

A Critical Discourse Analysis of National Identity and Muslim Consciousness in Allama Iqbal's Poetry

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ABSTRACT

Though Allama Muhammad Iqbal's poetic oratory is recognized as a seedbed for the creation of Pakistan, its intricate linguistic structure that produces a host of discursive strategies for a single Muslim consciousness has not been explored in detail. This paper is an attempt to make a Critical Discourse Analysis in Fairclough's tri dimensional approach i.e. a Corpus which is a purposely selected seminal poetry of Iqbal from Bang-e-Dara and Bal-e-Jibril along with Zarb-e-Kalim. The analysis of the poems is at lexical level, discursive level such as intertextuality with text of Islam and historical text, and at social level such as colonial hegemony and communal politics. The findings suggest that there is a generation of an ideational cartography of "the homeland of the spirit" "Millat" as regards the discursive mapping of the territorial nationalism for denaturalization during which a systematic discursive strategy has been used. In Iqbal's speech, this discursive language of metaphors of Caravan, the Perfect Man (Mard-e-Momin) and the Shaheen frame the language to re-semiotise Islamic history from a static past towards future oriented project of self-realisation (Khudi). In the present article, the poets' performances in the conditions of modernity emerge as performative political acts that perform the pan-Islamic, the deterritorialized yet the culturally specific national self that is present in front of the mythopoeic constitution. The research lays down the conclusion that the Alternative paradigm of Anti-Colonial nation-building, manifested

in poetic discourse of Iqbal, is not territorial but discursive in nature which explores poetics of consciousness of self-reliance as the ontological approach towards the establishment of a nation-state which is yet to be realised and its message has implications of a deep understanding in poetics of Anti-Colonial political imagination.

Keywords: Allama Iqbal, Critical Discourse Analysis, National Identity, Muslim Consciousness, Khudi, Millat, Fairclough & Post Colonial Poetry.

Introduction

Modern poetry and politics have been linked together since times immemorial and binding this bond is neither too easy to grasp nor too difficult, but rather in the case of Allama Muhammad Iqbal (1877-1938), it is not that much of a stretch. A Cambridge educated philosopher, lawyer and a knight of the empire, Iqbal's greatest legacy was his profound Persian and Urdu verse that unfolded a sleeping consciousness of the Muslims of the Indian subcontinent. Politically, he dedicated more than two decades as a poet in a process of evolution culminating in his ever famous Allahabad Address of first proposing the concept of united nation of Muslims of the North-West. Not a purely theological identity anymore, not a purely an European, territorial one anymore, more of an discursive project new national identity, new Muslim consciousness. The puzzle of this research is what makes a body of lyrical poetry and devotional and philosophical meditation into a mass political movement for a separate homeland.

There has been a huge amount of scholarship on Iqbal of which most of the biographical, theological and thematic works on Iqbal's philosophy and ideas (e.g., Khudi (Selfhood) and Ishq (Love)) have considered. All are good studies but at times his poetry is read as though it reflects his ideas or attitudes, missing the point that the poetry is very much a social act, that the language which he uses in the poetry is itself a social act, and that it is "the act of saying" that brings the world which his poetry describes into being. What is missing here is a systematic and linguistically knowledgeable study of how Iqbal's discourse 'works' how some of the moves in the way he uses words in metaphors and tries to ineffectualize

his emotions and thinking in the arguments made, contribute to establishing a framework through which a new Collective Identity can emerge. into this void the researchers will pose the following central research question: How Allama Iqbal's poetic discourse discursively produces a notion of national identity based on pan Islamic Muslim consciousness and what is textually and socio-politically gives an impetus to his challenge on the colonial and territorialist discourse?

In order to address this question, this paper is based on Critical Discourse Analysis (CDA) as a methodological tool, namely in the tri-dimensional framework of Norman Fairclough. CDA is used for this purpose because it is not a solely text-oriented method, but one that is based on text, its production, distribution and even consumption processes, as well as the broader hegemonic struggles (Fairclough, 2013;/enl). Iqbal's poetry was not just a reflection on the world, it was an activism; a dynamic activism against the ideology to create a sense of hegemony, not only by the British rulers, but other nationalities within the Indian subcontinent as well. In this context, it is suggested that Iqbal's poetry can be called a counter-hegemonic discourse that unfolds a systematic process of deconstruction of "territorial nationalism" as it is understood in West and reconstruction of another nation, an ideational nation using ingeniously-designed vocabulary of act and reclaiming of history by Muslims' consciousness as a revolutionary movement.

The value of this research is that in it one is able to correlate both literary research and political or social analysis and make a reading of the aesthetics text which has a very powerful political and/or social effect. The study concentrates on the invention of a common identity through the deconstruction of the linguistic machinery in the poet's poetics and briefly tackles on the concept of poet/national constructing in the post-colonial world where the question of common identity is not 'map' problem but can be derived simply through the discursive capability through the heart and mind of the community.

Literature Review

It is cross-disciplinary research combining three important and interrelated aspects namely, "Nationalism and Identity," "Allama Iqbal's Philosophy and Poetry" and "Critical Discourse Analysis of Poetry and Politics.

Theoretically 'reading' and 'seeing' Nation and Identity

It is a new country, an 'imagined community', as Benedict Anderson (2006) expressed it. The growth of print-capitalism was thus an important backdrop for Anderson's interpretation of the 'imagined community' as being a horizontal comradeship of a great distance. The power of this logic to apply to Iqbal's work applies to his poetry as well, through mass publication and recitation at public gatherings (mushairas) a similar pan-Indian Muslim public was produced to which Anderson's logic applies. What needs to be underscored here is not that Iqbal's idea of imagined community was not bound by the territorial frontiers of a vernacular language as was the case in Europe, but that it was associated with the consciousness that is also connected to a sacred language (Arabic) and to a prophetic history.

Inadequate portrayal of nationalism is, indeed, that offered by the modernist position of Ernest Gellner (1983) which views the problem as one of the "needs" of industrial society: a common culture and common literacy. But perhaps it is appropriate to comment regarding structural effects of the "identity crisis" of colonial modernity that Iqbal's project may be read as a response to that, and Iqbal's solution was a 'secular', though 'spiritual' modernity. Another, more complicated, definition is that of the anthropologist Anthony D. Smith (1986), who talks of an *ethnie* as a pre-modern ethnic community, held together by shared memories, myths and symbols. Contrary to what one might expect of what would seem an old-new story, Iqbal's lecture does not found a nation *ex nihilo* but dexterously retrieves and reshapes of the religiously precarious world worn symbols of an Islamic ethnic community the Prophet, the Kaaba, the desert, the martyrs of Karbala and constructs an Islamic modernity in the political space. This is indeed an ethno-symbolism purissimum, an appropriation of the past for its mythic uses which are taken up by the politics of the day.

These are supplemented by post colonial as regards identity. The stages of Frantz Fanon's (1963) of decolonizing is aptly matched by Iqbal's journey as the time of "literature of combat" when the native intellectual is brought to his own people and builds the national culture within that context. FROM Persian, for a pan Islam elite, TO Urdu, for the Indian Muslim, Iqbal makes the Fanonian choice. It's a parallel that is given straight by Edward Said's conception of "culture as resistance" in his book (1993). Iqbal, as in the case of Yeats, finally takes to poetry to "repossesses" history as well as his identity rather than relying on the imperial hegemony. Homi Bhabha's theory of the space of the nation as a 'narration' and the 'betweenness', performative characteristics of the space of national-identity formation is very relevant. By constructing a "third space" of enunciation, a hybrid nationalism, Iqbal's speech is neither a reflection of west nor simply a going back to old values but is nonetheless modern and wholly focused on an Islamic past to be retold.

It's the Iqbalian Cosmos: Khudi, Millat and the Anti-Colonial Critique.

In fact, the scholarship endowed on Iqbal is enormous and it is the explication of the fundamentals of his concepts, the theological-philosophical aspect thereof, that has been dominating the scholarship. The key concepts of his thought are will and action (Schimmel, 1963) and its core idea is the man's 10-footed, ever-expanding Self (Bergson/Nietzsche influenced concept of Khudi/ Selfhood) which realizes its Divine potential through will and action. The development of this thought has been beautifully analyzed by Rafiuddin Hashmi (1983) and others. This universal equivalent of Khudi, this universal collectivity is bound together by the universal ideology of the Millat (the transcendental community of believers) and it is not bound by the material ideology of blood and soil. A few people, such as Javed Iqbal (1998) and Annemarie Schimmel (1963) have argued that for Iqbal, the perfection of the individual's ' Khudi' is bound with service and upliftment of the ' Millat': The individual and the community are co-constitutive. It can be readily translated into his political philosophy which is founded on the idea of a nation being a fellowship of souls, and not a patricum.

Iqbal's poetry is a politically based type and criticism of the colonial ones is the heart of it. As in the works of many of his peers, who would like to be more prominent in the operations of colonialism's systems, Iqbal's message called for an epistemological critique of western modernity itself (Sevea, 2012). He attributed the ills of the west to an impersonal mind lacking in love, in experience of being revealed. He was always critical of secular nationalism which he considered as a new idolatry breaking up the unity of mankind, i.e., the nationalism of European nation states and also the Indian National Congress on a territorial ground. This will be done in the context of the notion of a Muslim political identity as proposed by Iqbal, a seemingly paradox given the modernity and even global nature of the idea found by Faisal Devji (2013) and that which challenged the very notion of the system of nation states.

CDA in literary & Ideological studies.

"Language as social practice" (Fairclough & Wodak, 1997) "language as described by CDA" (pioneered by Teun van Dijk 2001, Ruth Wodak 2001 and Norman Fairclough 2013, 1995). Is social and is determinate. For analysing about a communicative event which has three aspects as text, discursive practice and social practice, Fairclough's approach is a good and methodical toolkit. CDA has most frequently been used in analysis of political discourses in the form of speeches and media texts, policy texts, but also there have been attempts to use CDA with literary texts as (ideological) products (Jeffries & McIntyre, 2011). How the narrative sections of literature could map political reality has been investigated, and a full CDA approach to a poetic corpus - especially within the colonial context - is a potentially fruitful area yet to be explored fully, as Mark J. Smith (2000) has shown.

But of course, there are some research that could be considered as being in-between between Iqbal and discursive, for example translation by Jamil Asghar (2015) which focus on discursive elements without a sufficient and model driven CDA. What is so powerful about CDA is that it is able to make a connection between the micro-level linguistic features, say a pronoun such as 'we,' or a metaphor such as 'the Shaheen,' to macro-

level structures of power and ideology. The use of the first-person plural ("hum" – we) is a key "Pronominal Identification" in it, and it discursively produces the community it claims to represent, and approaches Iqbal and the reader towards the bigger "Millat" or community of Muslims (van Dijk, 2001). In this study an attempt has been made to shift the limelight from the themes of Iqbal's poetry to the perception of how Iqbal depicts his poetry as a medium to translate the philosophical tenets in powerful political forces involving the materiality of language.

Research Methodology

This is qualitative research which uses the Critical Discourse Analysis (CDA) to decode the selected poetic materials. The method adopted is a hermeneutic and interpretive which is to dig out the 'ideological forces' in the discourse and not merely describe what can be seen in the discourse.

Norman Fairclough's three-dimensional conception of discourse is used to frame the analysis, which considers every discursive event to be a text, an act of discourse practice and a social act (Fairclough, 2013). The model facilitates the transition from each word towards the most general historical transition.

The Textual Analysis dimension that deals with the form of the text is the 'What'. Language Tools to be used:

Lexicalization: Study selection of important words and development of a new word like (Khudi, Millat, Momin, Shaheen etc.) What are implied in these terms as uniting meanings of an ideology?

Metaphor Analysis: The metaphorical terms used to describe the concept of a "nation", of "identity". For example, the LIFE AS A CARAVAN JOURNEY 'or' the NATION AS A BODY metaphor was developed by Lakoff and Johnson (1980) in the conceptual metaphor theory.

Transitivity and Modality: who does what to whom in clauses, or how must someone be or how sure he/she must be of something, e.g. modal verbs must, shall. This will shed light on the ways in which Iqbal attributes agency (and/or passive reception) to the Muslim subject.

This dimension (The 'How') is described as Discursive Practice Analysis and in it processes of text production and distribution are analysed and intertextuality is taken into consideration.

Intertextuality is the important aspect that leads to this aspect. How does Iqbal relate thematically and typologically with respect to the themes, motifs and style from other works and how does he engage and transform some or all? This includes some easy recitations of the Quran, as well as hadith and rupiystanah (poems by)] Thus, Iqbal's intertextual link is successful, and he used one of the verses of prophecy and mission of the Quran and contrasted it with the present scenario of the Muslim and discovered a space for possible renaissance.

This discursive move in itself was the decision to put the material of a revolution on the classical form of the ghazal, nazm and masnavi. Political force/community of a traditional form but with "radical, contemporary" political message.

This dimension finds the rhetorical discussion in a wider social, political and ideological context: Social Practice Analysis (The 'Why'). Is where the Hegemony the discourse is embedded is discovered.

At this level, Gramsci's (1971) concept of 'hegemony' appears to be suitable choice as his talk seems counter-hegemonic to two hegemonic discourses, British colonial imperialism and Indian composite nationalism. It will demonstrate how Iqbal's poetry was an attempt to deconstruct these tenets of common-sense ideologies and hint at another bloc of hegemony which would culminate in the concept of a global Muslim consciousness.

Sampling

The purposive sample of this study is a sample of poems by Iqbal which has a clear politico-spiritual message. Focus is laid on the most-cited poems which are most important as to the development of a sense of a separate Muslim identity and nation. The poems have been selected from some of his well-known Urdu books as:

Among them are the book, "The Call of Marching Bell, 1924) , a collection of poems such as Shikwa (The Complaint), Jawab-e-Shikwa (The

Answer to the Complaint), Sham-o-Sehar and Tarana-e-Milli (Anthem of the nation).

These comprised of Bal-e-Jibril (1935) (Gabriel's Wing), Shaheen (The Falcon) and Ek Arzoo (A Desire).

'To a Young Man' along with politically inclined poems on nationalism in the western sense are also part of his work, like 'Zarb e kalim' (The Rod of Moses, 1936) and 'Khudi ka sirr nenahan' (1936). This analysis is made from authoritative English translations, which are constantly verified from its original Persian and Urdu text to ensure word fidelity and nuances of the words with cultural meaning.

The analysis to be carried out will be done in phases. Repetition in language will be repeated (lexical nodes, metaphors, transitivity structure) and this will occur on a close reading of the text and be coded for by the text. Second, Production context (Popular discourse) where these patterns develop, will be studied along with Intertextuality of these patterns. Finally, the results will be discussed in the context of the mass canvas of the colonial hegemony and the conflict of the Muslim Politics in India (social practice). Determination of implications will be done in an integrated manner where the form of the text is observed in a dialectical viewpoint with the socio-political functions of Iqbal's poetry text.

Discursive Architecture of a Nation of Consciousness

CDA of the selected corpus of text clearly reflects the complex discursive frame which highlights two processes: a) defamiliarization of old territorial and ethnic identity symbols and b) the construction of a new 'national' identity (Millat-e-Islamia), community of one identity through the creation of a unified Muslim performative consciousness. Analysis is carried out based on Fairclough's 3 dimensions.

Re-semiotization and metaphoric cartography for the analysis of texts.

The most effective means of communication at micro-textual level is the re-semiotisation presented by Iqbal with respect to his own outdated (traditional) lexemes in which his own fixed idea of metaphors gradually unfold the whole new spiritual landscape.

The new Self is described with three terms: Khudi (self), Mard-e-Momin and Shaheen.

Iqbal "Jags" the words which they know already, but with a revolutionary sense. Persianate, the normal meaning of Khudi is selfishness or egoism and in this poem, it is revaluated and equates to the maximum (sum) of the self-realization of divinity. It turns into a point in his discourse that is floating, that he attaches to a chain of equivalence: Will, action, creativity, vicegerency of God. "Here, in the book called Khudi Ka Sirr-e-Nihan (The Secret of the Self), he has written "Khudi ko kar buland itna ke har taqdeer se behtar, Khuda Bande se khud pooche, Bata teri raza kya hai" (Raise the Self so high that before every appointed fate God Himself asks from the human: "Tell me of your will"). Still, transitivity structure has a certain impact here, the human transitivity is active (kar buland = elevate) and the transitivity of God is not active but having connotation of consultative. In such a way that it brings the subject discursively from in the helpless victim of destiny (taqdeer) towards co-participating in in destiny. Iqbal's challenge to the passive and defeatist attitude towards Islam derived from orthodox teachings, which were the reason for the downfall of Muslims.

The best kind of Khudi is Mard-e-Momin (The Perfect Believing Man). Spiritually it was the fusion of the spiritual practice or piety (Momin) and the Nietzschean superman (Mard). It doesn't say it is of one who lives secluded, it is of one who is a "warrior-saint": Wohi jahan mein hai ehl-e-kamal, jis ke honthon pe hai talwar si faal (Only he's a perfect being in this world, whose words are like swords). The word 'sharp' in the simile 'sharp like a sword' lexicalises faith as a force that is combative, transforming the world. Finally, the last metaphor towards this theme is the Shaheen (Falcon). It's metonymic chain, in itself evokes otherness - not a scavenger vulture, loftiness - kesari ankh se jhanka raha hai wo abhi, self reliantness - making its own nest, and restlessness - not eating the leftover of anyone else. The copiousness in his use of the metaphor of "Shaheen" in all his uses consolidates a strong discursive condensation his use of the word alone stands as a full-fledged program of how to mold the subject Muslim in a new light.

Metaphors of Mobility and Deterritorialisation:

It is a question of the dismantling of the metaphor of nation as 'motherland' which is also a matter of origins, roots and territory as it was for Iqbal. He slowly switches for images of migration and 'deterritorialised community'. The most powerful on all is Caravan. Right in the title of his first major production in Urdu is the meta-textual framing device, *Bang-e-Dara* (The Call of the Caravan Bell). He wrote the poem *Tarana-e-Milli* that translates to, "When the Pearl came from Hijaaz's soil, the world took it in its lap as 'Habeeb-e-Arabi'. This country is not a country, but a Spiritual Lineage (the pearl). No special country in which Millat lives, it originates in HIJAZ proceedings it proceeds everywhere, travelling in every time! It is a "cartography of affect" and not a cartography of territory. The desert is another metaphor used frequently and an empty barren space it is from this something that comes out, and it is khudi. It represents a space of spiritual purity and simplicity, of a place where one can communicate with Divine, beyond the "garden" of civilization, which is characterized by sitting in one place and the use of material of such a great advancement. With this Iqbal discursively 'freed' the Muslim identity from the Indian soil, and with this 'freeing' or discursive 'return' a concept of a separate homeland seems to assume the romantic qualia of Bedouin and nomadic.

Discursive Practice:

Their second-dimension motif – Iqbal's poetry – requires that kind of staring: a set of dense layers of the sacred and the historical which co-constitute, which create a new version of Muslim past as a blueprint for a new nation.

Re-narrating the Quran and Prophetic History:

In the act of complaint there are in fact two performative speech acts (as the act of complaint is in itself a performative speech): "Hum ne teray naam ki khatir uthaayi jang-o-jadal / Hum ne teray naam ki khatir kiye badar-o-hunain" (For You we raised up war and battle; for You we went to war at Badr and Hunayn) this is an obvious reference to the basic battle of

early Islam and a symbolic eradication of the 20th century Indian Muslim, by the companion of even the Prophet himself. God's "Answer" (Jawab) does not deny this but it gives greater emphasis to the logic while pointing out the contemporary Muslim's disqualification from an action-oriented religion that was practiced by their ancestors. What comes to her from the voice of Iqbal, turns into a mobilization talk;!" As for the country, it did not interfere with Gabriel's speech and at that time you were too free and negligent of manners! The scolding and the informality are a shocking recontextualization of a sacred convention, giving a discursive shock that leads to self-reflection. Through such an intertextuality the poetry can be considered as a transtemporal communicative body that is directly addressed by their God through the poet.

Memories of Cordoba as sign: the Historical-Political intertext

In Masjid-e-Qurtuba (The Mosque of Cordoba), the space of the mosque turns into a "lieu de mémoire" (Nora, 1989). But the poem is not just a beautiful edifice description poem; it's a poem about the stones of the edifice, a poem to witness a vanished golden age of the intellectual and spiritual synthesis of Islam. The verse "you make the phantom of falsehood tremble with your majesty; you make the atoms' ambassadors move with your power". It is about past glory, the Umayyad Caliphate's glory too, and to Surat al-Fatiha, where God is Lord of the worlds. As an historical monument, but as a dynamic entity which can symbolise a possibility future – the Mosque is not constantly being re-constructed and re-exposed. The reader, in internalizing this poem in the setting of colonialist India in the 1930s, will be taken on a mental journey to Cordoba (outside the map) and thus retrieve it as a symbol for his intellectual sovereignty. This is the discursive enacting of the act of national imagination both in space and in time.

Unpicking Colonialism/Nationalism Hegemony

Iqbal's speech, in the sense of one of Gramsci's definitions, is counter-hegemonic, both as direct and double interaction. First, there was opposition to the colonial episteme which implicitly depicted its 'native' as

sensual, irrational and unable to govern itself. It is a face-on challenge to this colonial stereotype that being in physical form with the building of the 'Mard-e-Momin' and the 'Shaheen'. Discursively a process of re-masculinisation of the Muslim psyche, it is a project. Second it questions the notions of Indian nationalism in the Congress politics of the nation that assumed a de-territorialised construction of the nation, a shared common homeland starting from the Himalayas to Kanyakumari. With 'Wataniyyat' [enjoying territorial nationalism] Iqbal attacks the level of discourse head on. He utilises a language of blasphemy in correlate the nation (watan) with the new God called Taza Khuda or False God. National nationalism is a kind of idolisation (shirk) and it is unanimously considered to be the greatest sin by all Muslims. This is an articulation of theological inconceivability, it's not a question of political strategy! Colonial nation-state model is seen as a "creed" and it will literally destroy the Muslim's religion. In this way a geographical nationalism is ruled out and an inevitable ideological nationalism requires a homeland to be consolidated in.

Dialectics of Power and Production of a Political Subject:

Althusser's (1970) concept of interpellation as the subject's production as a party to a political identity is used as the ultimate social practice in the production of the Muslim subject in this discourse. He or she is not claiming territories of the world when a little boy/she is saying 'Tarana-e-Milli' 'Cheen-o-Arab hamara, Hindustan hamara / Muslim hain hum, watan hai saara jahan hamara'. Deterritorialisation through a discursive articulation takes place. They are an object of calling by the first-person plural pronoun "hum" (we) and by that calling, they are called into the Millat. The difference between the physical homeland being India and whole world is solved by the logic Consciousness the physical homeland is only the dwelling place, the community, boundless is the homeland. It is an utterance that is made to have an impact: it is a performative speech. It makes political, a purely emotionally and ideationally estranged issue from the nation-state of India; and banal divorce issue long before the real divorce takes place. These are but some of the readings of CDA whose

presence infuses a whole spectrum of thought about its time in Pakistan's inception where the "new" way of writing Urdu literature, as this discourse was framed, was already imbibed in the often too abstract or religious poetics of Iqbal. Here, poetry was the first and lowest terrain of the political battle a take-over of the common sense of a genre prior to any political and legal conflicts.

Conclusion

In this study of the Revolutionary National Identity of Iqbal in relation with Critical Discourse Analysis, Iqbal's poems are not being discussed in any themed appreciation but it aims to uncover the exact discursive mechanism through which Allama Iqbal has created a new identity for the formation of a new Nation. The research is evidence that, Iqbal's poetry is not add-on to his philosophy rather it was its principal way of political mobilization. Through his use of the structure of his texts, he can be seen to dismantle territorial national notions by employing a vocabulary of movement, his revisions to the 'root' religious concept of Khudi, to reclaim and highlight empowerment of the world, and his use of intertextuality, to redraft Islamic history into a vibrant, living blueprint for a future nation. The Millat that he was now visualising was a Millat that was fully-fledged 'postmodern Millat', a true 'imagined community' without any geographical restrictions or using geography-as-discourse as its boundary but simply through the consciousness of the believers themselves.

The result indicates that, the poetic analysis is influential which is as the discourse of anti-colonialism. In response to a colonial identity crisis Iqbal denied himself a nostalgic colonial past that is, the non-modern (is there any other sense of modern in a pre-colonial context?!) and the 'un-islamic' (symbolic, post-structural, spiritual but not nonsensual, explicit and materialistic!) option to a community that was very much part of the colonial world. His "muslim consciousness" was thus a state of political subjectivity which predicted and created what was to become its territorial expression. But then the paradox in his thought – a pan-Islamic soul and a statist body is lost on the fact that for Iqbal the body (territorial

state) is not the source of the nation's soul but a defensive fortress for the unimpeded growth of the nation's soul.

Such use may be seen in this research's replicable CDA model which is also available for other post-colonial modes to study the link between literature and political ideology. The implications of this are great in comprehending the nature of present-day identity politics in which the symbols and discourses created in late colonialism still have a strong hold on the national imagination. The CDA can be extended to compare it with the other antisemicolonial poet-statesmen, such as Léopold Sédar Senghor's Négritude and W.B. Yeats' Celtic Revivalism, so that one could build a trans-cultural model of "lyrical nationalism. Further, a diachronic CDA of Iqbal's discourse as selectively appropriated, simplified, packaged and constructed for official nationalism of Pakistan would have also been largely effective in elucidating the postlife of poetry that addresses revolution when it gets institutionalized as a state discourse. Finally, one may say, the poet of Pakistan was Iqbal but most of all the first and the best cartographer of its consciousness, who in teaching Pakistanis "I am the master of my soul" deconstructed and reconstructed their 'mak-us-deen' consciousness as a built pavilion, a pavilion of the spirit, based not on mortar and stone, but with metaphor and will.

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