

Pursuing Islamic Spiritualism: A Journey from Rumi to Nazrul

By

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A thesis submitted to the Department of English and Humanities in partial fulfillment of
the requirements for the degree of Bachelor of Arts

English and Humanities

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2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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Approval

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Dedication

To all those friends who became strangers along the way.

Abstract

Islamic spiritualism has travelled many lands and through a long time. It has been told through many poetries and music. Firstly, It was popularized by Rumi and manifested in Bengali poetry by Nazrul. However, the name Kazi Nazrul Islam is synonymous with rebel poetry in Bengali. Nazrul's spiritual poems neither completely fit into the romantic genre nor do they truly follow the spiritual teachings of love. The journey of spiritual poetry from Arab to Persia and then to Bengal has shown the implementation of these ideas in their own context, time, and situation. Inside the South Asian region, a massive reformation of self, ideology and spirituality can be seen. Within this complex frame, Islamic ideologies have shown a newer understanding of a community very different from its origins. So, the translation of these ideas was different in Nazrul's spiritual romanticism. This paper is a study of the long path through which Islamic spiritualism has travelled. By understanding each step of this gradual representation, an analytical conclusion can be drawn about Nazrul's romantic writings.

Keywords: spiritual romanticism, Sufism, Persian poetry, Urdu poetry, Bengali poetry, Religion, Culture, Love, spiritualism.

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Chapter 1: Introduction

Kazi Nazrul Islam, the National poet of Bangladesh, is undoubtedly a literary master who has reigned over the kingdom of Bengali literature for generations. His works present a simultaneous chaotic and harmonic combination of different philosophies, ideologies, and religious practices. Though Nazrul is a writer of many genres and styles, one thing that he explicitly and exceptionally introduced was the idea of spiritual romanticism. Spiritual romanticism, or the Islamic concept of love, is a worldly emotion that extends the soul beyond the boundaries of this world. It has its own significant characteristics, according to the teachings of Islam and the Prophet Muhammad ﷺ. However, Nazrul's idea of love does not match exactly with the core Islamic philosophy. The inclusion of various other cultures, ideologies, and application methods are prominent in Nazrul's work. It was not actually Nazrul who solely changed it to fit his social construction. It was rather a continuous stream that levitated, washed, and reshaped the Islamic spirituality that reached Nazrul on a faraway shore. There were many more poets who translated the concept in their own way, and then another generation from another culture, which eventually reached the South Asian context. South Asia is not the place of origin for Islam, but have become a place where Islamic ideologies are followed, loved and projected with great care. Therefore, Nazrul had been just another magician, who breathed in all the Islamic notions, and exhaled with the tempo and tension of a South Asian Muslim man. Therefore, this thesis will be a study of the journey of Islamic spirituality from Rumi to Nazrul.

1.1: Rationale

This thesis examines the journey of spiritual poetry from Rumi to Nazrul, and questions the very existence of spiritual romanticism in a culture that saw the inclusion of Islam very late. The Islamic thoughts might be a dictating factor, but that does not abolish the existing culture of earlier Vedic, Nomadic and local traditions. In Nazrul's poetry, Islamic values are evident, however, not in a pristine condition as instructed by Islamic scriptures and later scholars. Nazrul rather collects the essence of Islamic philosophy and translates it through his skin, flesh, soil and soul. The work of Nazrul was heavily influenced by the authors who have tasted and portrayed love in Islam. The primary goal of this thesis is to identify the transition of Islamic values through time and place, and evaluate how the values have changed and merged with existing South Asian tradition in the work of Nazrul.

There is a tremendous transition through time and space in the idea of Islamic spirituality. As a result not every idea and experience that we can observe in the writings of old masters are present in the works of recent poets. This study incorporates the study of spiritual poetry, beginning from Rumi and tries to observe the changes that can be located in Nazrul's writings. Nazrul is generally known as the "rebel poet" who has broken the barriers of conservative suppression. His words have created a storm that fueled many hearts that has taken the mast of the golden ship called Bangladesh. However, there is a romantic side to him that is hardly studied. Nazrul's concept of love was an extraordinary eruption in poetry as a word of a man who knows the way to the Bengali heart, as well as the restrictions of the religious boundaries. His works have great importance in describing the aches and sighs of heart that have remained unheard and continue being such. This thesis targets the very inclusion, examining what and how

those values mix and match to create such a satisfying symphony making it a topic that must be researched with great care.

1.2: Methodology and Texts

For ease of study and understanding the content of the thesis, it has been divided and grouped according to the genre and time of the publication of respective texts. As we will be studying the idea of spiritual romanticism in Islam, the main reference will be the religious texts, Quran and the teaching of the Prophet ﷺ or the Hadith. The next section will investigate the pioneer Islamic poets and thinkers such as Khayyam and Hafiz. Their books *Rubaiyat* and *Fifty Poems of Hafiz* will be studied to understand their translation of this idea. The Sufi works are also an essential part of the thesis as it was the very school of thought that brought this concept of spiritual romanticism in front of the world and made it popular. Therefore, *Mystical Poems* and *Love* by Rumi will be studied.

Through the span of time, their literature has travelled and traced the scent of their soil and culture to give an essence of its origin. As a result, the poets have also used their language, idea, rhythm, tranquility to word their chaotic, unreal, and uninterpretable voices. *Ghalib: Selected Poems and Letters* is a collection that talks of a South Asian Muslim and his struggle and understanding of love.

No study is complete without theories that tie the practical use to the impractical senses. However, there is no one better that has written on Islamic philosophy than Dr Muhammad Iqbal. His book *The Reconstruction of Religious Thought in Islam* is one of the major books that will be forming this very research about the South Asian context. Finally, the strand will end with Nazrul with his works and how he portrayed his ideas, from where he received it, and how he received it. This paper will also include the essential literary journals for rectifying our

assumptions based on our understanding of this matter. As Nazrul is a post-colonial poet, Said's *Orientalism* is also essential to understand the problem of identity. The literary texts will also benefit us with an external perspective that will help this research greatly. There are many poets which we will be studying to understand the shift in the implementation of Islamic thoughts. In order to keep the paper concise and compact, not many works will be focused on. Rather, a fewer number of works will be studied with great attention to extract subliminal morals which are the basic interest of this study.

Finally, this paper does not have any dedicated literature review section. All the previous studies that have contributed in formulating this thesis and aiding this research have been integrated within corresponding chapters. As a result, the names and studies will come with along with discussion of that particular theme.

Chapter 2: Love in Islam

When we want to talk about Islamic philosophy, it is required to look at the Quran and the Sunnah which translates the Islamic values at their best. They are the source where all the ideas come from and thus is essential for us before we try to understand and interpret their implication on literature. This paper will aim to look at the concept of love in Islam, the actual philosophical stance derived from the ancient texts.

Love can mean many things and translate into many more. One interpretation of this can suggest love as a psychological attachment between two people despite their relation. In Islam, the popular love between an unmarried couple is totally prohibited and further actions are regarded as a sin. However, that does not mean that love does not exist in Islam. Even unmarried love is also granted if met with prescribed steps. The permissible love usually has three distinct applicable sectors. They are Family, Spouse and the Creator himself. These are the sectors where love is encouraged and often regarded as “mandatory”. Many might argue that Quran teaches to love all human and living beings. However, psychological attachment is a different thing that is only permissible in the sectors mentioned above. For the relevancy of the research, this thesis will only investigate the man to God relation as that is what we are going to study in the works of poets who ignited the flambeau of spiritual romanticism.

2.1: Unconditional

Every religion believes that the Almighty Creator is just and merciful. But where Bible and some other texts can openly claim that God loves people unconditionally, Islam presents one condition that must be met. Moreover, it is the belief in Allah for which a person rights his way. If it was not, the creator had to measure a murderer who never thought but of himself and a man who struggled against the time to obey and please Allah on the same scale. Of course, if the

murderer repents, he becomes just as loved as the struggling man. But before he understands his wrongdoings, a separation must be created or Allah would not be just towards his slaves. For this particular distinction, Allah has created a margin, beyond which everyone is loved similarly. This, however, does not suggest that all creation is not equal in the eyes of Allah.

One of Allah's names is called As-Saboor which means The Patient. He is not quick to judge and punish people for their wrongdoings. Rather, he waits for his slaves to realize and repent. Allah keeps his door open for those who repent. Therefore, this love is not measured by his past, just by his intention and willpower. However, it does not really affect the distribution of provisions. We will look into the provision allotment later on. Allah's love transcends beyond any boundaries that a human being can possibly create:

“He who does evil or acts against his own interest (by disbelieving), then prays for God's forgiveness, will find God compassionate and merciful” (Quran 4:110).

One thing that should be cleared is that our obedience does not provide Allah with anything. It does not matter to him if anyone obeys him or not. This life on earth is meant to be a test and those who seek refuge and remember Allah will surely be rewarded in the hereafter. It does not require any condition that Allah loves a slave only if he provides him. He is beyond any need of provision and thus his love towards his slave is not dependent on any kind of allotment.

The love from the creator is necessary to describe before we discuss human beings love towards Allah. It is necessary because until we understand both sides of an interaction, any discussion would be bias and unfulfilled. Allah answers with the way he bestows his love:

“So, remember me, I will remember you” (Quran 2:152).

Though Allah has promised huge rewards for obedience, the love of a human should be unconditional towards his creator. However, this is where the point we discussed earlier comes

back. Allah describes that loving his creature is a way of achieving his love. Therefore, this is because he expects us to reflect his image on earth as he states:

“And it is He Who hath made you His representatives on the Earth, and hath raised some of you above others by various grades, that He may try you by His gifts” (6: 165).

As a result, our love towards the poor, animals, helpless should be unconditional and thus we will attain an unconditional love for the creator. Here one’s attachment should depend solely on Allah and no one else.

There is a fine interpretation possible through the discussion we have done above. As Allah is the creator and provides for all, one interpretation can be made from this statement that those who are loved more, usually receive more rewards in return. This interpretation suggests that one’s livelihood provision is affected or altered because of the connection towards Allah. This is partially true but not in a straight path. What this means is the love of Allah is not proportional to the allotment of provisions. In cases, it is rather the exact opposite. This interpretation may also suggest that achieving love might lessen life problems. However, it does not. According to scholars, love to Allah gives one’s heart the strength to overcome those calamities. It is another lesson where Allah teaches and expects his slaves to love him unconditionally, especially in the time of hardship. It is through unconditional love, the same the Allah does to man, and man does to Allah, one can find his true peace. Therefore, this is the basic aspiration of spiritually romantic poetry that originated from Islamic spirituality.

2.2: Lasts throughout Existence

The Islamic idea of love is not a temporary or periodical one. Rather it is long-lasting one that one can experience throughout his existence. As Allah is immortal, one’s love towards him

should be immortal as well. However, for things to be lasting, they must be true. This is the factor that depends heavily on the honesty and purity of the soul. Therefore, what Islam really promotes is a pure essence of love that can withstand the ravages of time. This concept will come again later in the works of poets and thus we will try to demonstrate this with practical implications and logical analogies.

We studied previously how the As-Saboor waits for his servants to repent. This case can also apply to those who struggled in the way of Allah and then one day, they changed their ways into such that angers Allah. Two things can happen in this scenario. After a certain amount of time, either Allah punishes the servant, or he lets him walk on his own path, keeping the trace of his footprints for the day of judgement. In either of the cases, the love is not lost. Allah loves his servant the same and wants him to return on his path so that he can be offered the ultimate gift for all the hardship; paradise. When he arranges any calamity for a wrongdoer, the hardship comes so that the servant may think about Allah while in distress, and return to the right path. However, in the case where he lets a sinner go, he leaves them with a way for coming back. He even created hell so that his servants will be afraid and return to good deeds. Unlike many assumptions, he is not eager to torture his own creation. Actually, every single soul already owns a house in Jannatul Firdous, the Highest Heaven. Now it is up to a human if he wants to abide there or not. All these examples show the love Allah has for the little beings he created.

Now, humans should also possess a love similar to what Allah has for them. We discussed how provisions are not linked to a relationship with Allah. So, the love of a human for Allah should not be dependent on his provision or blessings as well. What it might mean is that humans should love Allah no matter what the condition is. The love is conveyed and contained through his worship. Therefore, it is an act that he very much deserves, above all; despite all.

Even if he created a man without any organs, he still deserves worship for who he is. True love will not bend or break based on the situation. A true lover of Allah will face calamity with love as well keeping in mind that he is doing this only for the sake of Allah and no one else. It should be kept in mind that gaining and losing things a person loves are all a form of test. Therefore, for an ideal lover, calamities, hardship or blessing will only strengthen the love he has for his creator.

While trying to explain and demonstrate, corresponding examples are given of the best ones; Prophets, Sahabas (companions of prophets) and Tabi' Tabi'in (next generation of companions). These are the people who saw revelation and the Prophets from such close angles and also were believers during the toughest of times. As a result, they are close to a perfect example which is used to connect an instruction or advice to action. But for us, generations and miles far from those, are not that perfect in attaining those attributes. So, two things come, hopelessness and doubt. Hopelessness attacks when we think how we had been imperfect and cannot achieve that perfect kind of faith. Therefore, this raises doubt. Doubt doesn't necessarily mean disbelief, it can be doubt on self and application of some ideas when prescribed return is not observed; especially immediately. The poets we will look into were also like this. As a result, these had also been themes in the genre of Islamic spiritualism.

2.3: Immediate Presence

In general, love must be earned, it is neither the default nor existing of a human. Allah's love, however, is. It is immediate and no one has to ask for it. It is and has been there since the day we were created and it still exists. Actually, a slave has to do an act to be unloved. It is the default and one must alter a situation to make it not work. It is there even before we knew of its existence and will cease to remain till the day our very existence will be shredded to the very last

atom. This chapter is of great importance as Persian poetry embeds this idea of immediate love very frequently.

A story from the Quran further strengthens this idea. It is mentioned in Surah Al-Kahf between verses 65-82. Prophet Moses (PBUH) meets Khidr AS. During the third part of the story, they reach a small town where people are greedy and bad. Despite they did not help them, Khidr AS, with the help of Prophet Moses, repairs one of their damaged walls. Later when Moses (PBUH) became too excited and asked for the reason, Khidr AS described how there had been a treasure hidden for some small boys who had no one left to look after them. Now, these boys were in need. However, it is not mentioned whether they asked for Allah's help or not. However, Allah had this plan for their betterment and thus it demonstrates Allah's immediate love. They might or might not have asked for Allah's love. But Allah already loved them and helped them through his servants. They did not have to wait or cry for Allah's love. It had already been there.

As humans should follow this immediateness, there should also be love. This brings us back to the dependency on provisions. One interpretation of this could be the love for Allah only appears after or because he has provided a human with provisions. It should be mentioned that Allah certainly doesn't need love from his servants but he wants and appreciates it very much. As a result, a human's love also should be the default and immediate. In the case of traditional Arabic poetry like *Qasida*, we are exposed to this idea very clearly. Even when it is not about spiritual romanticism, the love lies as immediate. So, what these poets do is they take the same idea and project this towards human or non-human interactions. This concept will come up again and we will study its modification when it reaches the South Asian boundary.

2.4: Fulfilling

In ancient Arabic culture, love is divided into stages. Nouman Ali Khan, an Islamic speaker, theologian and Arabic instructor who founded Bayyinah Institute, classifies them into 10 sections. My own research, however, has found there is an inconsistency in the exact number of stages. Among the resources, the last two matches and are the main phases on which this discussion will be based.

The first stage starts with attraction. Quite logically the stages build the intensity of love. Moreover, the last in this category is the ultimate madness. It is where the love is so intense which can kill a human. It remarks the uncontrollable chaos of love within a soul that destroys it from the core. This study, however, is based on the stage prior to madness. It is called “Walah”. (Ernst 102) This love sustains and provides for every single human need. What it means is that when someone is in such a state of love, this love satisfies all his basic needs even like hunger and sleep. “Walah” is also the word where “Ilah” comes from which means “deity” or “one who is worthy of worship”. By definition, it binds Allah to the second to last stage of love on which a human can actually survive. The meaning is not literal though. It does not mean this love brings food or sleep. Rather, it is powerful enough to compensate for all those basic needs. As a result, when someone is in such a state of love, he does not feel such problems and his love provides the mental strength to survive or overcome earthly hardships.

We touched on this point of how Allah’s love does not necessarily remove hardships from life. It is rather a belief, that gives them the power to survive. In this section, this concept is very different. Every section we have researched has told us of Allah’s love, and then man’s response in a similar way that is actually achievable. This section of the study is unable to present the side of Allah's love. There are many reasons for this. Firstly, it is absurd, insane, and

disrespectful to measure the love of Allah through a measurement system developed by his own servants. Secondly, we exactly do not know which category it falls under. As a result, a simplification would just be speculation without consensus evidence. Thirdly, Allah's love is actually beyond any scale as there are more positive and stronger shreds of evidence in the hadith on his love which also lacks the toxic and unbalanced reaction of a human's love. As a result, an unwise comparison would have been a preposterous conclusion.

Despite having only one side, this section is absolutely crucial. From the life of the Sahaba, we can observe how they remained happy despite their immense hardships. Prophet Muhammad said: "If Allah loves a people, then he afflicts them with trials. Whoever is patient has the reward of patience, and whoever is impatient has the fault of impatience." (Ibn-Hanbal 23122) It is narrated from Sahabas that the Prophet Muhammad ﷺ was the jolliest man among them; always smiling and optimistic. It is also reported that he has been tested with hardship like no one else. Even then, he was such well-behaved because of the love in his heart for Allah. This kind of love is also the very basic and deep base in the Sufi tradition. As a result, this passes through Sufi poetry especially in Rumi's *Love: The Joy that Wounds* and passes on to *Ghalib's Ghalib: Selected Poems and Letters*. This property has made this an extremely important part in the study of Islamic spiritualism. The discussion will continue to develop on these base ideas and find the tide that has brought and embedded them in the work of a South Asian Muslim writer.

Chapter 3: The Persian Premises

My fascination with poetry made me question what poetry means. Therefore, when I searched in the words of the old masters, I found myself in a room full of definitions that somehow make or break each other in the process of exhibition. But what my four-year study taught me was the importance of perspective. Why should there be a tremendous number of genres in literature where each and every one of them is loved and hated by some? It is because not everything will be understood, valued, appreciated, or evaluated the same by everyone. Then what makes great poetry, or even a poem? Is it the rhyme and rhythm? Or the words that translate other words? I later realized it was never about right or wrong; it is rather a sense that makes sense to a soul. Like a mother to her child, in a stormy night.

The introduction was drawn for a reason. The earliest surviving form of Arabic literature is poetry. The pre-islamic period of time is often denoted as *jahiliyyah* or the age of ignorance. However, poetry was present in that time. It was mainly oral which was also known as *wuquf 'ala al-atlal* which means “Stopping by the ruins”. These poems in the form of *Qasida* were lost gradually for some specific reasons. Firstly, there was shortage in writing materials and literate people for which the works could not be documented. Secondly when Islam came, there was a great attention given to the nourishment of this religion and thus many of these poetries were lost. Moreover, apparently, Quran is also a book of poetry. This study, however, also tries to look at the Arabic scripture and language. It has an immersive scripture; cursive and is connected with soothing sounds when put into words. However, Arabic is more about senses when we investigate the construction. For example, Arabic uses only one word for all “Wh” signifiers and many sentences lack subject or object. Additionally, there are also ample words with many meanings. All these attributes make Arabic a compact, condense and sense centered language,

that delivers a somewhat encrypted communication which is soothing to listen and is interpretable in many ways.

For the reasons mentioned previously, Arabic is exceptionally hard to translate because of so many possible interpretations. So, from most of the translations in Persian, we get either the deep message or the literal meaning. As this is not a linguistic paper, our discussion shall cover the literature and not a particular language or script. Nevertheless, the language itself is poetry, that teaches how to say so much by saying so little.

This paper will not start with Arabic texts rather will look at Persian texts directly. Persian has similarly complex characteristics to Arabic, and this language was home to the flow in which spiritual romanticism bloomed. Arabian and Persian are two very different languages. Though they share the same script and a wide range of similar words, in terms of grammatical and constructional matter, they are very different. Persian, however, has the very same kind of confusing attributes as Arabic, making it hard to understand when translated. Even translating it into any other language is a hectic journey on its own. It combines the linguistic attributes of a language with an essence of a distinct culture (Davis 310). It is also because of what poetry does combining linguistic and philosophical perspectives. Davis argues:

The fact that it is often precisely the poets who seem to sum up a poetry's idiosyncratic potential and identity who are those whose works are most resistant to translation can give rise to a kind of romantic, quasi-racial canonization of such poets, an implication that they cannot be translated because what they express draws so deeply on the culture's specific ethnic soul that it is not communicable in any other term (317).

Our research, however, is not a study of the poems, rather a study of ideas. A mango seed will always grow a mango, there is no doubt in that. But it is also a factor where the seed is sown. It

might be sweeter or sourer, bigger or smaller, thriving or weak, all depending on the soil that was host to it. The soil nurtures the seed with the nutrition that it has within it, it forms and moulds the tree according to the weather and then projects a fruit. Our poets had been similar to the soil, the Islamic philosophy was the seed. The ideas were the same, but the journey was different. The darks were different along with the lights. Hopes were different along with sadness. So, this translation was not of an idea, but the implementation which was in very different circumstances. They did not translate those core values, rather the whispers of their soul which was a voluntary host of Islamic values. Therefore, it is this translation, that we are looking forward to studying.

3.1: The Oldest Persian Wonders

For five hundred years, Islamic philosophies nurtured and grew in the Arabian Peninsula. But when it reached Persia, its treatment was taken a bit towards expression. Through the hands of Abul-Qâsem Ferdowsi Tusi (940-1020) and Omer Khayyam (1048-1131), Islamic philosophy was translated into a newer and more spiritual format. Ferdowsi wrote *Shahnameh*, which is one of the world's longest epic poems created by a single poet, and the national epic of Greater Iran. Khayyam was almost a hundred years late to that poetry but has made no less impression on Persian literature.

In my search for meaning in *Rubaiyat*, I did not find any additional perspective that connects his concepts to Islamic values. This is because *Rubaiyat* is exceptionally hard to translate which attracts all the discussion towards a conflict in meaning. Khayyam's narration, despite all the disagreements, follows a distinct line of belief. The third poem in *Rubaiyat* states:

And, as the Cock crew, those who stood

before

The Tavern shouted—"Open then the Door!

You know how little while we have to stay,
 And, once departed, may return no more” (Khayyam 17).

This concept of temporary life is taken directly from the Islamic ideology. But what is exceptional here is the implication. Because with the belief in unsure tomorrow, lies a craving to live in the moment:

Ah, my Belovéd, fill the Cup that clears
 To-day of past Regrets and future Fears—
 To-morrow?—Why, To-morrow I may be
 Myself with Yesterday’s Sev’n Thousand Years (Khayyam 26).

The poet is asking his beloved to clear everything from yesterday and tomorrow. Because yesterday is not here and neither is tomorrow. Here, the love which is projected is immediate. I do not have the evidence to state that these were written for Allah. But here lies that immediate and true love that finds a way to survive even the fate as he describes: “Ah Love! could thou and I with Fate conspire” (Khayyam 52).

Rubaiyat has countless other expressions of love that are not so authentic. It is because the poems and stories had lived through the mouth for which authenticity is questionable in a lot of cases. It is because of the same reason, older Arabic and Persian poetry are lost in time. Additionally, Fitzgerald’s translation had numerous issues with meaning. Those are not our target of research, however, the little lines quoted above should suffice on the path of the discussion. We can observe the belief from the first quotation. The second, however, embodies the ideology which he explains in his own way. He verifies how he believes in it and the way he wants the reader to follow. Additionally, the third quotation is the observation in his journey. I would not say it intends to break the Islamic concept of fate, rather presents anticipation, or hope

whether the fate could be altered in his favour. Islamic concept denotes love as everlasting. By this logic, if the lines are written for a human lover, either fate has to work in his favour, or he will be alone forever as this love will never perish. Therefore, if it was for Allah, he will eventually decide the ending he prefers. So, the idea in him never changed, what was different was how he looked at his situation after having that idea. This is how the ideology passes, through a translation of observations.

3.2: The Serene Sufi Souls

Sufi poetry and music are well known for their serenity. We discussed how Persian poetry flowed through the tongue, but the heart was not mentioned. The Persian language reads almost like music with tones, rhythms, and tunes in itself. Now combining that with a powerful combination of words makes it an unforgettable symphony for the soul. Even when translated, it retains somewhat of that aura and thus gives the essence of spiritual harmony. This very aspect made Jalāl ad-Dīn Mohammad Rūmī (1207-1273) one of the most celebrated poets of all time. Even though Rumi's poems are known for the expression of love, there also lies a map of paths his soul took in search of love.

To demonstrate and review the philosophical direction Rumi drew and to introduce his style of expression, we should look into one of the most famous poems by Rumi called "Trust your wound to a teacher's surgery"

"Flies collect on a wound.

They cover it, those flies of your self-protecting feelings,
your love for what you think is yours.

Let a Teacher wave away the flies and put a plaster on the wound.

Don't turn your head.

Keep looking at the bandaged place.

That's where

the Light enters you.

And don't believe for a moment that you're healing yourself."

This short and soulful poem gives us an insight into many ideas. First of all, it demonstrates the love he has for his teacher, Allah in this case. Rumi knows that the treatment of this wound is better in the hands of Allah. Here, he is in a broken situation, and yet, his love is not faded. His true and immediate love towards his creator has calmed him about the recovery. We discussed how Allah gives the power to withstand hardship. Therefore, for Rumi, he realized the use of the damage. The wound is not there to destroy him, rather is the very crackle through which light will enter his confined soul.

This concept works in two ways. It simultaneously tells of what to do, and what not to do.

Mannani Mentions:

Rumi constantly reminds his readers of the danger of reading the world and its phenomena at the surface level and thus losing the deeper meaning behind them. The pairings of foam and ocean, picture and painter, and dust and wind (Chittick 21) are just a few of the many metaphors Rumi uses in his poetry to delineate the contrast between secondary causes and the Cause of all causes, God (166).

This is interesting because detachment, a byproduct of shallow observations and irrational actions, causes the wound in a man. Rumi revises and reflects this concept of the wound in *Mystical Poems of Rumi* countless times. There is another thing that causes a wound, which is a failed hope. Rumi understands that the anticipation itself makes the desired thing worth desire. In poem 47 he writes: "So long as you are desirous, know that this desire of yours is an idol; when

you have become beloved, after that there is no existence for the desirous” (Rumi Mystical 76). Rumi gives great importance to the sense of longing. This theme comes back in a large number of his poems. He writes again:

Come, we are all so lost and strayed,
And in the direst poverty,
And we know of nothing to sing
Except the song of unknowing (Rumi Love 10).

There are many things behind this. From my observation of *Mystical Poems*, longingness presents a pure faith in Allah’s plan. Though a huge portion of it is composed in the memory of Shams-Tabrizi, Rumi’s love for him indicates submission to Allah as he was the one who sent him in his life to teach him lessons. Therefore, this transformation is for the one who longs, which is in a beautiful and powerful manner.

In Persian, the term used is called “Shawq” and Rumi has explored many levels within this. A lucid manifestation of this lust to grasp a materialist object shows how this has a dual perspective as this creates a division between the subject and the object (Groot 64). Rumi writes:

“Those drunk with God, tho' they be thousands, are yet one;
Those drunk with lust - tho' it be a single one, he is double” (Rumi Divan 60-61).

Now a complicated thing arises. We discussed how true and unconditional love will make all the needs of physical objects disappear. Moreover, only love sustains all the basic human needs. This concept is true for Allah but when the same kind of attraction is projected into earthly things or objects, this proposes a paradoxical effect. Because no physical object can be a constrain here in love, but the very thing on which this immense love is projected is also a mere object. In a sense in order to conquer his desire, he must subdue his own desire (Groot 64). One

thing that should be clearly mentioned here is the treatment of this desire is solely from Rumi which were made through his personal experience. Rumi voiced many incidents within the Muslim ummah and stories of prophets that saw massive changes because of this perspective of desire and love. Even, in reality, Umar RA was a fierce hater of the Prophet who later became one of the closest to him. What changed him was his love for the prophet and desire to be among the best. Groot rectifies:

“Common to all these stories is that total concentration on an object -which turns out to be a non-object - brings about a metamorphosis of the subject - who will turn out, as we will see, to be a non-subject. It does not really matter whether love or hate is involved.

What counts is the complete one-pointedness of the lover or hater” (Groot 66).

Studies of Rumi shows how he was able to reach the core of a single concept to such a point that its very existence became null. His writings show great transformation because of longing and desire. Therefore, it is the pain, that changes a man forever. The Sufis were somewhat surrealist in their approach, but firm in their belief. The writings of Rumi translate his own ideology, but the core Islamic values fiercely glorify their presence in the mood, understanding and belief. For this, Rumi was able to see things no one could. For him, the sense of eroticism was not physical but rather spiritual. So, the expression of the concept was different:

“Rumi does not have in mind love between human partners, with the incessant alternation of duality and unification. To him, the Beloved is love itself, to which nothing separate exists, including the lover. Ibn Arabi spoke of the 'love of Love', *hubb al-hubb*, in which not only the lover but even the Beloved is forgotten” (Groot 78-79).

Only a few verses among his countless poems cannot illustrate Rumi’s perspective perfectly. But what it did is it showed how Rumi translated his observations. The existence of problematic

chaos is the very thing that gives Rumi peace, it is the longing for love that Rumi really loves. He paraphrases how wounds elevate him closer to Allah, how pain makes him understand the sense of happiness. Rumi was able to extract a sense from its polar opposite form of that sense. Moreover, maybe that ability to embrace the tremendous chaos made the Sufi souls such serene.

3.3: The Hymn of Hafiz

Xāwje Shams-od-Dīn Moḥammad Ḥāfeẓ-e Shīrāzī (1312-1390) had been a serious influence upon the Persian poets and poets from all around as well. He has a special reputation in South Asian province because of his visit to Bengal in 1366-67 (Jafri 12). Hafiz was much after the major Sufi popularization and in many ways, his writing is also different from certain Sufi philosophies. He is best known for his *Ghazals* or devotion songs which are still popular in the major Muslim communities.

Where Khayyam and Rumi looked into the deep meaning in words, Hafiz was concerned about the sweetness in words. It does not elevate Hafiz's place, but merely recollects the fact that Hafiz was more temporary which made his words, style theme easier to understand, interpret or authenticate. Jafri writes:

“When you read Hafiz in the original Persian you hear the soft jingling of bells, resting of breeze through the rose bushes, and sweet whispering of the opening bud of flower, the lament of the nightingale and the murmuring of the streams of water, and you fall in love with the beauty and joy of life” (15).

But there is a backstory to Hafiz's writing. Hafiz lived in a troubling time not only in terms of ideology but also in politics. Epics ended a long ago and Sufism was taking a challenging turn. The country was being invaded by outsiders and changing powers. Hafiz himself saw the uprising and demise of five-six kings like ash in the wind. But that ash blinded the city. The area

was drenched with blood and conflict of several ideologies. In such challenging circumstances, his only exit had been poetry. Where the older Sufi and Islamic poets were much more indulged in hereafter or love for an intangible identity, Hafiz felt different. Jafri adds:

“There are two aspects of the Sufi doctrine, one spiritual and the other temporal, because Islam does not preach renunciation of the world. Hafiz combines both. The earthly beauty is a mirror of the Beauty of Allah and it must be loved. And no one has loved it better than Hafiz. The tavern is a symbol. In contrast to the mosque or other places of worship it admits all communities, all religions. It is not reserved only for the chosen few people of Allah. And in contrast to the royal court it is a place without distinctions. The king and the beggar are equal here...

“I am seeing the Light of God in the Tavern of the Magi,

Strange it is, what a Light is seen from what a place.

Don't try to deceive me you leader of the Hajis,

You only see the House (KAABA), and I am seeing the Master of the House” (18-20).

As all Islamic and Persian poetry shares this struggle of longing and desire, it is the major theme that is common in all the poets. Like Rumi, Hafiz also has a longing for love but this time the treatment is quite different. It is important to understand that Old Islamic values and the writings of Rumi were present in front of his eyes. As a result, he begins or sees things differently where Rumi left off. The earlier poets were much fascinated by the intrinsic reformation that gave them the idea of dissolving oneself. Hafiz here takes a step back and rethinks it. He had seen the wars and have added an additional extrinsic value to one's presence; at least for the sake of people close to him. He looks at this sadness of life and accepts it normally. Where Rumi looks at a wound as salvation from pain, Hafiz regards a wound as a cure that makes him better in this life.

This immense sorrow of loss annihilates one's ego and renders him selfless. It happens for "gham" serves not only to keep desire alive but also to burn away the selfhood of the lover, to ravish and deprive him of all that is not the Beloved" (Evans 77). For Hafiz, the purpose of grief is completely different as he puts it in his own words:

"Though Ḥāfīz be lost and gone, he has
as yet an intimate tie of oneness
With grief and sufferance in love – soulmate,
By grace of that ancient covenant."

Tremendous work has been done on hafiz which is impossible to compile in this short chapter. As a result, only the relevant themes will be taken into consideration. One of the major things that should be understood is his view on the spiritual realm. Loloi writes:

"The spiritual world view assumed by Ḥāfīz and his original audiences – a perspective at once metaphysical, religious, aesthetic and ethical – can be summed up as an infinite play of unique, ever-renewed theophanies, in which all of our experience is understood as the constantly shifting Self-manifestation of the One divine Source, the ever-renewed 'Signs' of the creative Breath, as they are reflected in the mirror of each divine-human spirit" (228).

As Loloi describes, Hafiz's poetry evokes a complex semantic family of divine Qualities in a reader and triggers them about their response and responsibilities. It heightens our understanding of that particular divine name along with man's psychological failures and inability to do justice to them; but all in a relative manner. But that is not all to the vision. The Ghazals of Hafiz builds like a staircase where each and every line elevates one to a higher dimension of spiritual awareness. However, Hafiz's poetry only raises awareness while leaving the earthly matters in

the earth itself. He understood that loving Allah does not mean being with him, not in this life at least. He understood and took a different path for self-betterment. He saw all the hardship as a means to better oneself and learn to be submissive to the almighty:

“Before thy many lovers, weeping low,
 And clad like violets in blue robes of woe,
 Who feel thy wind-blown hair and bow the head” (Muhammad 101).

The presence of doubt is also a big factor in the poetry of Hafiz. As we discussed in Chapter 2, it is not a doubt in Allah rather in self whether one is good enough according to the ways of the almighty. He understands many lovers like him bow their heads in submission. Maybe, he will not be good enough to be granted what he wants in paradise, so the earth itself is another chance for him to ask for what his heart desires. One thing that must be understood is that it doesn't mean he is not ready to take the pain. We already talked about how pain and longing make so much of Persian poetry, especially in Hafiz. It is rather the sense and scepticism of the soul that makes him wonder what if love is granted in this life. It is more of a hope or a desperate cry where the poet is so much in love and fear of loss that the bigger unseen becomes lesser than the smaller seen:

“And if for maids of Paradise
 And heavenly halls the monk aspires,
 The Friend fulfils my heart's desires,
 The Tavern will for heaven suffice” (Muhammad 109).

Though the main themes of Islamic values are similar in all the poets mentioned above, we see the very different implications of the ideas and different expressions in a similar context. Hafiz's love is heavenly that resides at a similar altitude of earth. Hafiz takes the depth of thought from

Rumi but chooses not to dissolve himself at a much higher altitude. He comes back to earth and buries his roots deep in the soil. Though he understands the temporality of this life, his experience has taught him to connect and balance both. He accepts all, any situation that Allah has bestowed upon, and also possess humanistic desires on a life he believes to be right:

“Wake me not, I pray thee, friend,

From my sleeping;

Soon my little dream must end;

Waking's weeping.

Hafiz, though his blood she spill,

Right he thinks it;

Like mother's milk 'tis his will

That she drinks it” (Muhammad 111).

Chapter 4: Muslims in the South Asian Context

What language basically does is translates one's thoughts in form of sounds. So, in a sense, all languages are capable of translating thoughts. However, not all languages are the same in terms of their effectiveness in delivery. This is because the subject of the conversation is often hard to convey in a form of a preformed set of combinations of alphabets. It is easier when we tend to focus on physical objects. This is because all the languages have eventually developed enough to give a name to objects regularly appearing before the eye in that culture. Describing feelings; psychological or spiritual things are not so easy. Some cultures might not even know about that idea that exists in another culture. For example, Chinese "Chi" which describes vital energy within a soul that forms the reactions in a body, does not exist in English. This is because when we see the history of the English Language, the cultures developing the language did never really went in the way of understanding the energy of a soul. As a result, they could not name this aspect and English had to adopt the word to express the idea. The point is, when a new idea intercedes a language, it is hard to convey without direct reference to the former language. As a result, many things and especially, the type of expression change when an idea decides to appear in a foreign language.

We talked about how Arabic and Persian had similarities and dissimilarities within them. So, the translations had been hectic and confusing. Additionally, now there is a new dimension to it. Urdu brought the Islamic essence to the South Asian regime. Ahmad writes:

"In the initial stages of its growth, Urdu was an amalgam of the medieval languages of Northern India? notably Bhasha and Prakrit? and the languages of the Middle East, mainly Persian, which the Muslims brought with them. It is written in the Persianised form of the Arabic script; its syntax is based on a combination of Bhasha and Persian

grammar, and it draws its vocabulary from a variety of Indo- European languages. Arabic, Turkish, Persian, various languages of the Indo-Gangetic plain, and more recently English, have all made their contributions to this highly flexible and assimilative tongue (609).

From my understanding, Urdu is more of an expressive language with a large emotional range within the sound formation of the words. It incorporates abstractions and strategic elimination of words that results in a mystique and soothing vibe simultaneously. All of this was discussed because the Islamic ideologies had a transition when they migrated from Persian to Urdu. As a result, the things mentioned above were necessary before we can possibly dive into the genre of Urdu poetry.

4.1: Sense of Identity and Context in India

Mirza Asadullah Baig Khan (1797-1869) or known by his pen name Ghalib is probably the most influential Urdu poet of all who left his mark on South Asian Islamic literature. Growing up in Delhi, Ghalib had a natural immersion into the language. He knew Persian as well which helped in conveying the ideas much clearer. Usually, translation loses a lot of essence within the language that we discussed earlier. Additionally, knowing Persian helped him understand and explore key features of that literature. He wrote poetry in Persian as well. However, for the relevancy of this thesis, we are only going to look at his Urdu poetry where he himself translated his profound understanding of Islamic philosophy.

To study Ghalib's works, the ideological problems of nineteenth-century India must be understood. Firstly, religion and philosophy were not as intact in this particular land. The social and economic decline of that period was met with an intensely colonized mindset. Then it was mixed with the social class system, grotesque co-existence of capitalism-feudalism, and

predetermined gender roles according to customs. Ghalib's visit to Calcutta was a major source of inspiration that fueled him for many years. The order and disorder in the atmosphere, mixed with sorrow of parting from friends pushed his psychological horizon. This also stabilized his understanding of his particular class and position. Rizvi explains:

“Ghalib's was a period of transition in the history of India and it is not easy to understand all its twists and turns. Many of its aspects would become understandable only in future. The fact that Ghalib does see a glimpse of the change and does welcome the new experiences shows that for him life was not something already formulated and finished. Every age seeks a direction for itself o Nature is generous, not miserly. And time will constantly move forward from better to still better (16).

So, over the years, the ideas and beliefs of the religion and culture had already been mixed with certain geographical conditions resulting in continuous acceptance and rejection of Islamic coherent life view (Rizvi 8). However, this does not affect Ghalib in a reductive manner where the ideas get narrower gradually, rather: “these very circumstances create a greater degree of complexity in any analysis of his consciousness, and it can perhaps never be so easily said that, in as much as he came from a feudal and martial background and was a Muslim, his ideas and attitudes would be predictably and necessarily those of his class and his co-religionists” (Rizvi 8). Ghalib's sense of patriotism was of a realist. His sense in such exchange would either make him an enemy of the earlier feudal system, or toadeater of the new British rule. His sense of integrity was more of a realist though he absorbed and studied utopian beliefs of the Sufi. (Rizvi 18) From my understanding, Ghalib's view of the foreign rule was not so agonistic as he had seen many things being done around Calcutta. He did not see the point of complaining as he knew certain things were over. I found this idea from one of his Ghazal verses where he wrote:

“Since the boat has reached the shore, Ghalib,
Will you complain to the Lord of the captain’s cruelty?” (Ghalib Ghazal verses
113 pp. 32)

What’s fascinating about Ghalib is that he incorporates his Islamic values within his complex contemporary mindset. The longing and the sense of loss were always present in the literature as we have explored earlier. But what lies here is the subtle connection of the occurring and upcoming events. In other words, Ghalib’s poetry translates like a prophecy that does not instruct where to look, but how to look at certain events. He understands and cherishes the Islamic concept of fate and the plan of Allah which might not result in the aspiration of the individual, at least immediately. But he understands the love of Allah for which he is able to connect and understand the upcoming resolution and goal of the persisting conflict. He writes:

“If I hadn’t been looted by day, would I have slept so well at night?

No more worry about theft—I bless the highway robber” (Ghalib Ghazals verses pp.29). This reflects the inclusion of several cultural, political, and economical aspects in the works of Ghalib. Through linear research, one thing that comes up is the transition of the humanistic love towards Allah. By this, in no way do I indicate the reduction of the emotional attachment, rather a channeled application of the same intensity. Rumi’s longing for love was extraordinary as he explored deep within human psychology. He considered it his natural salvation very similar to Khayyam and considered grief as his saviour and his way to dissolve himself with the oneness of Allah. Hafiz, however, saw a slightly different path. He considered grief and pain to be the fuel that burns and purifies a soul. It cleanses the heart from the impurities to develop a self into a truer one. Now, a few things are clear from here. Both did it because of their love for Allah. Additionally, they were a sign of true and eternal one as they consider their meeting to be

salvation and prepare it in their own way. The poets reach an immense intensity of love where Rumi takes off from where he is, and Hafiz cleanses himself before meeting Allah. The vision was changed only as we discussed earlier. But there is some difference in Ghalib's case. Before the reasoning, we must reflect on "certain paradoxes characteristic of Ghalib's ghazals: as amorous poetry with achingly erotic implications, they veer between addressing an earthly and divine beloved with remarkable impunity: there is no sacrilege in this movement. Similarly, it is next to impossible to segregate Ghalib's tragic vision from his endless recourse to humour, intricate wordplay, and a delight in the language itself. Nothing is heavy-handed, and the magical power of his most difficult verse is that it can appear so deft" (Goodyear 113). Ghalib sensed his own presence in midst of all the chaos which he could not deny or overlook. He saw himself as an integrated part of the process and thus could not dissolve his presence away like Rumi. These senses made his works different, following a similar belief mixed with a contemporary compilation of personal and historical conditions. He presents a more realistic view of the belief as he writes:

"I am neither the flower of music, nor the string of an instrument.

I am the sound of my own breaking.

You, and adornment of twisting curls.

I, and long, faraway apprehensions.

A show of dignity—a deceit of simpleheartedness.

I, and secrets that burn in my breast.

I am captured by love of the Hunter.

Otherwise, I still have strength to fly (Ghalib Ghazal 12 pp. 16).

In almost all of the exchanges, one thing that remains disputed is the choice of Particularity or universality. Through his own sufferings and tragic life events, he has made a personal view on these matters. Ahmad states: “For Ghalib, the particular is the universal: a man's history is the history of his intelligence, plus his emotions, plus his times. The image of man Ghalib posits is very much a matter of what man makes of his emotions” (Ahmad 612). Another feature of Ghalib that makes him exceptional is the inclusion of wit and humour within tragic moments. This is again somewhat contradictory of him to write depending on the mood. This is because he was not always consistent in one opinion. This aspect can be traced from his personal life and social condition. The ever-changing political and social recognition had an impact and that changed him from optimistic to pessimistic and vice versa from time to time. From my understanding, it was not really a matter of transition in belief and devotion, rather a shift in the application of devotion in the newly constructed situation. Wig writes:

“The contrast in Ghalib's mood and attitude towards life is evident not only in his poetry but in other spheres also. At times we find him supremely self-confident, headstrong and cocky. At other times he is vacillating, apologetic and un sure of himself. Under the facade of self-assurance and self aggrandizement, there was basically an insecure personality, which can be traced to the childhood events, death of his father and other happenings” (47).

Ghalib wrote more than just a few Sher and Ghazals. He was exceptionally known for writing extremely intricate and satisfying letters. Therefore, within it, he not only shared his personal conditions but also consoled others on hard times, presented views and opinions on different occasions. Ghalib was one of the first who took letters in a form of Art. A letter of him goes like this:

To Mihr (1860), about the long-ago cruel dancing girl.

Janab Mirza Sahib! Your saddening letter arrived. I read it. I got Yusuf Ali Khan “Aziz” to read it. He told me about the relationship between the deceased lady and you. That is, her devotion and your love for her. I was severely grieved, and felt complete sorrow. Listen, my friend, among poets Firdausi, and among fakirs Hasan Basri, and among lovers Majnun—these three men, in their three arts, are the heads and chiefs. The excellence of a poet is that he should become Firdausi. The limit for a fakir is that he should rival Hasan Basri. The sign of a lover is that he should have a destiny like that of Majnun. Laila died in his presence. Your beloved died in your presence—or rather, you have gone beyond him, because Laila died in her own house, and your beloved died in your house” (Ghalib Letter 133 pp. 39).

Ghalib remains a realist where some of the attributes find a link that psychologically pleases the receiver. The mentioned connection is not really real, neither it is completely illogical. The appreciation of surviving sadness is present in a cumulative manner where nooks and crannies of the psychological attachment are glorified to the receiver. He presents his help where he is able to.

Through the study of Ghalib, we can understand the shift of Islamic concepts as the present world becomes more and more prominent. The philosophy doesn't change its direction, rather the writers understand the importance to incorporate an extremely complex reality without which, the depths of a mind cannot be explored. It is because we are so much absorbed in our surroundings, the thoughts cannot be simply isolated like in the time of Rumi. Ghalib's literature creates more of an inclusive world rather than an exclusive one, compiling all earthly matters that affect him. Moreover, in reality, it is also a part of Islam to progress and expand the religion

in new conditions. Like theory in the Islamic ideology, The Ghazals introduce newer aspects of thoughts where the Islamic values stay intact. They introduce us to the thought and ache for another dimension, often depicting the problems of our existing one. Noorani writes:

“The ghazal, however, speaks much more of sorrow (*ghamm*) than of euphoria. This is because the usual lot of man is not the euphoric, intoxicated state of union with the beloved but rather the misery of everyday life, the realm of fate, the wheel of heaven which grinds us all to dust” (126).

We can finally understand how this shift of places and language affected the Islamic moral; or translations of the morals to be exact. Here a more contemporary translation of traditional beliefs finds a new dimension that includes more and more links to faith and reality. It is the courage to speak of the soul’s whispers that takes a human forward, makes the hardship worth patience:

“Prosperity, from the beginning, is according to courage.

In the eyes is the drop that did not become a pearl” (Ghalib Ghazal verses 46 pp. 27).

4.2: Reconstruction of Religion as a Muslim

Sir Muhammad Iqbal KCSI (1877-1938) was probably the most influential Muslim thinker not only within the South Asian region but also among the prominent Muslim thinkers around the world at that time. Muhammad Iqbal was a poet, nationalist, politician, activist and many more. The biggest contribution he made was with his study of Muslim Identity in the South Asian regime. Throughout the research, we have focused greatly on literature that translated the state, understanding, ideology and psychology of the writer which in term have taught us more or less about their place in society and their head. As this study progresses, contemporary and environmental factors become more and more crucial for the understanding of the study. This is not just because this paper is entering modern times and shifting away from its

origin. Layers of Identity, stand and position, a mixture of culture, thoughts for worldly matters appears to be more and more inclusive that leaves their mark in the literature. As a result, an in-depth understanding of time, setting, mood, resources is absolutely crucial to move to the upcoming parts and Iqbal here provides an outstanding study on the construction of the mind of a modern South Asian Muslim.

The south Asian region is compact with various cultures, religions, customs, races and many more. There are two reasons behind such diverse culture. Firstly, this region varies abruptly from the sea to mountain, from snowfall to desert, from modern to primitive. So, different geographical locations contain different kinds of settlers who have moved to their preferred geographical setting many years ago. Secondly, The United Bengal has always been occupied and ruled by foreign kings. Harmonic weather conditions, trade favour, route ease has contributed to calling for foreigners. As a result, today's south Asia stands just as a mixed breed of many cultures. All of this has contributed to a diverse combination of identity, enough to overwhelm a seeker who seeks for his roots.

Now, a Muslim in the South Asian Subcontinent is already within a margin, who has more margins within it. Muslims living in India can be roughly divided into four categories or levels of their identities: International, Sub-Continental, National and relational. There are several horizontal identities as well such as class, profession, race, ideology, party and so on (Puri 286). There is another aspect to it. A man in such time can belong to one or several identities. Therefore, when we specify him as a Muslim, many identities do not simply fit anymore. As a result, he does not have any inclusion of those persisting identities. But he doesn't follow it doesn't mean he is not affected by it. A Muslim might not follow or even support the class system. But in a society of collective identities, he is immersed within the sect system. His

attitude over the other prevailing identities also stands as a big factor in his own psychological creation. For this reason, all identities and features around a man gradually affect in any of the ways.

Iqbal describes the cosmopolitan characteristics of Islamic Ummah, which is an international community of Muslims. Puri argues:

“There are three main aspects of the international community of Muslims: political, ideological and cultural. At the political level, Pan-Islamic ideas reflect the urge for unification of the Muslims under one Islamic World (Government. Traditionally, Pan-Islam-ism has been an ally of Indian national-ism. The Khilafat movement was an outstanding example of the alliance... Even today Pan-Islamic tendencies do not clash with the interests of Indian nationalism. Both have, for instance, adopted the non-aligned framework in world politics” (Puri 286).

Now, this community is based on a similar faith that binds a believer to another. But what is really the point of a religious unification and what is the reason and aftermath of it? In reality, religion is not more than a mere feeling resembling a cognitive content. Professor Whitehead approaches it as a system of general truths which transforms characters upon sincere apprehension (Iqbal 1). Now, this affects the ego, or the consciousness of the self one has. A man grows up collecting and learning from his surroundings and constructs his own beliefs and views that are relevant to territorial loyalty (Puri 287). He identifies his ties with his land, culture, language and so on, has an impact on the surroundings and also belong to an international community. Sometimes these attributes may clash, resulting in a complex paradox of individual choice. This is where the implication of experience comes in. Iqbal states:

“It is clear that whether we apply the physical criterion or the non-physical and more adequate criterion of Royce, in either case, our knowledge of other minds remains something like inferential only. Yet we feel that our experience of other minds is immediate and never entertain any doubt as to the reality of our social experience. I do not, however, mean, at the present stage of our inquiry, to build on the implications of our knowledge of other minds, an idealistic argument in favor of the reality of a Comprehensive Self (16).

Another thing is this experience is not even applicable in all the spectrums mentioned earlier. There are such situations when the social acceptance and individual identity contradict or unite on situations, leading to catastrophic indecision breeding controversy. One very well example of this can be the political role of Muslims as a community. Some constitutional, institutional, informal or formal thoughts cannot be confirmed or denied through the eye of a south Asian Muslim whose two spectra contradicts the acceptance of one of them. This was a very persistent problem in India as religious and political exchanges separated far when modern legislation aimed to be independent of traditional sources of jurisprudence (Puri 290). The colonial assertion cannot be neglected in ways of understanding the construction of a modern South Asian mind. It had been completely absorbed into psychological construction and even the Islamic mindset would have been completely foreign to what we have seen through the literature of that time. Azad opines:

“As far as decolonizing Islamic thought, there is the intractable problem of power/knowledge, and its delimitation of what can or cannot be said. This is a very rich area of research, and it must include the Foucauldian insistence on the possibility of

speaking to power – that the creative forces of life always, to some degree, allow for this” (24-25).

We investigated the construction process and nature of the identity. Now it is crucial to observe how this mindset tends to reflect the internalized ideas. This gradual inclination towards worldly matters puts more and more emphasis on earthly life. The modern Muslim is aware that he might not be in complete control of a situation, but there are things through which he can change his fate; that is gradual and consistent development. The madness which was persistent in all the poets we had discussed earlier had been inward. But a creative reconstruction of the self will investigate an outward approach that bends and breaks the rules and boundaries of the world to fit it in self. It creates the idea of a new euphoria where “not of seeing divine beauty by throwing off the veil of the self, but of creating the divine in the world by means of creative action, which is the only measure of virtue” (Noorani 130). As a result, a modern Muslim grows more of a Narcissist mindset where he pushes his observation above any socially constructed moral. There is a difference between the ego and experience. Where the human ego is unaffected by mental states and the flow of time, experience stands as a collective unity of human emotions, responses, and references from the past (Iqbal 80). The concept of God and experience must run parallelly. But as earthly values became more and more prominent, the psychological distance from the concept and understanding of God became rational. Therefore, in this case, earthly growth became important for achieving divinity. So, divinity is now not a belief above man but the man himself. Therefore, self-love is the very process of achieving this divinity. Here he pushes himself out of the natural confines of nature to achieve this divine stature (Noorani 131). From my understanding, the soul of a human bears an unaffected ego, and experience creates a

response system. But man is not really either one of them, rather a combined construction where he lies somewhere on the spectrum that connects ego to experience. Azad reflects on this point:

In traditional Sufi cosmology, the self/soul (*nafs*) is graded according to three levels: the soul that commands to evil (*nafs al-'ammara*); the self-reproaching soul (*nafs al-lanwama*); and the soul at peace (*nafs al-mutmainna*). The soul, according to this understanding, attains the highest level through striving to do good deeds – in obedience to God – which, by the methods of spiritual realization handed down from master to disciple, ultimately allows one to train the soul so that it becomes in tune with the divine. For Iqbal, this amounted to a denial of the essence of what makes humans human, and also what he argued was the crucial aspect of the Quranic narrative: that, when God offered the “trust” [*amanah*] to the heavens and the earth and the mountains they refused; but when He offered the trust to man, he accepted (Quran 33:72). This trust, according to Iqbal, was the trust of “egohood,” whereas, according to traditional Islamic cosmology, the trust was considered the trust of *tawhid*, and of upholding the precepts of the religion (20-21).

Iqbal’s image of a modern Muslim man rejects other definitions from the past and ideas that helped to construct them. He rejects the agonizing idea of self in Ghazals. He retaliates the consistent oscillation between the earthly and metaphysical ideas and replaces them with a narcissist self that aims to transform this earth into heaven. This self, however, should have exhibited the ultraromantic radical exhibition, absorbing the world within and Iqbal suppressed this through the communal construction of self (Noorani 132-133). From my understanding, this is exactly to the point. Men are Allah’s best of creations. Therefore, serving the betterment of human beings is simultaneously a way of loving Allah and achieving his love. As a result, Iqbal has upheld the value of human beings. His main concern had been the community of India,

excluding other identity factors. The rationally oriented creative life was believed to be the ultimate path of human salvation according to both his and Tagore's Universalist view (Khastgir 177).

Iqbal's contribution to understanding the South Asian Muslim mind was exceptionally crucial for its systematic denial and acceptance of religious thoughts and morals. Religion in the flow of time has not only united men but also became the biggest medium of division. Iqbal's study shows the psychological formation is such a complex situation; in this case, of the Indian Muslim.

Chapter 5: The Melody of Bengal

Kazi Nazrul Islam (1899-1976) is the national poet of Bangladesh and is among the most prominent poets of the Bengali language. He was not only a poet rather a novelist, musician, playwright and many more. Besides strands of arts, he has also explored and exhibited an unimaginable competency in a wide variety of genres. For this reason, studying and simplifying Nazrul's life is extremely challenging as he has shifted to a different mood, style, and genre in his life. The topic of this research, however, is the spiritual romanticism he had portrayed in his early life and that is where we shall be looking into with great details discussing its origin, change and perception.

Nazrul mostly wrote in Bengali. But his writings had the inclusion of Persian, Arabian and Urdu words. It could be because of the cultural inclusion and interpretation we had discussed earlier. As Bengali and Urdu are from the same language core, they share many similar features. But surprisingly, Nazrul followed a style very different from what we have discussed so far. There are many cultural, personal, and political reasons behind this unusual output and it is what this paper will interpret through previous studies.

5.1: Identity and Context

Nazrul was born in Asansol, during British rule. He became an orphan at a very young age. Nazrul investigated the problems and sufferings of the community very closely. Being a colonized subject, he was able to internalize the impact of foreign rule and was much concerned about mass rights of equality. However, before promoting equality among people of different identities, one must try to identify the identity of his own. The Indian sub-continent had been under British dominance since 1757. The newly formed three nations had to build their own

separate identities while they shared people of common ethnic values. Nag explores this problem as:

The task was arduous and entailed, firstly, to separate them from the earlier identity and construct a fresh identity on the basis of new cultural symbols, which were hitherto unused. Thus while an Indian identity focused on a composite, secular and multinational identity, in Pakistan, there was an emphasis on Islamic religion while Bangladesh focused on its language. In such construction, these discourses had to secede from their history which depicted a shared past. The act of secession was done in two ways: first, by demonstrating that even in the shared past, these collectivities always existed as a separate nation. Second, by depicting that their shared history was actually "oppressive" against the "other" and a parting of ways was the logical conclusion (5183).

This problem of identity had been consistent in all the places among the colonial subjects. On one side they had this genetically inherited essence of the culture and soil. Additionally, on the other side, a conflicting yet crucial identity that was mediated by the rulers. The problem is not only in identifying the identity, which is usually faced by creoles. But here lies a problem of knowing and accepting an identity that a man has inherited, created, or accepted, yet being unable to express. Said theorized that "what gave the Oriental's world its intelligibility and identity was not the result of his own efforts but rather the whole complex series of knowledgeable manipulations by which the Orient was identified by the West" (Said 40). Nazrul also faced this problem of acceptance of his identity. He had layers of identities as we have explored from Iqbal's writing, one after another layer of consciousness complementing and contradicting each other from different spheres of life. Ultimately, Nazrul also had to choose his preferred identity, through which he voiced his roars.

There is another aspect of Nazrul's identity. While being in the Islamabad battalion, Nazrul met a Bihari who taught him Urdu and Farsi (Persian). As a result, his early writings show immense inclusion of Sufism, Islamic values and spiritual romanticism. We will go through the aspect in the next part, but it is essential to mention that during this period his Islamic Identity flourished in his writings. He has shown and told of ways to describe things according to Islamic values.

Nazrul has always been identified as a rebel poet. The anti-British mindset that he had shown through his incomparable combination of words, describes his sense of his own identity in that time. But through his own words, we can find him talking about the rebel side and his identity within a mixed community.

We find most of these answers in his famous poems. Firstly, his sense of identity takes a step towards humanity. Nazrul had the inclusion of several identities far more complex than any traditional south Asian Muslim. This creates the problem of several contrary values. Iqbal's solution was the rejection of all other values and only following the identity of an "Indian". However, for Nazrul, it was not the end. Unification of Indians also means the subtraction of any non-Indian identities. However, this creates a bigger problem. The colonization had already taught the white's man burden upon the "lesser-human" beings who were lesser simply because they were not white. This also meant being Indian also lessens any non-Indian, half-Indian or less-Indian identity. From the core Islamic values, Nazrul has seen that all humans are the same before Allah despite their race, position, colour, or gender. As a result, the only way to unite all was to get rid of all identity divisions. For this reason, Nazrul goes beyond any identity and declares himself simply with the tag of "rebel". In his poem *Vidrohi (The Rebel)* he writes:

"I'm the Rebel Bhrigu

I'll stamp my footprint on the chest of god

Sleeping away indifferently, whimsically, while the creation is suffering” (Kamal 111).

He screams out about the discrimination and inequality within the society. Here, he has no cast, no religion nothing. He had been an observer and the “The deep-rooted inequality and the corruption of the society mesmerized his heart. Therefore, he, with an object of reformation, tries to attack the society by the weapon of his poetry, that is mightier than the sword of a soldier” (Hossain 5). This aspect is more clearly portrayed by another one of his great works called *Manush (Human Being)*

“I sing of equality

There is nothing greater than a human being,

Nothing nobler!

Caste, creed, religion—there’s no difference.

Throughout all ages, all places

We’re all manifestation of our common human humanity” (Kamal 43).

One of my personal observations is Nazrul internalizes all the external factors to his existence. From *Vidrodi*, he has overcome identities of his own and sort of included and blended in all that is surrounding or running through his veins. The big fact in this is he does not try to overcome what lays in front of him or transcend beyond his own identical factors. He accepts for who he is and everything that stands as a part of him. Moreover, with all that within, he screams of his own suppressed anguishes.

Nazrul was a colonized subject who directly saw social inequalities and imbalances. He participated in World War I through his stay in Islamabad. This iconic experience initiated many important aspects of his life. We discussed the anti-British mentality that fueled his rebel mindset

and reduces human identities only to humans. But there are more aspects of this implication. Through his colonial experience and rebellion expression, he realized unity was the key. In the Bengali continent, there are tremendous cultures, religions and philosophies to abide by. As a result, if someone wishes, can initiate a major clash among the followers of those distinct schools of thought. To be short and precise, Nazrul was practically “blind” towards race, gender, ethnicity, religion and so on. All he saw was some human beings fighting for their rights. There was nothing to be distinguished among these men. There was a cast called untouchables which everyone hated. Nazrul was confident there was no difference between them and an emperor and questions what's the guarantee that they do not become one tomorrow? Lord had many avatars, how can one be sure he is not one? Nazrul answers these with a confident slap of language in his poem Manush (Human Being):

Who's he? An untouchable?
 Why do you startle? He's not to be despised!
 He may turn out to be Harishchandra or Lord Shiva.
 Today an untouchable-tomorrow he may become
 a supremely revered yogi-emperor (Kamal 47).

Nazrul saw no barriers, being human was the biggest religion for him.

5.2: Religious and Cultural Consciousness

We discussed how Nazrul learned Urdu and Persian in Islamabad. This marks the heavy influence of Hafiz, Rumi, Mirza Ghalib, Khayyam upon his works. Nazrul was familiarized with the Islamic notion of love or spiritual romanticism and it was his way of discussing romance in the first period of his life. There is a lot of discussion and discourse as the core Islamic values are

not in pristine condition in Nazrul's philosophy. As a result, there had been a various number of factors facilitating the change in his philosophy.

The Islamic notion of love, perspective of religion and works from other poets have already been discussed in this paper. From such examples, Nazrul takes his Islamic romanticism and blends it in with the predominating Bengali culture. Nazrul was very well aware of the contemporary folklore and ancient texts of this subcontinent. It is important to mention and understand as the whole Bengali culture remains affected by the philosophical teaching of the ancient Sanskrit text even after the emergence of foreign rulers and religion. Nazrul had a very clear vision and understanding of these concepts as we find:

“Kazi Nazrul Islam was associated with folk theatre group named Helo. It was successfully run by his uncle and this was the striking point of Nazrul's love for literary things. As Nazrul was associated with the folk group, he learned how to act, sing songs and wrote poems for his group. Inspired by the theatre he learned Hindu Scriptures such as Purans with Bengali and Sanskrit literature” (Haque 54).

That's not all. We discussed his stay in Islamabad where he learnt Farsi(Persian) and Urdu and was able to explore the works of Rumi, Hafiz, Ghalib, Khayyam etc. all of their writings and teaching was somewhere reflected in his writing which will be discussed next. It is also clear for him to have a clear understanding of core Islamic concepts as he was taught in a Maktab(religious school). So he had both, core values of Islamic philosophy, as well as the translated narrations of the great poets we have discussed. In addition to that, he was also a very big follower of Tagore's musical writings and Sharatchandra's narrative (Haque 55). From here, we can observe that he had all this practical knowledge and understanding of the mentioned texts and languages. This is where his fusion comes in that gives exceptionally powerful narratives

through exploiting the narrative, ideology and style. He keeps the bits and rhythms of language, forms it according to Islamic values that beautifully translates the aches, sorrows, and anguishes of a Bengali Muslim man.

Bowra states, “in nature, all Romantic poets find their initial inspiration. It is not everything to them, but they would have been nothing without it” (13). In spiritual romanticism, God is everything, beyond the boundaries of the human psyche. As a result, the poets transcend beyond the boundaries of nature to be with God. They do not exclude but suppress nature in their expression. Nazrul has written about nature as well. Most of his great analogies are concerned with nature. Here is some verse that projects all of the discussion we had above:

“Play the music of the festival of Shiva!
 Who's the master? Who's the king?
 Who is it
 that punishes the truth of freedom?
 Ha! Ha! Ha! It's a laugh--
 God is to be hanged?
 Rumor-monger--
 who teaches this pitiful truth?” (Kamal, 128)

In Hindu culture, the god and goddesses were parts of nature or they were elements of nature itself. He has brought references from such places and used them to translate his motive. The situation and the narrative are completely new, but the inclusion of pre-existing culture provides heaviness, depth and meaning to his tremendous works. Islam writes:

“Nazrul’s poetry is affluent with Hindu, Muslim and Greek mythology. He uses Hindu Philosophy more, for which he has to endure intense criticism from Muslim bigot.

Basically, he has a profound knowledge about Bengali, Sanskrit, Arabic, Persian and classical literature and puts it into practice through his works” (274).

This brings us back to *Human Being* again where he sings of Equality. For him, equality has been more important than religious views. He even named his children with both Hindu and Islamic names such as Krishna Muhammad, Kazi Aniruddha etc. The later romantic poems go beyond Islamic values and judges love for how he has observed it. He writes in *Hope* :

“Before returning to the woods,
 Mischievous you! - You’ll softly
 Lay a kiss on my eyes!”

As we stated, romanticism in Nazrul had really changed after some years of his life. Nazrul’s love encompasses everything that he has understood so far and has perceived through states and stages. Islam argues:

“To Nazrul, beauty is the form of love, truth, justice, individuality and this very beauty incites imagination, love, and passion. He compares himself with Keats and declares his motto, which is very much like Keats’ “Beauty is truth, truth is beauty”, but his way of expressing beauty is different. He praises beauty more poignantly in his poem “You are so handsome”:

You are so handsome that I can’t take my eye off you,
 Is that my crime?
 I’ve got the gift of vision so that I may see you, you beautiful being
 Let this wish of mine be realized, my dearest one” (273).

His inclusion has made him transcend beyond boundaries of not on religion. But culture, myths, and societies. We discussed how his aim to discover identity has made him encompass

everything that was around him. These are the same elements that changed the poet into a romantic one who translated not only anger and frustration but also lust and affection. Goswami agrees and concludes our discussion on Nazrul's romanticism with a beautiful discovery:

“Nazrul's rebellious self is inspired with righteousness and love for all. His revolt is an instrument for realizing this truth. Under this global perspective, Nazrul's identity remains to be reexamined and reevaluated. He is now a universal poet belonging to any part of the world” (37).

So before or after the wars, he had fought through words. Therefore, came words that created one of the most romantic poems so far. The war had been fought for love, to achieve love, or keep the love safe. In the end, when there is no war, the only thing that remains is love which is what we are going to discuss next.

5.3: The Romanticism

The complex identity of Nazrul and the simplified expression of his own identity has a huge impact upon our understanding of Nazrul. It is quite contrary to observe such problematic experiences giving birth to such a simplified response of emotions. But when we look at the romantic writings of Nazrul, we can observe a trace from everything we have studied above.

Apart from spiritual aspects, Nazrul's romanticism also deals with sexual desires making the delivery and subject of the poem erotic. A number of his famous songs deal with sexual and very physical aspects such as *Cheyona Shunoyona*. However, such erotic poetry had roots in other ideologies. Therefore, this thesis will not investigate the erotic aspect in Nazrul's romantic writing as this does not directly relate to our area of research.

In the poem *Protigga (Promise)*, Nazrul writes:

This evening I feel

there is beyond this emptiness
a greater emptiness
in this heart of mine,
the heart that was disdainfully ignored
by the gods.

That's why perhaps my tortured love
is as destructive as it is.

These arms shall never embrace
the lady-love.

The rejected love of mine is not a garland
but naked lance (Islam Day's End 51).

It is extremely lucky to find such an example that exhibits all the points that we have mentioned above. The first four lines are raw experience from his life that reveals layers of the emptiness of human psyche. We have observed such presence of a great void that cannot be fulfilled by earthly provisions. Rumi has portrayed a similar problem of emptiness for which he has developed his desire to dissolve himself with the presence of Allah. But Nazrul doesn't do that already. He mentions that his heart was ignored by the gods. There is room for interpretation here. Firstly, "gods" is not acceptable in Islam as there is only one God who is Allah. The gods mentioned here are probably the Hindu gods with their distinct avatars. God also translates to an entity beyond human interaction, perseverance, understanding. By this logic, this can also denote earthly forces he is incapable of controlling. But what is clear is that this is caused because of love and this emptiness is everlasting. It was present before he realized and now, he is only unfolding layers of emptiness. Therefore, it has made him destructive.

Hafiz had learned from the emptiness and longing. Unlike Rumi, he saw it as an opportunity to improve his problems and character before appearing in front of Allah. Ghalib actually took it a step further. He saw that it not only can change himself but also can contribute in creating a better place for his surrounding acquaintances. Now Iqbal saw this opportunity as a fuel to unite all the scattered people. Here is what Nazrul does in this case. He has seen the changes in the implication of sorrow. Moreover, he has observed all the factors denying communal unity. For him, love is a powerful force that can make or break anything. However, when this love is discarded to such extent, it can also turn into a destructive weapon. He says that he shall not touch any lady-hand again. There are also multiple interpretations of this. We discussed how the “gods” could mean many things. However, further interpretation could be started from those points. It can mean the “gods” meant literal embodiment of nature or pieces of soul which he cannot control. This means he has not received any help in his struggling times. Therefore, when he is ready to make his heart a weapon, he shall not let anything help him after his transformation. Being with a woman is a sign of weakness for him as he has to leave someone he loves for the sake of his struggles. Someone could harm or blackmail this loved one and that might hamper his journey. Additionally, he has seen the treatment of longingness in Rumi and Hafiz and wants to keep none for himself.

Another interpretation of this and most probably a more spiritual one would be associating this with an actual woman. In Hindu culture, there are goddesses and women are also signified as the goddess of the home and so on. It might be that he specifically indicated someone with the “gods”. However, by receiving no response, he is unable to love someone else. His love towards this woman was everlasting and thus no one shall take the place anymore. The love is not returned in his case, but it cannot die as well. The spiritually romantic love is

immediate but the implication might depend on the feedback. He does not ask the woman to love him back. He is continuously taken towards emptiness and sorrow as the fulfilment is gone. This love was fulfilling and as he is not receiving it anymore. However, the love also cannot simply be erased as that is everlasting and immediate. So the love that was not returned, turned into a furious spear as he learned that the more suppression he allows, the more it overwhelms him.

Nazrul exhibits all his experiences within his poems. Though the subject might differ, similar treatment of religiousness or contrasting treatment with similar motives can be observed. The poem earlier talks of a love whose denial made him a weapon. But this was not the immediate response from him. We discussed maybe he denies facing any more longingness. It may also be that those were faced by him previously and thus he has no way other than this to channel his love. He writes in *My Dearest Nightingale*:

O, the beautiful one

The trees search for you spreading out their branches

Up in the sky

The storm churns through the woods

Looking for you

Branches lay on the dirt in deep pain

O my restless one

When you return

Lotus will re-bloom

Your glance will make the gray sky

Turn azure again (Islam Nightingale).

This poem might just be a prequel story of longingness prior to such destructive reformation. The love was his fulfilment and when that is gone, even nature no longer seems as fulfilling. Even nature will find its completeness upon his lover's return. This is a song of loss and longingness that illustrates Nazrul's treatment of such emotions.

One last thing should be mentioned here. Though he makes bold assumptions in his rebel poems or the destructive transformation of his love, here he does not display any of that. One fine connection is that all of the works where he assumes a situation, gives bold and revolutionary promise of journeys, he is out there doing an act. He may be voyaging through storms or ravaging through cities full of oppression; end of the day, he is a mere human. He comes back to his home like a bird to her nest and tries to resolve his unsolved equations behind closed doors. Therefore, after all his journey and storms, he has emotions just like any other man. The lover was the only one where these could be shared and now when she is gone, he is just as helpless as any other man and begs for her return just like everyone. This beautiful yet complex characterization of a South Asian Muslim man and his own struggles were not portrayed so beautifully by someone before. He shows how this sense of self and rights had been driven man to immense struggles. But how soft and emotional he is from the inside. His spiritually romantic poetry exploits and accelerates both angry and sad emotion in a man. The treatment he deems right does neither makes him above anyone for fighting nor below anyone for caring so much. His expression of rebel emotions does not make him higher among other human beings for being that brave, furious, and just. Neither does his softness and sadness reduces his manliness. Nazrul shows how having these emotions does not really change the status of a man. Such excess of emotions only makes him more of a human.

Chapter 6: Conclusion

The journey of Islamic spiritual poetry has seen unimaginable number of interpretations through the works of poets who absorbed and framed their experience to tell their own tale. However, for our continent, it was Nazrul who brought Islamic spiritualism and told our stories. His name will be written among the best writers who have ever written in the Bengali language. Though he is studied and glorified for his rebel and post-colonial mentality, Nazrul's spiritual romanticism is a highly complex topic that is often overlooked. Nazrul's presentation seems highly complex because of his unorthodox depiction of immediate complications. However, what lies beneath is a mixture of own and foreign religious, folk, political propaganda, and philosophies that combine to represent a completely new vision. This vision combined with his exceptional use of vocabulary and rhythm scheme makes his literary work unlike anything else that was ever written. This study looks at a few texts because it is impossible to look into many volumes within this short length. But it aims to deeply investigate the motive, idea, or situation of Nazrul behind writing all the poems. It is more of an exploration that tracks the changing implementation of Islamic ideas and looks to find out the reason why. We took help from Said and Iqbal for a better understanding of the colonial condition and religious reconstruction. Though more discussion could be derived from theories and analysis could be made through theoretical study, the goal of this paper will need no further of it as it explores more on the practical implementation. Ideas and philosophies aside, Nazrul has created an exceptional pattern of intonation and syllables making his poetry sound like military music. It gives the vibe and suspense of battleground and threatening journeys as we see in these lines:

The boat is quivering, the tide is surging, the sailor has lost track

The sail is torn, who will take the helm, who is brave enough? (Author's Translation)

Though the baffling suspense and pressure on nerves which can be felt while reading these lines in Bengali, cannot be achieved in a translated version. Yet, his translated works are no less powerful than how he originally intended through his exceptional diction and lively rhythm.

Haque Mentions:

“Nazrul has created the vibrant rhythms and iconoclastic themes, formed a revolutionary and drool worthy contrast to the contemporary poets. His use of vocabulary and subjects were never been happened in the history of Bangla poetry before. He became immensely popular for portraying his poems with the issues of political and social matters. Nazrul was also known as a poet of unprecedented activities such as the fusion of Hindu and Muslim cultural traditions. In the field of mixing the Bangla metres with Arabic and Sanskrit, Nazrul was the master for doing that” (Haque 58).

One of my personal observations is that Nazrul is name among very few who delivered such mesmerizing execution with similar philosophical perspective. Whenever a new literary wave emerges, there are some who have paved the path towards the distinct movement, and there are some who have followed and practiced in the new genre. For example, modernism had some foundations and emerged to change the literary world forever. Popularized and propelled by many such as T. S. Eliot, this period contained more writers who have written in the particular style. For our particular region, we can see a total flow of romantics from Jibanananda to Tagore. Though they were extremely different in their own style, they delivered a similar theme in their literary works. Where nobody has ever come close to the idea of diction that Nazrul had created. The intense, immense, and intimate fusion of his surrounding ideas are a sole reminder of immense personal, communal, and national struggles through which we have received our today's form of literature. It remains a less studied and practiced section of our literature.

However, it teaches us a very important thing. Before this research, I had this skepticism if Nazrul's revolutionary ideas came out of the blue. Furthermore, the study proves that it has not. When we look at many great poets like this who had a world-changing cause, we simply overlook the prolonged route the idea has travelled before meeting such extraordinary execution. We tend to ignore the little steps that lead to the bigger one. In reality, not everyone will be a great poet or every paper will change the academy with its brilliance. But though not everyone can change the world, we as human beings are capable of contributing something to that great world-changing cause.

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