any foreign elements or agency, Mir's poetry can be studied to find the genuine roots that later fused elements for Pakistani modernity.

Ripples were sent via Urdu literary scenes to the roots of Pakistani modernism before its independence in 1947; yet such act were present in core and peripheral modernisms. Modernism in France, although free from any school or movement, 'few French writers labeled themselves modernists'<sup>40</sup>. The "realism" of the writers of *Angāry* in relation to Islam followed close proximity to Gustave Flaubert's *Madam Bovary* (1857) to ignite Urdu speaking Muslims in the same way as the public prosecutors attacked the novel for obscenity; the novel presented the chemist's (a personage) religious renegade when he said: *J'adore Dieu, au contraire! Je crois en l'Être suprême, à un Créateur, quel qu'il soit, peu m'importe, qui nous a placés ici-bas pour y remplir nos devoirs de citoyen et de père de famille; mais je n'ai pas besoin d'aller, dans une église, baiser des plats d'argent, et engraisser de ma poche un tas de farceurs qui se nourrissent mieux que nous!... prêtres ont toujours croupi dans une ignorance turpide, où ils s'efforcent d'engloutir avec eux les populations*<sup>41</sup> (English: I adore God, on the contrary. I believe in the Supreme Being, in a Creator, whatever he may be. I care little who has placed us here below to fulfil our duties as citizens and fathers of families; but I don't need to go to church to kiss silver plates, and fatten, out of my pocket, a lot of good-for-nothing who live better than we do. ... priests have always wallowed

in ignorance, in which they would be glad to engulf the people with them<sup>42</sup>); and the voice of Flaubert's druggist redacted by Aziz Ahmad's Shah in *Tašavvor-e Sheikh*, when the former said to Emma Bovary: *rien de spécial à noter, si ce n'est beaucoup d'humeurs froides, et qui tiennent sans doute aux déplorables conditions hygiéniques de nos logements de paysan. Ah! vous trouverez bien des préjugés à combattre, monsieur Bovary; bien des entêtements de la routine, où se heurteront quotidiennement tous les efforts de votre science; car on a recours encore aux neuvaines, aux reliques, au curé, plutôt que de venir naturellement chez le médecin ou chez le pharmacien*<sup>43</sup> (English: but on the whole, little of a serious nature, nothing special to note, unless it be a great deal of scrofula, due, no doubt, to the deplorable hygienic conditions of our peasant dwelling. Ah, you will find many prejudices to combat, Monsieur Bovary, much obstinacy in routine, with which all the efforts of your science will daily come into collision; for the people still have recourse to *novenas*, to relics, to the priest, rather than to go straight to the doctor or the chemist<sup>44</sup>). Such foreign marketable views, proved them geographical in nature throughout the world, were mere ripples to pre-Pakistan Urdu literature which never created a philosophy for the whole nation that would be able to challenge Sir Muhammad Iqbal's one and that would be duly acceptable to those 'powerful entities' that had centralized themselves to Pakistan and that pressurized, according to the narrative by Aziz Ahmed, Muhammad Ali Jinnah for reviewing his accepting of the suggestion for a united India by the Cabinet Mission 1946; as: *Muhammad 'Alī Jināh ny ghāliban apnī siyāsī zindāgī meñ pehlī martaba muslim hindustān kī raey 'āma ky khilāf cabinet mishan kī tajāvīz ko taslīm kar liya lykin b'ad meñ kuchh to is binā par on kō mostarad kar diyā ka kaungres on kō mānany meñ līt-o l'al kar rahī thī aur ayk hād tak is waja sy ka muslim pres aur musalmānōñ ky har ṭabqa ky logon kī rāey 'āmma kā on par dabāō par rahā thā. Muslim hind kī qayādat meñ jināh kī kāmyābī kā rāz bazāhir jō nazar ātā haey, haqīqat meñ os ky bar'aks thā. wo khod qayādat nahīñ karty thay bal ka muslim ijmā' ky pyrōkār thay. on kā kirdār aik porkholōs aur s̄āf zehen rakhny vāly qānōn dān (vakīl) kā thā jo apny moakkil kī 'eyn khoāhish ky motābiq muqaddama kō nappi tulī qānōnī zabān meñ dhāl saky thy aur os kā izhār kar saky thy*<sup>45</sup> (English: Perhaps first in his political career, Muhammad Ali Jinnah bonded with, against Muslim Hindustan's consent, the recommendations by the Cabinet Mission, but later relinquished his own will, firstly as the Congress procrastinated to agree, and mostly due to the obstructive pressure the

Muslim press and Muslim consensus obsessed over him in a continuum. The reason construed behind the victory of Jinnah in leading the Muslim Hindustan is convoluted yet fallacious to the reality. He was not a guide yet himself a follower of the Muslim convocation. His was mere a sincere yet candid judge (lawyer) who molded the prosecution conformed to the wish of his client respectfully.)<sup>46</sup>

'Nietzsche had published *The Birth of Tragedy*, his first major work, in 1872, but for almost two full decades he remained virtually unread in Germany<sup>47</sup>. The year 1888 began a 'veritable tidal wave of interest in the philosopher. Nietzsche's theories thus traveled from German-speaking Switzerland to Denmark and back to Germany, from whence they were disseminated throughout the world, via the universities, the publishing industry, and through multi-national artist circles<sup>48</sup>. In 1883, he wrote in *Thus Spoke Zarathustra: A Book for All and None* about the descend of Zarathustra, as translated by Abul Hasan Mansor Ahmad in Urdu, in such words: *meñ chāhtā hoñ ka bakhshish karoñ aur taqsīm karoñ... is kām ky liyey mujhy pastī kī taraf utarnā chāhiyey jis tarah tū ... 'ālam-e asfal kō roshan kartā hae*<sup>49</sup> (English; I wish I would tip and would distribute... for this I must descend to inferiority as you [Zarathustra was talking to sun]... enlighten the lower world]<sup>50</sup>. Zarathustra was later *identified by the old man who said: hāñ meñ zardusht kō pehchāntā hoñ. Os kī ānkheñ sāf heñ aur os ky chehry par nafrat ky koi āsar nahīñ pāey jāty*<sup>51</sup> (English: Yes I can identify Zarathustra. His eyes are pellucid and his face never has expression of hatred)<sup>52</sup>. Zarathustra in his address to some people described the importance of earth in these words: *ab zamīn ky khilāf gunāh karnā sab sy zyāda kaufnāk gunāh hae*<sup>53</sup> (English: Now to commit a sin against the earth is the mortal sin)<sup>54</sup>. All these three introductory traits of Friedrich Nietzsche's Zarathustra can be seen in Urdu in *Nairang-e Khyāl* ("The Wonder-World of Thought"), a 1880's publication by Muhammad Hussain Azad, when he wrote metaphorically the character of *Malika Sadāqat Zamānī* (The Queen of Truth of Time) in his short story, *Sach Aur Jhōt Kā Razm Nāma*. Azad wrote those allegorical essays in the period 1875-1877, i.e. after the publication of *The Birth of Tragedy* in Leipzig (Germany); the period falls in era of Nietzsche's anonymity according to Boes's claim, yet the thirteen essays in *Nairang-e Khyāl* are claimed translated or transcreated<sup>55</sup> under Azad's influence from two English composers, Samuel Johnson and Joseph Addison. Furthermore, the word *Razm Nāma* that Azad used for his essay *Sach Aur Jhōt Kā Razm*

*Nāma*, was also the title of the Persian translation of *Mahabharata*. It seems that Azad's *Nairang-e Khiyāl* was central to Muslims of Hindustan, yet it also evolves lighter German fumes sent directly or via England to British Indian Urdu literature; the latter then started following diversity. Azad was sent to Calcutta (now Kolkata in India) in 1866 by the British government; he worked after his visit for Muhammad Literary Society which aimed introducing the British culture to Urdu Muslims<sup>56</sup>. Later in 1927, Laura Riding Jackson (January 16, 1901 – September 2, 1991) of USA with Robert von Ranke Graves (24 July 1895 – 7 December 1985) of UK mentioned the real task of poetry, which was ‘to separate false modernism, or faith in history, from genuine modernism, or faith in the immediate, the new doings of poems (or poets or poetry) as not necessarily derived from history’ (Riding & Graves 1927: 158). Despite various simple, gorgeous, cunning, rich or rugged dictions in Urdu which were compatible to ones in languages of those regions that made the ‘modernism’ central to Anglo-American criticism, Sir Muhammad Iqbal (9 November 1877 – 21 April 1938) extrapolated the soul of Islam by alienation to European modernism in *Raq̄s* (Dancing) in *Žarb-e Kalīm* (The Rod of Moses) as:

*chhor̄ yōrap ky liyey raq̄s-e badan ky khom-o pych;*  
*Roh̄ ky raq̄s meñ hy žarb-e kalīmullāhī.*  
*Šila os raq̄s kā hy tishnagī-e kām-o dahan;*  
*Šila is raq̄s kā darvyshī-o shehenshāhī.*<sup>57</sup>  
 [To Europe leave the dance of serpent limb:  
 The prophet’s power is born of the spirit’s dance.  
 That breeds the craving flesh, the sweating palm,  
 This breed the race of pilgrim and of prince]<sup>58</sup>

Although the opposite concepts of false and genuine modernisms have been distinguished above by Iqbal in the core of Islamophilic and Europhobic natures, it also maintains the Iqbal's claim that the history may contain a disguised yet false concept of modernism in the core of new-doing. Iqbal's struggle for Indian Muslim's genuine modernism was a kind of nation building, free from foreign elements that were neither European nor Arabian. The voice of Iqbal saved the roots of Pakistani modernism and distilled to Pakistan along with recycled yet continuous literary ripples against and central to Muslims, Islam and Pakistan; yet the time is ripe, importunate for his new understanding in today's India as an internationally connected phenomenon of astonishing inclusiveness and

diversity, especially when voices like that of Rahat Indori in his famous couplet: *sabhī kā khōn shāmil hy yahāñ kī mittī meñ; kisī ky bāp kā hindustān thoṛī hy*<sup>59</sup> (English: The martyrs of this land belong to all dwellers here; no one has the sole right to the legitimate legacy of Hindustan), yet such voices have not been seemed as a prime game plan but as an innovation that has been ended, chiefly by the BJP's Citizenship (Amendment) Act 2019 within the cage of democracy cage, yet revealed a radical error in hunting lasting legacies - a case beyond the borders of Iqbal's Pakistan.

## ENDNOTES

1. See TII's 11th International Translation Conference from (6:54:25) hr to (6:58:15) hr at YouTube:  
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6. Ibid. p1737
7. Quran 7:175-176
8. Modudi, Abul A'alā, *Tarjuma-e Qur'an Majid m'a mokhtaṣar ḥavāshī*, pp 449, Lahore, Idarah-e Tarjuman ul Quran.
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10. Quran 89: 27-30
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12. Ibid.
13. Quran 34: 13
14. Quran 42:4-5
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21. *Mullā Zādah Zaghīm Lau Lābī Kashmīrī Kā Beyāz* in (*Aasan*) *Kulliāt-e Iqbal* (Urdu); 2000, p 855, Islamabad (Pakistan), Alhamra Publishing.
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### Abstract

This article traces the roots of modernity in Pakistan. The core and peripheral modernism has cut up well to Urdu literature but they were ripples reached from the British custodianship till the dominion's decolonization in the genuine Pakistani Modernism sowed by Mir Taqi Mir and restored by Allam Iqbal; yet the divisive faces inside the British India Urdu literature were alienated and thus run amok from one another to customize the future Urdu literary cynosure emerging in Pakistan without the knowledge of their non-foreign roots. This article desists from determinism and feedbacks the simple, gorgeous, cunning, rich or rugged hors-d'oeuvres, supplied from Europe to Urdu composers that later adsorbed in the genuine South Asian roots of Islam which were neither Arabian nor European.

**Keywords:** Pakistani modernism, Mir Taqi Mir, Allama Iqbal