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Reconnecting with Spirituality: Omar Khayyam's *Rubaiyat* and the Modern Predicament

Saliha Junaid

Research Scholar, Institute of English Studies,
University of the Punjab, Lahore, Pakistan
Email: *salihajunaid56@gmail.com*

Sameen Junaid

Research Scholar, Department of English,
Lahore College for Women University, Lahore, Pakistan
Email: *sameenjunaaid27@gmail.com*

Abstract: This paper aims to represent a thought-provoking sense to revive the lost spirit of spirituality in the existing corpus of modernization. With the passage of time, spirituality has moved backward whereas the superfluous umbrella of modernity has advanced towards the zenith under the enlightened conceptions of liberal humanism, robotic mechanism and conspicuous consumerism of not only the products but also the human souls on a massive level. The paper asserts to replace a modern self with the essence of the spiritual phenomenon by utilizing the poetic verses of *Rubaiyat* by Omar Khayyam. Thus, this research paper provides a comparative analysis of spirituality in stark contrast with modernity, such as the "theory of modernity" by Anthony Giddens that encompasses four institutional dimensions of capitalism, industrialism, surveillance, and military power to control the human self. In addition to it, Walter D. Mignolo's three-dimensional model of modernity/ coloniality/ capitalism provides a thorough analysis of modernity through his critical commentary in *The Darker Side of Western Modernity*. Through this thorough comparative discussion, this paper claims to bring into account an optimistic lens to revive the lost, that is the spiritual self where ethical codes and the ways of living turn a hollow human into a "thoughtful soul". In a nutshell, this paper works as a strengthening strategy for decolonizing spirituality that is a dire need of hour to move back to the origin of self that is in the core of the soul's essence, rather than the modern shell of corporeal and materialistic life.

Keywords: Decoloniality, Existentialism, Modernity, Spirituality.

In the modern and mechanical world, we have lost the connection with the soul, intentionally and unintentionally. The spiritual model of self-management with three basic entities such as heart, mind/reasoning and the self/body are dwindling with excessive weightage towards the bodily desires or the intentions of the mind. A reductive conditioning of pushing back the self and soul is the worst cause of sufferings where the modern materials are present yet the self is traumatizing. Aldous Huxley writes this perspective in these words: "There is only one corner of the universe you can be certain of improving, and that's your own self. The secret of genius is to carry the spirit of the child into old age, which means never losing your enthusiasm" (Huxley 1932, 50). Thus, in this modern age, the generalized conception that the human heart is the center of soul is replaced by the name of rationalism which rejects the kingdom of heart and soul.

This paper explores the question of self and the world by initiating a comparative analysis of spirituality and modernity through the textual analysis of Omar Khayyam's *Rubaiyat* as a decolonizing model of spirituality in contrast with the conceptions of modernity as enlightenment. The first part of the analysis of this research paper deals with an oppositional narrative of spirituality versus modernity by the arguments of Omar Khayyam in favor of spirituality and the modern conceptions of Walter D Mignolo and Anthony Giddens. The second part discusses that how *Rubaiyat* denotes the modern conception of "decolonizing spirituality" as a reviving strategy to explore the individual self, soul and ethical codes of life. The third section raises some complex questions regarding soul in controversial debates of religion or certain ideological senses. The last part of my research project as a discussing forum provides a best possible solution to revive the lost spirit of the human soul by peeping into the masked superficiality of modernity.

The research paper discusses the following claims and rhetorical research objectives in detail: First, Modernity as a Western narrative is acknowledged as the single rhetoric of utopian salvation by its

conceptions of enlightenment under colonial roots, materiality, conspicuous consumerism and robotic mechanism besides a dystopian vision of spirituality and morality. Second, *Rubaiyat* as a model of "decolonizing spirituality" explore the purposeful existence of each individual self and free spirits by its reviving strategy for the ethical codes of life. Third, The critical commentary highlights the skepticism about the frequent concept of wine as against Sufism in *Rubaiyat*, while, this research paper explores the metaphoric interpretations of this context as an optimistic orientation of hope and spiritual celebration of internal festivity. Fourth, Spirituality in conflict with religion and contention of human soul in modernity that deal with two questions: First, Why the question of self and soul are acknowledged as controversial debate of religion merely? Second, What about the existence of soul that is present in each existing human regardless of any specific belief system but why in a marginalized sphere?

This research project is based on Fitzgerald's translation of Omar Khayyam's *Rubaiyat* and it has selected two contemporary theorists such as Anthony Giddens and Walter D. Mignolo and their critical ideas as a theoretical framework and research methodological approach. The research work is based on the qualitative textual analysis of *Rubaiyat* that was written by a Persian poet, Omar Khayyam and translated by many authors in English. The reason behind selecting Fitzgerald's translation is that it is one of the significant modern translated version of *Rubaiyat* than other ancient and latest translations because Fitzgerald is widely and mainly remembered and regarded for his most convincing work on *Rubaiyat*. Theoretically, the research applies the critical and analytical frameworks of contemporary theorists, Anthony Giddens and Walter D Mignolo who assert the darker consequences of modernity in their analytical texts, such as *The Darker Side of Western Modernity: Global Futures, Decolonial Options* by Mignolo, and *Modernity and Self Identity* and *The Consequences of Modernity* by Giddens.

Omar Khayyam's *Rubaiyat* receive's a worldwide popularity both with appreciative and critical evaluation. In this way, a lot of literary

reviews are available to understand the context, content and the reception of this literary artifact both in Eastern spheres such as Pakistan Horizon and in Chicago press etc. Joobin Bekhrad in *Chicago Review of Books* represents the extolling and exuberant wonders of the metaphorical meanings of wine in *Rubaiyat* besides the mortality of life. He finds this text as Khayyam's worldwide philosophy of transience as he bitterly laments it and determined to make the best of this life "with prodigious amounts of booze" in the modern era's capitalism that has reduce humanity to the "trials of solitude and loneliness". Furthermore, Carol Rumens writes a similar perspective of *Rubaiyat* in *The Guardian* that Omar Khayyam's text has vivid images with his glorious yearning insights and the keen-edged rational arguments particularly his great meditation on the transient life as he says, "Ah, make the most of what we yet may spend, / Before we too into the Dust descend"(Rumens 2008, 44).

On the other hand, Kamal J. Dave comments on Omar Khayyam's mystical pedagogy to raise a sense of "consciousness between the nothingness before Birth and the nothingness after Death" with the only power of love that alone can "grasp the nature of the ultimate reality" and morality. For instance, he explores that Omar's insight was that "If we can simply correct our moral tilt, We too will only will what God wilt" (Dave2017, 28). Additionally, in a literary magazine titled as *The White Review*, the scholar reviews *Rubaiyat* in terms of its "spirit of individuality and a whole lot of carpe diem". Both authors of this review represent that this poem "deals with universal themes of life & death, love and religion, and come from the breadth of Khayyam's knowledge" that makes this text "attractive for the western audience".

In addition to the afore mentioned scholarly reviews, Jessica A writes that the central idea of his poetry presents the epicurean philosophy "to be drink and be merry, but especially drink" and "live for today because yesterday has passed and tomorrow never really comes". Moreover, Decker appreciates the literary significance of Edward Fitzgerald's translated version of *Rubaiyat* by Omar Khayyam that it

is the "frequently read Victorian poem and certainly one of the most popular poems in the English language" due to its strength and fineness. Significantly, Harold Bloom provides a unique literary review on *Rubaiyat* that it "was considered to have played a role in the breakdown of America's Protestant religion and of the temperance ethic that the religion had subsumed". He reveals the receiving processes of the translations of *Rubaiyat* in America both with appreciation and critical approach. Then, he gives his final argument that this poem in "the rendition of the Persian, the rhymes, the quatrains, the different editions - all simultaneously recollect and efface the dead selves".

Thus, all these abovementioned scholarly journal reviews discuss Omar Khayyam's *Rubaiyat* mainly in terms of its celebration of present, mystic philosophy, aesthetic features, vivid imagery, imminent death and the literal concepts of wine besides the concept of transient life. There lies a research gap to represent *Rubaiyat* in a comparative stance with modernity and *Rubaiyat* as a model of contemporary concept of decolonizing spirituality. Thus, this research paper provides an in-depth evaluation of *Rubaiyat's* spiritual philosophy with the modern trends, the freedom of the self from the modern/colonial world of westernization by de-centering it and its so-called rhetoric of enlightenment as our two basic and preliminary claims of this research project. This research project finds out that there is a wide research gap in terms of the need of discussing the dilemma of modernity and its nefarious consequences that must be encounter through the realm of spirituality as a backup strategy in praxis.

This part discusses all major claims in detail, strengthened through the textual references from *Rubaiyat* and scholarly interpretative interventions. The paper brings into account a comparative analysis of spirituality through *Rubaiyat* and modernity through the model of distinctive models of theorists. Thus, initiating the debate by the first argument of modernity, so, my paper finds a critical reference to the

idols of modernity in Omar Khayyam's *Rubaiyat* when he describes that:

The idols I have loved so long
Have done my Credit in Men's
Eye much wrong:
Have drowned my Honor
in a shallow Cup,

And sold my Reputation for a Song (Khayyam 1859, 94).

In *Modernity and Self Identity*, Anthony Giddens highlights that the powerful forces of modernity pose threats to self-integrity and by their technologies, institutions, knowledge systems and commodities impersonalize them by threatening the entire human societal existence. (Giddens 1991, 181). Khayyam connotes this idea of modern 'things' in these remarkable words, "this sorry scheme of things entire, remold it nearer to the Heart's desires" (Khayyam 1859, 99). As Giddens explores that the postmodern societies thoroughly deny the life of existential/moral meaning. In a critical masterpiece, *The Consequences of Modernity*, Anthony Giddens writes about the "discontinuities of modernity" (Giddens 1990, 4) in terms of suppressing away all the "traditional civilizations" by the "opportunity side" (7) of modernity in terms of its capital models, western monopoly, commodification (8) and bureaucratization (Giddens 1990, 9). In the other chapter Disembedding, Giddens elaborate another cause of dissatisfaction with capitalism that is of "money as a disembedding mechanism" (Giddens 1990, 25) in order to highlight the 'limits of enlightenment' (Giddens 1990, 45).

In this regard of modern hollowness, Walter D Mignolo in his literary text *The Darker Side of Western Modernity* explores that the 'Global modernities' imply the concept of 'global colonialities' that are the other sense of the "colonial matrix of power" through the celebratory slogan of modernity that is the rhetoric of the salvation and newness besides the enlightened ideology of 'development and modernization' (Mignolo 2011, 3) based on the European achievements. Contrary to this, *Rubaiyat* gives the message of self-esteem that is strong enough in itself, thus, Khayyam connotes that "Make game of that which

makes much of thee" (Khayyam 1859, 69). Mignolo claims that the concept of this singular modernity is basically the capitalist modernity that is polycentric to justify the crime and violence in name of coloniality. On the other hand, *Rubaiyat* deals with the ethical code of life with the concept of moral responsibility on each self by asserting, "Man's Forgiveness give & take" (Khayyam 1859, 83). Thus, my research paper argues that the fetish of modernization brings forth the "modern and European" conceptions of governmentality throughout the eastern globe having tendency towards their footsteps. In this regard, Mignolo claims that Coloniality is not only a matter of politics but also of economics of the society. According to Giddens, Globalization penetrates our life through the 'abstract systems' (increased pace of change and uncertainty that are primary parts of late-modernity that is what he calls a 'duality of structure' – social structures which both empower us and confine us through the lines of gender, class and ethnicity). It highlights my argument that modern human being is not 'free' to do whatever he wants as the freedom comes only from the existing structures that are the production of modernity or coloniality according to this theorist.

Thus, the construction and expression of self is mainly through consumption by buying and consuming more stuff. Contrarily, for Sufi poets, wine is everything, consisting the whole world inside it as Omar Khayyam says: "I yet in all I only cared to know, Was never deep in anything but Wine" (Khayyam 1859, 64). Additionally, one quatrain reflects the division of mankind that is split into a purely mystical and partially worldly entity as he says: "Me and Thee; that is some Dividual Existence or Personality apart from the Whole". The same case is a product of modernity as Mukhtar Ali Isani says that Khayyam deems to be the 'truest poet', one who has the ability to represent the 'dual nature of man' that is the "spiritual and the sensual" (Khayyam 1859, 256). Moreover, Anthony Giddens finds this split of modern man's identity as a cause of modernization and post modernism that is engulfed with such ideas of consumption of the self as he mentions that the most unfortunate aftermath of this focus on the modern outside self is the rise of 'narcissism', so, very few people ask

the moral and existential questions about the essence of existence. His perspectives strengthen my argument that modernity has produced the 'generic' types of identity; the narcissist and the fundamentalist. Thus, he titles this modern phenomenon as 'self-reflexive project' which moves ahead to conspicuous consumerism in order to be the part of 'structure' (Giddens 1990, 1) but with his leap of faith and loss of the spiritual. The same is quoted by Omar Khayyam figuratively as he says that "Wrath consumes me quite" (Khayyam 1859, 81) that seems to be a product of repressed self that is objectified in the world of materiality to consume more and more.

Besides this, Khayyam provides an explicit representation of future times of modernity in his poetry to seek spiritual guidance as he asserts that "The first Morning of Creation wrote / What the Last Dawn of Reckoning shall read". This poet of Nishapur pours his "sharpness of wit" and austerity of life in his poetic composition where he initiates with the word "Wake" to arouse the sleeping conscience into a meditative introspection of the human life. In a scholarly article titled as "Fugitive Articulation: An Introduction to "The *Rubáiyát* of Omar Khayyam", the author finds that Khayyam's quatrains have everything within them from the 19th century just as the use of dramatic speech, mysticism, sentimentality besides Epicureanism just like Rossetti and Burne Jones and the melancholic sea in *Dover Beach* as a modern- looking poem (Schenker 1981, 61). Thus, this whole work hovers between ancient and modern. Being a poet of theosophy, Omar Khayyam gives his mystic point of views to his "little ones" to extend their view toward the world and life as he utters that "open then the door" (Khayyam 1859, 17) to devour the delight and wisdom of the present. Furthermore, the element of nature is predominant in *Rubaiyat* in order to procure the light of wisdom and pleasure for the fallen, dead hearts in Khayyam's words. He describes with such words that have the introspective ability which seems to create an effect of dramatic immediacy as he writes, "Look! A thousand blooms with the day" (Khayyam 1859, 23) because the "Summer dresses in new bloom" as a matter of hope just as Walter D. Mignolo finds for the "global future" through decoloniality.

A scholarly critic relates this natural quality of Khayyam's poetry with the natural elements of Persy Bysse Shelley in his article titled as "A Comparative Study of Omar Khayyam's Poetry and the Poetry of Percy Bysshe Shelley." He denotes that the poetry of Khayyam is "varied between philosophy, wine, Sufism, humanity, nature, morality, death and life" (Hameed Al Bujasim 2020, 212). Khayyam finds that the "wilderness is Paradise enow" besides his use of the rose to emphasize the ephemeral nature to celebrate the transient moment, procuring the feelings of festivity from wine and music (Khayyam 1859, 22). Thus, this paper claims that *Rubaiyat* deals with the mystic "philosophy of life by applying imaginary devices to compose aesthetic poems which describe the beauty of natural elements such as rivers, mountains, flowers and wind etc" (Khayyam 1859, 217) contrarily to the darker sides of modernity and its horrific consequences. Through this textual and critical commentary, this paper argues to move back to the natural beauties to solace the modern melancholia just as Khayyam finds rivers as great source of 'inspiration' (Khayyam 1859, 220).

My research paper finds an element of 'Decolonizing Spirituality' in the deeper cores of *Rubaiyat*. Omar Khayyam says that "Tomorrow I may be Myself" with capitalization of myself to get up towards the recognition of self and fly with free spirits just as he says, "To fly! This bird is on the wings" (Khayyam 1859, 22). In a recent scholarly article, the model of Decolonizing Spirituality is explained thoroughly and extraordinarily. In Decolonizing the heart, the scholar mentions that modern 'false gods' which W.E.B. Du Bois calls "the religion of whiteness" needs the "epistemological decolonization" in Maldonado-Torres' terms. A whole paradigmatic shift is essential for self/nafs/ to be placed in a state of spiritual calm at the bottom of modern existence where nafs is at the last level. According to Giddens, the Western modernity's centering of the human consciousness solely in the mind needs to shift towards the re-centering of this consciousness in the spiritual heart (qalb) besides the shift to de-westernization. Omar Khayyam's *Rubaiyat* deems to reflect spirituality as a matter of

whole life in do or die position as he mentions "Garden wears drop in its lap from some one's lovely head" (Khayyam 1859, 37) who sacrificed their lives under mystic delights. In short, Anthony Giddens mentions this side effects of modernity in terms of its erosion of all spiritual powers among all traditional values.

Thus, this paper initiates a revivalist strategy to adopt the concept of tassawuf (Sufism) and (qalb) to replace modernity that is merely a side of coin that is coloniality and in my argument, it is a worst cause to decenter the "spiritual science of tassawuf". Anthony Giddens explains that the modern world is filled with "wild and wasted virtues" as a vile consequence of modernism and post modernity. Thus, spirituality has power to play a significant role in the 'epistemological contribution' to decoloniality as a paradigmatic shift from the center of Western modernization to the sacred that is the source of the happiest conquest of the self that is void of soul in modernity. Khayyam provides this philosophical idea in capital words, "Pure Love" (Khayyam 1859, 87) that lies at the heart of mystical pedagogy. In simple terms, it seems to me that Walter D. Mignolo's model implicitly refers towards the "fetish of modernity" that converted a spiritual self with an ego centered personality who tries to displace the creator by becoming the center of existence.

Omar Khayyam relates this concept with the spatial temporal phenomenon where he shifts all his focus on the present contemporary time period as he says, "Be happy for this moment. This moment is your life". This is the need of hour as well to shift the focus from the colonial mentality of westernization and its rhetoric model to the decolonial thinking of spirituality to revive once again. I agree with Giddens' stance that all modern institutions, politics, churches, schools and the whole social life is disturbing and disappointing. The poet, Omar Khayyam, explains that "Unborn tomorrow & dead yesterday, why fret about them if today be sweet" (Khayyam 1859, 60). Nowadays, the past can be considered in terms of our colonial memory that is enrooted in the cores of mind that is subverting our self-consciousness to the model of western worship by following their

modern trends of artificial intelligence and conspicuous consumerism to be narcissist in a greater extent according to Anthony Giddens.

As when I read a short story titled as "Robbie" by Issac Asimov, I realized that it brings into light the progression of artificial intelligence and robotics where a young girl, Gloria, is more connected to her robot that is named as Robbie than her parents. When her parents sell Robbie to a robot factory, Gloria becomes silent and depressed as close to death. Thus, it highlights the loss of parental relation as a generational gap and more importantly the enhancing age of artificial intelligence where human values are evading. Mignolo writes that modernity started from Renaissance and it has proceeded to the twentieth century and running in the dictating name of neoliberalism. Thus, I find a tinge of decolonial spirit in Khayyam's poetry when he says that "Thou shall not be less" (Khayyam 1859, 71) but only need is for "starting from the Goal" to get at least 'one glimpse' of "true light" (Khayyam 1859, 81) that is of mystic spirituality and more straightforwardly the spirit of Decolonizing Spirituality as he reflects a remarkable thought to "clear today of past regrets". Thus, it is rightly said that Omar was a poet who found his ideal in the real that makes it easier to be relatable.

The paper now focuses on the third claim that Omar Khayyam's poetic work is considered "in recognition of the poet's praise of nicotine" (Khayyam 1859, 266) as recent literary reviews also evaluate this dominant feature of his poetry. My research paper argues that this concept of wine can be explored with a metaphoric meaning of wine that is basically a wine of wisdom and mysticism rather than its literal context.

In the article "A Comparative Study of Omar Khayyam's Poetry and the Poetry of Percy Bysshe Shelley", the writer finds "the gentle murmuring of the lute, and the drinking of wine" as a natural component for delight and knowledge just this research paper accounts for. Khayyam connotes from the initial Rubai / quatrain, "Wine, Wine, Wine, Red Wine" (Khayyam 1859, 21) that seems the

literal one apparently but I argue that this red color is symbolic to the color of rose (Khayyam 1859, 213) that symbolizes beauty and love. For instance, at once, Khayyam says that "While you live, drink" (Khayyam 1859, 57) to fill the thirst by leaping over the "River's lip on which we lean". This paper studies the concept of wine more in metaphoric context that is a symbol of festivity, abundance of blessings, commemoration and happy times while relating it with rose and river that is the deep river of knowledge. For example, a textual reference mentions Khayyam's philosophy as he says, "Fill me with the old familiar juice, Me thinks I might recover by & bye" (Khayyam 1859, 90). Besides the afore mentioned criticism, Robert Graves also analyzes that too many of Fitzgerald's stanzas lack the controlled tenseness required for religious poem. Contrarily, my arguments see this view with optimistic and figurative meanings as this article supports this analytic approach as Khayyam mentions that "Worldly hope men set their hearts upon" (Khayyam 1859, 31). On the other side, Walter D. Mignolo asserts that "DE westernization is an irreversible shift to the East in struggles over knowledge, economics, and politics" to change the pattern of single rhetoric of Western modernity, so, de westernization deems a positive outlook

Furthermore, this research paper provides another debate that soul (Ruh) is taken as a matter of controversy particularly linked with the religion of Islam. Thus, this paper does not confine the concept of soul in a debate of a single or specific religion as Anthony Giddens criticizes that modernity runs with excessive secularism over religious matters. Omar Khayyam addresses this concern in these words,

"All the Saints and Sages
 who discussed
 Of the Two Worlds so learnedly, are thrust
 Like foolish Prophets forth;
 their Words to Scorn
 Are scattered, and their Mouths
 are stop with Dust" (Khayyam 1859, 46)

The critical connotations approve that the preexistence of soul is the belief of all main religious belief systems just as Judaism,

Christianity, and Islam. For instance, Hinduism believes that the soul is immortal and that the dead body transmigrates to a new life as Christianity has firm faith in reincarnation that the soul continues its existence instantly after death. Thus, Arlington Robinson comes to this conclusion that *Rubaiyat* was "rather grim philosophy but rather attractive" to initiate a debate of religion. In a nut shell, Omar has become a courage by his humanitarian message that proofs his universality by his personal examples that are the source of consolation for a current troubled age of modernity (264).

My argument lies in the fact that the western philosophical turn to nihilism and existentialism changed the paradigm of existence as Jean Paul Sartre's conception of "existence precedes essence" reciprocally from a generalized conception that essence is superior and prior to the bodily existence. In this way, my research paper asserts that soul must not be limited to the range of any specific religion rather it is the matter of each existing human being regardless of any specified religion.

In a nutshell, this research paper has provided a detailed comparative analysis of spirituality through *Rubaiyat* and the concept of modernization through different theorists. The textual analysis of the primary text *Rubaiyat* seems to be "a sanctuary for minds from daily life sufferings" (Khayyam 1859, 220) by its philosophical tendencies, ecclesiastical wisdom and poetic sensibility (Khayyam 1859, 60) at one hand. On the other side, its aphoristic quality, the choices of idiomatic words and metaphors such as clay and dust for body (Khayyam 1859, 57) and bowl shaped form of cup as a container of life contributes their part to make *Rubaiyat* a literary artifact (Khayyam 1859, 64) and theological document for the rising of meaningful life and imaginative soul of a human self. There is an exoticism of this poem, *Rubaiyat* (Khayyam 1859, 64) in terms of its value of the present time, the freedom of the self, the happiness of the soul, epicurean ideas (Khayyam 1859, 212) such as delight through the wine(wisdom), profundity of faith and spiritual temperament. Thus, it is an alternative paradigm to adopt in this hollow base of

modernity that is a western rhetorical model as the paper has explored through the models of Anthony Giddens and Walter D Mignolo. The solid fact is that the "Anthropos" (humans) and in our argument, majority of us are striving for the western recognition by adopting their ways to called as a modernity that is the deserialization of the self in explicit words.

Eric gray writes that FitzGerald argued that "with all his faults, he will publish such a volume as has not been published since the time of Keats: and which, once published, will never be suffered to die. This is my prophecy (Eric 2008, 3). Thus, my research paper has come to this conclusion/solution that the dire need of hour is to step back towards the spirituality that is essence to claim the satisfactory existence of the self with delights of the self, moral and mystic codes of the soul. As FitzGerald regards that "I feel, in reading over these pages, that the silly talk of the day led me to pass too lightly over the extraordinary beauty and humanity of his work." (Gray 2008, 4) In this way, the horizon of liberation of the self from the colonial world of westernization (Mignolo, 2011) and the colonial world of modern consumptions (Giddens, 1990) of the self is a trans modern concept through *Rubaiyat*. My stance is that the modern self is not physically colonized, rather, it is psychologically colonized by modernity that in Walter D Mignolo's terms is actually a product of colonial west which is pulling our soul and we are dragging towards this dig of moral bankruptcy and loss of the soul.

In this way, Omar Khayyam delineates this idea remarkably that "Moment in Annihilation's waste" (Khayyam 1859, 61). I agree with Grosfoguel as he rightly points out that the 'power of coloniality' has entangled the spiritual just as the concept of money is "the universal whore" in modernity in Max Weber's terms. Thus, the paper has dealt with the contemporary problematic conditions of the whole society that is in moral bleakness by taking an initiative to take ourselves towards the recognition of roots to revisit the soul to re- center the spiritual and decenter the modern/western/colonial. In short, the solid basis of the decolonial shifts needs to begin with the first necessary

step that is the decolonization of the heart with moral responsibility
(in Malcolm X words) to move towards the trans modern future.

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