

# ANALYSIS OF IQBAL'S "MASJID-E QURTUBAH"

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## Abstract

**T**his essay presents a metrical analysis on Iqbal's *Masjid-e Qurtubah* (The Mosque of Cordoba), which is considered by many to be the greatest Urdu *nazm* (poem) ever written. The paper discusses the technicalities of the metrical *structure* of the poem, which Iqbal very carefully balances to establish his beautiful signature imagery in context of the poem subject, spanning a breadth of eight stanzas. It was written during Iqbal's trip to Europe in 1931-32 and was published in his second collection of Urdu poetry titled *Bāl-e Jibrīl* (The Wing of Gabriel). The metrical analysis is preceded by a thematic stanza-wise overview and is followed by a literal translation and a transliterated rendition, adapted from Pritchett's diacritic serial glossary (Pritchett, Mosque of Cordoba), of the poem in its entirety.

## Thematic Overview

The primary emphasis and perhaps the most consummate expression present in Iqbal's *Masjid-e Qurtubah*, a masterpiece of poetic inspiration and artistic expression, is on love. In terms of beauty of diction and richness of emotion, it is unsurpassed. Its eight stanzas are thematically quite distinct, but are linked together in a naturalistic progression of vivid ideas, revolving around the theme of the potency and efficacy of love. Iqbal, radically moved by the visual sumptuousness of the mosque and under a spell of fervent emotions coursing through him as a consequence of this encounter, swooned upon entering it (Noorani, 1999, p. 237). The poem opens with a brief description of the destructive power of time which is responsible for ultimately laying low even the highest and the mightiest of beings. It proceeds by establishing that human life, happiness, and beauty, all must pass away. When one views human life on the grand scale of history, the futility of human ambition and endeavor seem emergent emergent and leap out; but even then, there are blessed moments in which one which one is able to witness a glimpse of immortality and eternity. For Iqbal, the Mosque of Cordoba is such a symbol, which had escaped destruction due to it being built with hands of love (Hassan, 2005, pp. 73-74). Reading the poem aloud grants a subliminal sense of revelation and ecstasy; it feels almost as if Iqbal had experienced a strong vision of the ideal in the Mosque. The poem ends with a striking note of prophecy, where the Muslim world is seen to be seeking a revolution that would grant it a new soul and in turn a high status in the society. In terms of individual stanzas, the theme of the poem is established as follows:

### *Stanza 1:*

Iqbal describes the nature of time as being an unending and cyclical chain of days and nights which is nevertheless only an apparent reality; everything that man creates is thus transient or ephemeral, and the end result is annihilation. Iqbal also describes time as a two-colored silk

thread. This image is symbolic of the ambiguous character of time which seems to distribute rewards and punishments among humans, irrespective of their motives and efforts.

*Stanza 2:*

Here the main theme of the poem, Iqbal's notion of true and spiritual love – passion – is first introduced. He describes that the only indestructible quality in life that can transcend and escape the scythe of time is this passion. He further describes passion as a free-flowing tide which can counter, and from which stem, all other tides of time, and continues to present various descriptions of passion; all of which together frame prominent and beautiful imagery of the concept. Hereafter, the theme of passion is persistently articulated in the poem.

*Stanza 3:*

In this stanza, Iqbal connects the aforementioned concept of passion to the Mosque of Cordoba. He argues that it was this true love – love whose light shines undimmed while all the world is crumbling into dust – which created the Mosque. Because of this love, the Mosque had eternally conquered the destructive force of time. The Mosque bestows upon the prayer a unique verve and warmth of prostration, and this places man in a more privileged state, more superior than the forms of light. created the Mosque. Because of this love, the Mosque had eternally conquered the destructive force of time. The Mosque bestows upon the prayer a unique verve and warmth of prostration, and this places man in a more privileged state, more superior than the forms of light.

*Stanza 4:*

The glory and beauty of the Mosque causes Iqbal to ponder over the nature and qualities of a true believer, the Momin, whose refuge in times of trouble is in the declaration of faith and in the existence of the Almighty. In the totality of the Mosque's appearance and effectiveness, is a material manifestation of the Momin for Iqbal. In its beauty and

elegance, height and width, gracefulness and solidity, fineness and strength, it is his exact replica. Its imposing pillars remind Iqbal of the oases of Arabia. In its balconies and latticed windows, he sees the gleams of heavenly effulgence. He considers its towering minarets to be the descending points of divine mercy and the halting places of the angels. Iqbal depicts astonishing visuals of the Mosque, and the overall articulation of the imagery is truly exemplary.

*Stanza 5:*

Here Iqbal outlines numerous characteristics of a true believer. He argues that God's hand is the same as a believing man's hand, and that the man possesses numerous qualities of the Creator. He is dominant, creative, resourceful, consummate, and in the cosmic communion, is the warmth of the gathering. Iqbal saw the Mosque as a cultural landmark of Islam. In its architecture and engravings, he saw a moving portrait of the believer's moral excellence, aesthetic refinement, high-mindedness, sincerity, piety, and devotion.

*Stanza 6:*

Iqbal draws parallels between the Mosque of Cordoba and the Ka'bah based on their respective centralities to Islamic Spain and Islam in general. Iqbal also eulogizes the positive impact of Islam on Spain and Europe, asserting that the Mosque is a true symbol of the beliefs, thoughts, and aspirations of the Muslim milieu. Just like the Ka'bah is free from the narrow bounds of race and nationality, the Mosque of Cordoba too signifies universal fraternity.

*Stanza 7:*

Here, Iqbal expresses discontent over the waning of Islam in Europe, and outlines the great upheavals that swept Europe from the 16th to 18th centuries. It is worthy to point out that even in this discontent lies a subtle yet strong sense of hope. Iqbal inherently expresses a desire of bringing about a change to the situation, observing that a similar turmoil currently existed in the Muslim world.

### Stanza 8:

This stanza is Iqbal's prophecy of revolution and reform, as well as a summary of the poem's message. For Iqbal, the Mosque's visual splendor is a conduit for the vision of a new world; it is an instrument for translating the *mard-e-khudā's* (believer's) creative conduct into a language of splendid visual forms (Latif, 2011, p. 129). The believer is above territorial limitations, his world is boundless, and the beauty and warmth of his message is, in the hopes of Iqbal, all-pervading.

## Metrical Analysis

The factor which sets Iqbal's *Masjid-e Qurtubah* apart from presumably all other Urdu poems is the choice of meter. The poem is filled with rhythmic repetitions, internal rhymes, as well as resonant phrases. Iqbal uses a broken meter, the *munsariḥ musamman matvī maksūf* (Pritchett & Khaliq, Urdu Metre: A Practical Handbook, 1987), which grants the poem extremely unique sonic qualities in terms of rhythm and sound patterns. Formally speaking, the poem packs eight stanzas (*band*), each of which is made up of a seven-verse *ghazal*, followed by an internally-rhymed verse with different rhyming elements (technically, a *matla*) which is presented almost as if it is a punch-line to the preceding *ghazal*.

The rhyme scheme of each stanza is exclusive of one another, meaning that no two stanzas follow the same scheme; however, their rhythmic arrangement is kept consistent. For example, the *ghazal*-esque *ash'ār* (couplets) from the first stanza follow the rhyme scheme *a,a,b,a,c,a,d,a,e,a,f,a,g,a*, followed by the punch-line *shēr* (couplet) with rhyme scheme *h,h*. Similarly, the second stanza follows the rhyme scheme *i,i,j,i,k,i,l,i,m,i,n,i,o,i,p,p*; here again each even-numbered *miṣrā* (single couplet line) terminates at the rhyme set forth by the first *shēr*, with the exception of the last *shēr*, which breaks not only the rhyme

scheme but also indicates a shift in the thematic subject of the poem, as already discussed. This exact same alliteration pattern is replicated throughout the poem, and these rhythmic repetitions lend the poem a unique prosodic posture – one which demands to be read aloud, with feeling.

The *matvī* meter consists of four feet, two of which are repeated in metrically identical halves. These are *muftā'ilun* and *fā'ilun*, and they appear in succession twice with an optional caesura, allowing a cheat syllable, at the break and at the terminating point of each *miṣrā*. For purposes of explication, consider the scansion of the following *shĕ'r*:

[i]  
 مَفْتَعِلُنْ فَاعِلُنْ مَفْتَعِلُنْ فَاعِلُنْ  
 مَفْتَعِلُنْ فَاعِلُنْ مَفْتَعِلُنْ فَاعِلُنْ

[ii]  
 مَفْتَعِلُنْ فَاعِلُنْ مَفْتَعِلُنْ فَاعِلَاتُ  
 مَفْتَعِلُنْ فَاعِلُنْ مَفْتَعِلُنْ فَاعِلَاتُ

As can be seen, the *miṣrā* in example [i] scans in the meter without any cheat syllables. This allows a soft and relaxed vocalization of the line, whereas in comparison, the *miṣrā* in example [ii] does make use of one cheat syllable towards the end. This forces the scansion to consider an extra short syllable at the end foot, turning the *fā'ilun* ( = - = ) to a *fā'ilāt* ( = - = - ). The effect that this has on the recitation of the *shĕ'r* is that the reader is forced to adjust pace gradually, starting from a slow tempo with long pauses but ending at a fast tempo with short pauses. This in turn induces a deep echoic feeling into the poem reinforcing its message which is also being gradually built up. The broken meter makes this cheat valid, but one must still be careful of not elongating syllables beyond their scan length, as doing so would simply break the meter. For

instance, in example [ii], the reader is forced to vocalize *بھی* as a single short syllable; not doing so would lead to abrupt pauses and would hurt the sonic poetic feel of the intended articulation. Furthermore, in example [i], the meter forces the vocalization of an *izāfat* in *عصر*, and this occurs naturally to the reader even if it is missing, granted that the reader possesses a sense of meter.

Similar rhythmic patterns can be observed in almost every *shĕ'r* in the poem. All *ash'ār* start slower than they end, and Iqbal's careful use of the intermediate caesura grant them a hymn-like authoritative tone, with the middle break signaling an inherent "interruption by silence" (Haq, 2015). Consider the following *shĕ'r*:

[iii]

مفتَ عَلَنَ فَا عَلَاتُ مَفَتَ عَلَنَ فَا عَلَاتُ  
مَفْتَعِلَنَ فَا عَلَاتُ مَفْتَعِلَنَ فَا عَلَاتُ

[iv]

مَفَتَ عَلَنَ فَا عَلَاتُ مَفَتَ عَلَنَ فَا عَلَاتُ  
مَفْتَعِلَنَ فَا عَلَاتُ مَفْتَعِلَنَ فَا عَلَاتُ

Again, if one possesses a sense and feel of the meter, one will be naturally inclined to develop a rise in intonation when proceeding to read the second *miṣrā* after the first, and a similar rhythmic effect is present in all the *ash'ār*. Consequently, the poem is filled with unique sonic qualities and sound patterns. In both the *miṣrās* in example [iii] and [iv], short cheat syllables have been employed at the middle break as well as at the end, as indicated by the complete absence of *fā'ilun* in the scansion. As was the case in the previous example, the meter forces the reader to rush through the second *miṣrā* in example [iv], but this time with a mild and peaceful change in pace with soft and easy pauses.

Iqbal seizes the opportunity to play around with the meter fully; he continually shifts between different combinations of syllable placement. He uses different sound patterns that emerge from these combinations to introduce rhythmic connections, coherence, and resonance with the ongoing theme being narrated in the poem. These combinations, easily exhaustive yet responsible for the infinitely complex play of sonic manipulation, are listed below:

[1]	<i>mufta'ilun</i>	<i>fā'ilun</i>	<i>mufta'ilun</i>	<i>fā'ilun</i>
[2]	<i>mufta'ilun</i>	<i>fā'ilāt</i>	<i>mufta'ilun</i>	<i>fā'ilun</i>
[3]	<i>mufta'ilun</i>	<i>fā'ilun</i>	<i>mufta'ilun</i>	<i>fā'ilāt</i>
[4]	<i>mufta'ilun</i>	<i>fā'ilāt</i>	<i>mufta'ilun</i>	<i>fā'ilāt</i>

Also notable in the poem is the frequently occurring presence of internal rhyme, and Iqbal's magnificence must be appreciated here as it overlaps with the aforementioned combinations of the meter, resulting in a truly beautiful dancing rhythm. The *miṣrā* in example [iii] consists of a single changing internal rhyme (*firoz/soz*). Even more beautiful is the following *shē'r*, example [v], consisting of a double internal rhyme – one of which is unchanging (*fanā*), and the other is changing (*ākhir/zāhir*).

اَوَّلُ وَاٰخِرُ فَنَا، بَاطِنٌ وَّظَاهِرٌ فَنَا  
نَقِشٌ كَهْنٌ هُوَ كَلِمَةٌ نُو، مَنزِلٌ اٰخِرٌ فَنَا



## Translation & Transliteration

### Stanza 1

سلسلہٴ روز و شب، نقش گرِ حادثات  
سلسلہٴ روز و شب، اصلِ حیات و ممات

*silsilah-e roz-o-shab, naqsh-gar-e ḥādīsāt*  
*silsilah-e roz-o-shab, aṣl-e ḥayāt-o-mamāt*

day and night succession, forger of events  
day and night succession, origin of life and death

سلسلہٴ روز و شب، تارِ حریرِ دو رنگ  
جس سے بناتی ہے ذات اپنی قبائے صفات

*silsilah-e roz-o-shab, tār-e ḥarīr-e do-rang*  
*jis se banātī hai zāt apnī qabā-e ṣifāt*

day and night succession, two-colored silk strand  
from which Being makes its robe of qualities

سلسلہٴ روز و شب، سازِ ازل کی فغان  
جس سے دکھاتی ہے ذات زیرِ وبہٴ ممکنات

*silsilah-e roz-o-shab, sāz-e azal kī fighāñ*  
*jis se dikhātī hai zāt zer-o-bam-e mumkināt*

day and night succession, wail of the tone of eternity  
through which Being shows the treble and bass of  
possibilities

تجھ کو پرکھتا ہے یہ، مجھ کو پرکھتا ہے یہ  
سلسلہ روز و شب، صیرافی کائنات

*tujh ko parakhtā hai yih, mujh ko parakhtā hai yih  
silsilah-e roz-o-shab, şerāfī-e kā'ināt*

this tests you, that tests you  
day and night succession, the Jeweler of  
creation

تو ہو اگر کم عیار، میں ہوں اگر کم عیار  
موت ہے تیری برات، موت ہے میری برات

*tū ho agar kam-ayār, maiñ hoñ agar kam-ayār  
maut hai terī barāt, maut hai merī barāt*

if you would be of low quality, if I would be of low  
quality  
death is your fate, death is my fate

تیرے شب و روز کی اور حقیقت ہے کیا  
موت ایل زمانے کی رو، جس میں نہ دن ہے نہ رات

*tere shab-o-roz kī aur ḥaqīqat hai kyā  
ek zamāne kī rau, jis meñ nah din hai nah rāt!*

of your day and night, what other reality  
the movement of one age, in which is neither day nor  
night

آنی وفانی تمام معجزہائے ہنر  
کارِ جہاں بے ثبات! کارِ جہاں بے ثبات!

*ānī-o-fānī tamām mu'jizah'hā-e hunar  
kār-e jahāñ be-šabāt! kār-e jahāñ be-šabāt!*

momentary and frail, all the miracles of ingenuity  
the work of the world - without stability! the work of  
the world - without stability!

اول و آخر فنا، باطن و ظاہر فنا  
نقشِ کهن ہو کہ نو، منزلِ آخر فنا

*avval-o-ākhir fanā, bātin-o-zāhir fanā  
naqsh-e kuhan ho kih nau, manzil-e akhir fanā*

first and last - oblivion, inside and outside - oblivion  
be it an old form or new, the final destination - oblivion

## Stanza 2

ہے مگر اس نقش میں رنگِ ثباتِ دوام  
جس کو کیا ہو کسی مردِ خدا نے تمام

*hai magar us naqsh meñ rang-e šabāt-e davām  
jis ko kiyā ho kisī mard-e- khudā ne tamām*

but in that print is an aspect of eternal stability  
which some man of the Lord would have made complete

مردِ خدا کا عملِ عشق سے صاحبِ فروغ  
عشق ہے اصلِ حیات، موت ہے اس پر حرام  
*mard-e-khudā kā ‘amal ‘ishq se ṣāhib-furogh*  
*‘ishq hai aṣl-e ḥayāt, maut hai us par ḥarām*

the action of the man of the Lord - through passion, the  
possessor of radiance  
passion is the source of life, death is forbidden for it

تند و سبیل سیر ہے گرچہ زمانے کی مرو  
عشق خود ال سیل ہے، سیل کو لیتا ہے تھام  
*tund-o-subuk-sair hai garchih zamāne kī rau*  
*‘ishq khvud ik sail hai, sail ko letā hai thām*

quick and light-travelling is although the movement of  
the age  
passion itself is a flood, it also stops the flood

عشق کی تقویم میں عصرِ مرواں کے سوا  
اور زمانے بھی ہیں جن کا نہیں کوئی نام!  
*‘ishq kī taqvīm meñ ‘aṣr-e ravāñ ke sivā*  
*aur zamāne bhī haiñ jin kā nahīñ ko’i nām!*

in the calendar of passion, besides the current age  
there are other ages too, which have no name!

عشق دمِ جبرئیل، عشق دلِ مصطفیٰ  
عشق خدا کا رسول، عشق خدا کا کلام!

*'ishq dam-e jibra'īl, 'ishq dil-e mustafa*  
*'ishq khudā kā rasūl, 'ishq khudā kā kalām!*

passion the breath of Gabriel, passion the heart of Mustafa  
passion the Prophet of God, passion the word of God

عشق کی مستی سے ہے پیکرِ گل تاب نال  
عشق ہے صہبائے خام، عشق ہے کاسِ الکرَام!

*'ishq kī mastī se hai paikar-e gul tāb-nāk*  
*'ishq hai ṣahbā-e khām, 'ishq hai kās ul-karām*

from the intoxication of passion is the rose's form radiant  
passion is new wine, passion is the generous cup

عشق فقہِ حرم، عشق امیرِ جنود  
عشق ہے ابنِ اس سبیل، اس کے ہزاروں مقام!

*'ishq faqīh-e ḥaram, 'ishq amīr-e junūd*  
*'ishq hai ibn us-sabīl, us ke hazāroñ muqām!*

passion the jurist of the Ka'bah, passion the leader of the troops  
passion is a son of the road; it has thousands of stages!

عشق کے مضراب سے نغمہٴ تارِ حیات  
عشق سے نورِ حیات، عشق سے نارِ حیات

*'ishq ke miẓrāb se naḡmah-e tār-e ḥayāt!*  
*'ishq se nūr-e ḥayāt, 'ishq se nār-e ḥayāt*

from the plectrum of love, the tune of the string of life!  
from passion the light of life, from passion the fire of life

### Stanza 3

اے حرمِ قرطبہ! عشق سے تیرا وجود  
عشق سراپا دوامِ جس میں نہیں مرفت و بود

*ay ḥaram-e qurtubah! 'ishq se terā vujūd  
'ishq sarāpā davām jis meñ nahīñ raft-o-būd*

Oh holy Cordoba! from passion is your existence  
passion wholly eternal in which there's no passage in and out

مرنگ ہو یا خشت و سنگ، چنگ ہو یا حرف و صوت  
معجزہٴ فن کی ہے خونِ جگر سے نمود

*rang ho yā khisht-o-sang, chung ho yā ḥarf-o-ṣaut  
mu'jizah-e fan kī hai khūn-e jigar se namūd!*

whether it be color or brick and stone, whether it be the lute  
or word and voice  
the manifestation of miracles of art is from liver blood

قطرہٴ خونِ جگر، سل کو بناتا ہے دل  
خونِ جگر سے صدا سوز و سرور و سرود

*qatraḥ-e khūn-e jigar, sil ko banātā hai dil  
khūn-e jigar se ṣadā soz-o-surūr-o-sarod!*

a drop of liver blood turns a stone into a heart  
from the liver blood, voice, burning and joy, and the song!

تیری فضا دل فروز، میری نوا سینہ سوز  
تجھ سے دلوں کا حضور، مجھ سے دلوں کی کشود

*terī faẓā dil-fīroz, merī navā sīnah-soz  
tujh se diloñ kā ḥuẓūr, mujh se diloñ kī kushūd*

your aura heart-illuminating, my plaint a breast-burning  
song  
from you, the royal-presence of hearts, from me, the  
opening of hearts

عرشِ معلیٰ سے کم سینہ آدم نہیں  
گرچہ کفِ خال کی حد ہے سپہرِ کبود

*'arsh-e mu'allā se kam sīnah-e ādam nahīn  
garchih kaf-e-khāk kī ḥad hai sipīhr-e kubūd*

not less than the lofty empyrean is the breast of Adam  
although the limit of the handful of dust is the  
azure sphere

پیکرِ نورِ کو ہے سجدہ میسر تو کیا  
اس کو میسر نہیں سوز و گدازِ سجدہ

*paikar-e nūrī ko hai sijdah muyassar to kyā  
us ko muyassar nahīn soz-o-gudāz-e sujūd*

the Form of Light is granted prostration, so what?  
he does not obtain the burning and melting of the act  
of prostration!

کافر ہندی ہوں میں، دیکھ مرا ذوق و شوق  
دل میں صلت و درود، لب پہ صلت و درود

*kāfir-e hindī hūñ maiñ, dekh mirā zāuq-o-shauq  
dil meñ ṣalāt-o-durūd, lab pah ṣalāt-o-durūd*

I am an Indian infidel, look at my relish and ardor  
in my heart is prayer and blessings upon the Prophet, on  
my lips is prayer and blessings upon the Prophet

شوق مری لی میں ہے، شوق مری نی میں ہے  
نغمہ اللہ ہو میرے رگ و پی میں ہے

*shauq mirī lay meñ hai, shauq mirī nay meñ hai  
naḡmah-e allāh hū mere rag-o-pai meñ ha*

ardor is in my tune, ardor is in my reed-flute  
the melody of Allah-hu is in my veins and sinews

#### Stanza 4

تیرا جمال و جلال، مرد خدا کی دلیل  
وہ بھی جلیل و جمیل، تو بھی جلیل و جمیل

*terā jamāl-o-jalāl, mard-e khudā kī dalīl  
vuh bhī jalīl-o-jamīl, tū bhī jalīl-o-jamīl*

your beauty and grandeur, proof of the man of the Lord  
he too, grand and beautiful, you too, grand and beautiful



تیری بنا پائیدار، تیرے ستوں بے شمار  
شام کے صحرا میں ہو جیسے ہجومِ نخیل!

*terī binā pā'edār, tere sutūñ be-shumār  
shām ke ṣaḥrā meñ ho jaise hujūm-e nakhīl!*

your foundation firm, your pillars innumerable  
as would be, in the desert of Syria, a grove of  
date-palms

تیرے در و بام پر وادیِ ایمن کا نور  
تیرا منارِ بلند جلوہ گاہِ جبرائیل

*tire dar-o-bām par vādī-e aiman kā nūr  
terā minār-e buland jalvah-gah-e jibra'ī*

on your door and roof the light of the Auspicious your  
lofty minaret the place of manifestation of Gabriel

مٹ نہیں سکتا کبھی مردِ مسلمان، کہ ہے  
اس کی اذانوں سے فاش سِرِّ کلیم و خلیل!

*miṭ nahīñ saktā kabhī mard-e musalmāñ, kih hai  
us kī azānoñ se fāsh sirr-e kalīm-o-khalīl*

the Muslim man can never be erased, for  
from his calls to prayer is revealed the mystery of  
Moses and Abraham

اس کی زمیں بے حدود، اس کا افق بے ثغور  
اس کے سمندر کی موج، دجلہ و دنیوب و نیل

*us kī zamīn be-ḥudūd, us kā afaq be-ṣuḡhūr*  
*us ke samundar kī mauj, dajlah-o-danyūb-o-nīl!*

his land without boundaries, his horizon without borders  
the waves of his ocean, the Tigris and the Danube and  
the Nile

اس کے زمانے عجیب، اس کے فسانے غریب  
عہد کہن کو دیا اس نے پیامِ رحیل!

*us ke zamāne 'ajīb, us ke fasāne ḡharīb*  
*'ahd-e kuhan ko diyā us ne payām-e raḡīl!*

his times extraordinary, his stories strange  
to the old era he gave the message of departure

ساقیِ اربابِ ذوق، فارسِ میدانِ شوق  
بادہ ہے اس کا ریحق، تیغ ہے اس کی اصیل

*sāqī-e arbāb-e ḡauq, fāris-e maidān-e shauq*  
*bādah hai us kā raḡīq, teḡh hai us kī aṣīl!*

cupbearer of those with taste, horseman of the field of  
ardor

his wine is pure, his sword is well-made

مرد سپاہی ہے وہ، اس کی زمرہ لا الہ  
سایہ شمشیر میں اس کی پناہ لا الہ

*mard-e sipāhī hai vuh, us kī zarah lā-ilāh  
sāyah-e shamshīr meñ us kī panah lā-ilāh*

he is a soldier, his every heart-beat is 'la-ilah'  
in the shadow of the sword his refuge is 'la-ilah'

### Stanza 5

تجھ سے ہوا آشکار بندہ مومن کا راز  
اس کے دنوں کی تپش، اس کی شبوں کا گداز

*tujh se hu'ā āshkār bandah-e momin kā rāz  
us ke dinoñ kī tapish, us kī shaboñ kā gudā*

through you revealed the believing man's mystery  
the burning of his days, the melting of his nights

اس کا مقامِ بلند، اس کا خیالِ عظیم  
اس کا سروِ سر، اس کا شوق، اس کا نیاز، اس کا ناز

*us kā maqām-e buland, us kā hiyāl-e 'az īm  
us kā surūr, us kā shauq, us kā niyāz, us kā nāz*

his lofty station, his noble thought  
his joy, his ardor, his humility, his coquetry

ہاتھ ہے اللہ کا، بندہ مومن کا ہاتھ  
غالب و کار آفرین، کار کشا، کار ساز

*hāth hai allāh kā, bandah-e momin kā hāth  
ghālib-o-kār-āfirīn, kār-kushā, kār-sāz*

God's hand is the believing man's hand  
dominant, creative, resourceful and consummate

خاک کی و نور می نہاد، بندہ مولا صفات  
ہر دو جہاں سے غنی، اس کا دل بے نیاز

*hākī-o-nūrī nihād, bandah-e maulā-ṣifāt  
har do-jahān se ḡhanī, us kā dil-e be-niyāz*

terrestrial with celestial aspect; a being with the quali-  
ties of the Creator  
wealthy with all the worlds, his non-needy heart

اس کی امیدیں قلیل، اس کے مقاصد جلیل  
اس کی ادا دل فریب، اس کی نگہ دل نواز

*us kī ummīdeñ qalīl, us ke maqāsid jalīl  
us kī adā dil-fareb, us kī nigah dil-navāz*

his hopes small, his goals glorious  
his manner heart-stealing, his glance heart-cherishing

نرم دمِ گفتگو، گرم دمِ جستجو  
مرزم ہو یا بزم ہو، پاکدل و پاکباز

*narm dam-e guftagū, garm dam-e justajū  
razm ho yā bazm ho, pākdil-o-pākbāz*

gentle at conversing, fervent at searching  
be it a battle or a social gathering, pure of heart and  
pure of action

نقطہ پر کارِ حق، مردِ خدا کا یقین  
اور یہ عالم تمام وہم و طلسم و مجاز

*nuqtah-e parkār-e ḥaq, mard-e-khudā kā yaqīn  
aur yih ‘ālam tamām vahm-o-tilism-o-majāz*

the point of the compass of Truth, the belief of the man  
of the Lord  
the rest of the world - illusion and enchantment and  
supposition

عقل کی منزل ہے وہ، عشق کا حاصل ہے وہ  
حلقہ آفاق میں گرمی محفل ہے وہ

*‘aql kī manzil hai vuh, ‘ishq kā ḥāṣil hai vuh  
ḥalqah-e āfāq meñ garmī-e maḥfil hai vuh*

he is the wisdom's destiny, he is passion's harvest  
in the cosmic communion, he is the warmth of the  
gathering

### Stanza 6

كعبہ امربابِ فن! سطوتِ دینِ میں!  
تجھ سے حرمِ مرتبتِ اندلسیوں کی زمیں

*Ka'bah of those with skill! majesty of faith made visible!  
through you, of the rank of a holy place is the Andalusians' land*

Ka'bah of those with skill! majesty of faith made visible!  
through you, of the rank of a holy place is the Andalusians' land

ہے تہ گردوں اگر حسن میں تیری نظیر  
قلبِ مسلمان میں ہے اور نہیں ہے کہیں!

*hai tah-e girdūn agar ḥusn meñ terī nazīr  
qalb-e musalmān meñ hai aur nahīn hai kahīn!*

if beneath the celestial sphere there is your equal in beauty  
it is in the heart of a Muslim and is nowhere else

آہ وہ مردانِ حق! وہ عربی شہ سوار!  
حاملِ "خلقِ عظیم"، صاحبِ صدق و یقین

*āh vuh mardān-e ḥaq! vuh 'arabī shah-savār!  
ḥāmil-e " khulq-e 'azīm ", ṣāhib-e ṣidq-o-yaqīn*

Ah, those men of truth, Those proud Arab cavaliers  
bearers of "the noble nature," possessors of  
righteousness and faith

جن کی حکومت سے ہے فاش یہ رمزِ غریب  
سلطنتِ اہلِ دل فقر ہے، شاہی نہیں!

*jin kī ḥukūmat se hai fāsh yih ramz-e ḡharīb  
sultanat-e ahl-e dil faqr hai, shāhī nahīn!*

from whose governance is revealed this strange mystery  
the kingship of the people of the heart is  
abstemiousness, it is not royal

جن کی نگاہوں نے کی تربیتِ شرق و غرب  
ظلمتِ یورپ میں تھی جن کی خردِ مراہ بین

*jin kī nigāhoñ ne kī tarbiyat-e sharq-o-ḡharb  
zulmat-e yūrup meñ thī jin kī khirad rāh-bīñ*

whose glances trained the East and the West  
in the darkness of Europe, whose wisdom was  
trail-blazing

جن کی لہو کی طفیل آج بھی ہیں اندلوسی  
خوش دل و گرمِ اختلاط، سادہ و روشن جبین

*jin kī lahū kī tufail āj bhī haiñ añdlusī  
khvush-dil-o-garm-ikhtilāt, sādah-o-raushan-jabīñ*

by means of whose blood still today the Andalusians are  
effable and warm-hearted, Ingenuous and bright of  
countenance

آج بھی اس دیس میں عام ہے چشمِ غزال  
اور نگاہوں کے تیر آج بھی ہیں دل نشین

*āj bhī us des meñ 'ām hai chashm-e ġhazāl  
aur nigāhoñ ke tīr āj bhī haiñ dil-nashīn*

still today, in that country, gazelle-eyes are common  
and arrows of glances still today are heart piercing

بوئے یمن آج بھی اس کی ہواؤں میں ہے  
مرنگِ حجاز آج بھی اس کی نواؤں میں ہے

*bū-e yaman āj bhī us ki havā'oñ meñ hai!  
rang-e ħijāz āj bhī us kī navā'oñ meñ hai!*

the scent of Yemen, still today, is in its breezes  
the color of Hijaz, still today, is in its tunes

### Stanza 7

دیدہ انجم میں ہے تیری زمیں، آسماں  
آہ! کہ صدیوں سے ہے تیری فضا بے اذان

*dīdah-e anjum meñ hai terī zamīn, āsmāñ  
āh! kih ṣadyoñ se hai terī faẓā be-aẓāñ*

in the eyes of the stars, your earth is the sky  
ah! for centuries your atmosphere has been missing the  
call to prayer



کون سی وادی میں ہے ، کون سی منزل میں ہے  
عشقِ بلاخیز کا قافلہ سخت جاں !

*kaun sī vādī meñ hai, kaun sī manzil meñ hai*  
*'ishq-e balā-khez kā qāfilah-e sakht-jāñ!*

in which valley is it, at which stage is it  
disastrous passion's tough-lived caravan?

دیکھ چکا المنی شوریش اصلاح دین  
جس نے نہ چھوڑے کہیں نقشِ کھن کے نشان

*dekh chukā almanī shorish-e iṣlāḥ-e dīn*  
*jis ne nah chhore kahīñ naqsh-e kuhan ke nishāñ*

Germany has already seen the turmoil of the reform  
of faith  
which did not leave anywhere traces of the old form

حرفِ غلط بن گئی عصمتِ پیر کنشت  
اور ہوئی فکر کی کشتی نازل مروان

*ḥarf-e ḡhalat ban ga'ī 'iṣmat-e pīr-e kunisht*  
*aur hu'ī fikr kī kishṭī-e nāzuk ravāñ*

infallibility of the church sage began to ring false  
the ship of reason, once more, sails unfurled

چشمِ فرانسیس بھی دیکھ چکی انقلاب  
جس سے دگرگوں ہوا مغربیوں کا جہاں

*chashm-e firānsīs bhī dekh chukī inqilāb  
jis se digr-gūñ hu'ā mağhribiyōñ kā jahā*

the eye of the French too has seen revolution  
which changed the colors of Western living

ملتِ رومی نثراد کھنہ پرستی سے پیر  
لذتِ تجدید سے وہ بھی ہوئی پھر جوان

*millat-e rūmī-nizhād kuhnah-parastī se pīr  
laẓẓat-e tajdīd se vuh bhī hu'ī phir javāñ*

followers of Rome, feeling antiquated worshipping the  
ancientry,  
also rejuvenated themselves with the relish of novelty

روحِ مسلمان میں ہے آج وہی اضطراب  
مرا زِ خدائی ہے یہ کہہ نہیں سکتی زبان!

*rūh-e musalmāñ meñ hai āj vuhī iẓtirāb  
rāz-e-khudā'ī hai yih kah nahīñ saktī zabāñ!*

in the spirit of the Muslim is today that same  
restlessness  
this is a divine mystery, the tongue cannot utter of it

دیکھیے اس بحر کی تہ سے اچھلتا ہے کیا  
گنبدِ نیلوفری رنگ بدلتا ہے کیا!

*dekhiye us baħr kī tah se uchhaltā hai kyā  
gunbad-e nīlofarī rang badaltā hai kyā!*

see, from the depth of that ocean, what leaps out  
how the azure dome changes its color

### Stanza 8

وادیِ کہسار میں غرقِ شفق ہے سحاب  
لعلِ بدخشاں کے ڈھیر چھوڑ گیا آفتاب!

*vādī-e kuhsār meñ ġharq-e shafaq hai saħāb  
la'ī-e badakhshāñ ke đher chhor gayā āftāb*

in the yonder valley, clouds are drenched in roseate twilight  
heaps of rubies of Badakhshan, the sun has left behind

سادہ و پر سوز ہے دخترِ دیہقان کا گیت  
کشتیِ دل کے لیے سیل ہے عہدِ شباب!

*sādah-o-pur-soz hai dukhtar-e dihqāñ kā gīt  
kishtī-e dil ke liye sail hai 'ahd-e shabāb!*

simple and doleful is the song of the peasant's daughter  
for the boat of the heart, tender feelings adrift

آبِ مروانِ کبیر! تیرے کنارے کوئی  
دیکھ رہا ہے کسی اور زمانے کا خواب

*āb-e ravān-e kabīr! tere kināre ko'ī  
dekh rahā hai kisī aur zamāne kā hvāb*

great moving river! on your shore someone  
is seeing a dream of some other age

عالمِ نو ہے ابھی پردہٴ تقدیر میں  
میری نگاہوں میں ہے اس کی سحر بے حجاب

*'ālam-e nau hai abhī pardah-e taqdīr meñ  
merī nigāhoñ meñ hai us kī sahar be-ḥijāb*

the new world is as yet behind the veil of destiny  
in my sight its dawn is unveiled

پردہ اٹھا دوں اگر چہرہٴ افکار سے  
لانہ سکے گا فرنگِ میری نواؤں کی تاب

*pardah uṭhā dūñ agar chahrah-e afkār se  
lā nah sakegā farang merī navā'oñ kī tāb*

if I would lift the veil from the face of my thoughts  
the West would be dazzled by its brilliance

جس میں نہ ہو انقلاب، موت ہے وہ زندگی  
روحِ امم کی حیات کشمکشِ انقلاب!

*jis meñ nah ho inqilāb, maut hai vuh zindagī  
rūh-e umum kī ḥayāt kashmakash-e inqilab!*

one without revolution, that life is dead  
the spirit of the peoples - the struggle of revolutio

صورتِ شمشیر ہے دستِ قضا میں وہ قوم  
کرتی ہے جوہرِ زمان اپنے عمل کا حساب!

*ṣūrat-e shamshīr hai dast-e qazā meñ vuh qaum  
kartī hai jo har zamāñ apne ‘amal kā ḥisāb!*

keen as a sword in the hands of destiny - that nation  
which in every age keeps an account of its deeds

نقش ہیں سب نہ تمام، خونِ جگر کے بغیر  
نغمہ ہے سودائے خام، خونِ جگر کے بغیر

*naqsh haiñ sab na-tamām, khūn-e jigar ke baḡhair  
naqsh haiñ sab na-tamām, khūn-e jigar ke baḡhair!*

all forms are incomplete without the liver blood  
soulless is the melody without the liver blood

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