



# **IQBAL**

**A COSMOPOLITAN POET**

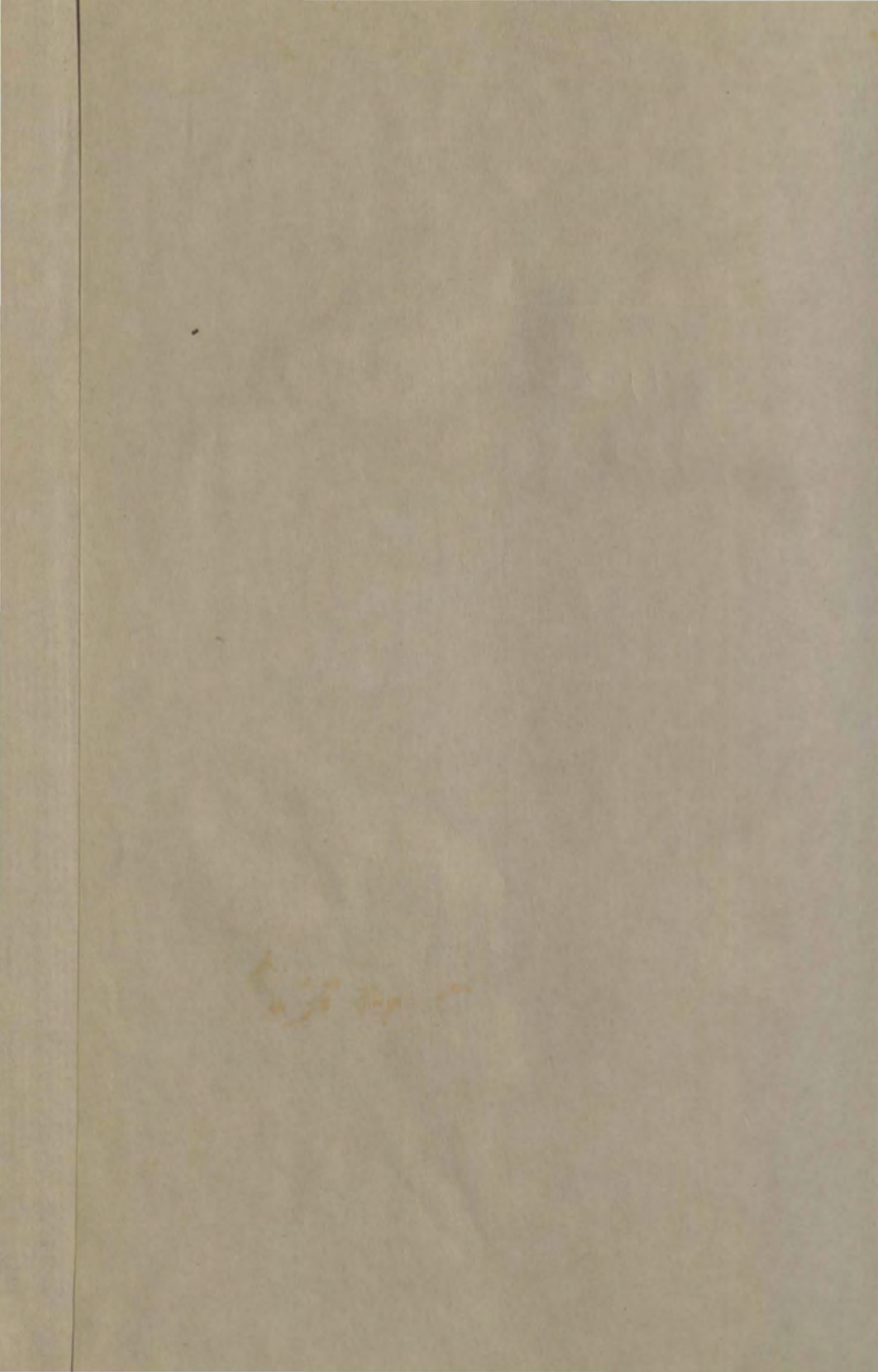
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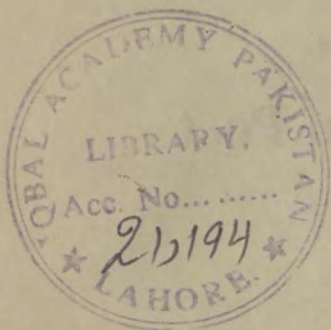


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## **A Cosmopolitan Poet**

**Dr. Tasadduq Husain Raja  
and  
Qazi Muhammad Siddique**

**IQBAL ACADEMY PAKISTAN**



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PREFACE

"Jawab-i-Shikwa" is a collection of 18 articles written by different scholars. Among them, the most notable are the ones by Murtaza Hasan, Jagan Nath, and S. A. Khan. The book is a masterpiece of Urdu literature and is a must-read for all who are interested in the subject.

Solemnly dedicated  
to  
Qalandar-i-Zaman Shahzada Asadur Rahman Qudsi,  
a renowned saint, a noted religious scholar  
and a pious person  
to whom  
Allama Iqbal paid glowing tributes in a quartet  
and  
even on his advice  
penned down the remarkable "Jawab-i-Shikwa." (Rejoinder to Complaint)

The book is a masterpiece of Urdu literature and is a must-read for all who are interested in the subject. It is a collection of 18 articles written by different scholars. Among them, the most notable are the ones by Murtaza Hasan, Jagan Nath, and S. A. Khan. The book is a masterpiece of Urdu literature and is a must-read for all who are interested in the subject.

During the past few years, there had been people in Pakistan who could never reach an agreement with Iqbal's thought and vision. They have been trying to do so, but they have failed. They have been trying to do so, but they have failed. They have been trying to do so, but they have failed.





## PREFACE.

"Iqbal: A Cosmopolitan Poet" is a collection of 18 articles, written by different Iqbalian Scholars. Among them include some well known writers like Mumtaz Hasan, Jagan Nath Azad, S.A.Vahid, Syed Mahbub Murshid, Dr.Waheed-uz-Zaman, Late Mian Muhammad Shafi, Dr.Rafiuddin and Dr.Riffat Jehan Dawar Burki. Some names of the writers are new but the articles have their worth and have been beautifully written, bringing in all the relevant material needed on the subject.

The Collection of articles selected for the book appeared in the esteemed newspapers like Dawn, Pak-Times and Civil and Military Gazette, for the first time, during the past 15-20 years. The uniqueness of these articles is that most of the Iqbaliat's subjects have been written upon, for the first time, leaving aside the repeated topics, already covered by various writers and published in books, available in the market.

Iqbal is not the poet, on whom the critic should test his critical renderings, he is a poet who claimed, "I have lighted the candle of love in the conclave of life, consuming in fire, my soul has obliterated the deception of dualities and difference."

During the past fifty years, there had been people in Pakistan who could never reach an agreement with Iqbal's thought and vision. They have been trying invain to stop the light of his thought from reaching the hearts and minds of the Pakistani youth. When we go a step still farther we find some governmental instruments in Pakistan who used such people for their vested interest and asked them to write articles and voluminous books on Iqbal, from

their particular point of view. Thus aiming at disfiguring Iqbal and achieve their ends. It was done through limiting Iqbal to his poetry alone. Iqbal was compared with other Urdu poets, linguistic and poetic errors were pointed out in his poems. In fact these people were trying to Sabotage Iqbal's message. We know that Iqbal never gave much importance to himself as a poet. He Wrote to Atteya Faizi, "I have never desired to win fame as a poet" and in another letter to Shaukat Hussain he expressed his same point of view, in these words, "I do not wish to be included amongst the poets of this age." If there was a poet, a philosopher or a thinker in those days, when Iqbal was alive, from whom not only the Muslims of Sub-continent in particular and non-Muslims in general but all the Islamic world could get inspiration, it was Iqbal, the cosmopolitan poet.

Quaid-i-Azam, while addressing the nation on Iqbal Day, in 1940, said, "If I live to see the establishment of a free and independent Muslim State within India and at that time I am asked to choose between the highest position in the Government and the thoughts and works of Iqbal, I will prefer the latter without a moment's hesitation. "Prof Arberry wrote "Without Iqbal, Pakistan is like a never ending desert." There is no denying the fact that the importance which Greece gives to Plato and Aristotle, France to Voltaire and Rousseau, Germany to Goethe and Nietzsche, Russia to Marx and Tolstoy, Pakistan should give to Iqbal.

Anybody can write on poets like Mir, Dard, Ghalib, Faiz or Naser Kazmi etc but one who writes on Iqbal can only succeed in comprehending his subject, if he firstly diverts his attention to Iqbal's source of thoughts viz Quran and secondly is lucky enough to



be bestowed with the qualities of Iqbal's Superman (Mard-e-Momin). Sans this quality, whatever is written will prove lacking the very spirit of Iqbal's thought and vision.

Late Mian Muhammad Shafi (Meem Sheen) who had the honour of being with Iqbal during his last 24 hours of life has brought on record, Iqbal's departure for his eternal goal. Meem Sheen wrote " Dr.Iqbal refused injection on the plea that he didn't want to die in a state of unconsciousness because the injection contained morphia". Such actions help us in determining Iqbal's relation to his Creator, Allah and the clear cut destination, on which his eyes were fixed, even at the time of his death.

We owe our thankfulness and gratitude to Malik M.Said who was kind enough to pass on bundles of old newspapers bearing articles on Iqbaliat (English and Urdu) and miscellaneous subjects. At the end of this book, four annexures have also been added out of them, two are letters issued in 1939 by the Central Iqbal Committee, Lahore, one is a brochure on the programme of Iqbal Day Celebrations and last of all is a list of 31 subjects suggested to the by the same Committee. These annexures help us in knowing the sentiments of Iqbal loving people and provide a valuable record for the researchers in this field.

Islamabad.  
(Pakistan)

Dr. Tasaddug Husain Raja.  
and

Qazi Muhammad Siddique.





## IQBAL'S WAR AGAINST GODLESS SCIENCE.

*Dr Mohammad Rafi-ud-Din.*

Iqbal is the first great thinker of this age who raised his voice against the godlessness of scientific knowledge in modern times. He said in one of his most pathetic verses.

عشق کی تیغ جگر دار اڑائی کس  
علم کے ہاتھ میں خالی ہے نیام اے ساقی

O cup bearer! Who has stolen the mighty sword of Divine Love?

Scientific knowledge is holding an empty sheath in its hands.

Other modern thinkers have followed. Thus Prof Pitrim Sorokin, former Chairman of the Department of Sociology at Harvard University, who is in the words of "The Christian Science Monitor", "one of the greatest of the social philosophers of our day" writes:

"The present antagonism between religion and science is unnecessary, not to mention disastrous. In the light of an adequate theory of true Reality and True Value they are one and serve one purpose: the unfolding of the Absolute to the greater nobility of man and to the greater glory of God" (The crisis of our age by P. Sorokin, p 318).

These words of Prof Sorokin seem to be almost a translation of two famous verses of Iqbal:

یہ ہیں سب ایک ہی سالک کی جستجو کے مقام  
وہ جس کی شان میں آیا ہے علم الاسماء  
مقام فکر ہے پیمائش زمیں و مکاں  
مقام ذکر ہے سجان ربی الاعلیٰ

These are only the two stages of the search for truth by man about whom it was said that God Almighty taught him all the names -- the stage of science is concerned with the exploration of space and time and the stage of worship is concerned with the avowal "All praise is due my creator Most High."

Iqbal said in his six Lectures on the "Reconstruction of Religious Thought in Islam" that the activity of a scientist who is engaged in the observation and study of nature is not different from that of a worshiper, because both are endeavouring to understand the same Reality.

The verse of Iqbal quoted after the first sentence of this article indicates that according to him the sword of Divine Love was originally at its proper place within the sheath of scientific knowledge and was stolen only subsequently. Here Iqbal is alluding to the fact which is now well known. Thanks to the writing of Sarton and Briffault- that it was the Muslims of Spain who first invented the scientific method and laid the foundations of modern science. Briffault writes:

"The debt of our science to that of the Arabs does not consist in startling discoveries of revolutionary theories; science owes a great deal more to Arab culture, it owes its existence. The ancient world was, as we saw, prescientific. The Astronomy and Mathematics of the Greeks were a foreign importation never thoroughly acclimatised in Greek culture."

The concept of God as the Creator whose existence and qualities are manifested in the phenomena of nature was the basis of the science of these first scientists of the world. Indeed it was their concept of God which had made science possible. As Humayun Kabir, the Indian Philosopher who was till recently a member of the Indian Cabinet, writes in his book "Science, Democracy and Islam:"

"One God meant one universe and therefore one law. Belief in the unity of Godhead was therefore one of the conditions for the emergence of science; Islam's emphasis on the unity of God was the basis of its scientific outlook". (pp 8, 9).

When the Muslims were forced to leave Spain science fell into the hands of the European followers of Paulism which is generally known as modern Christianity. The Christian followers of the Muslim scientists were unfortunately destined to do to humanity the greatest disservice that has been ever done by a set of people claiming to be interested in knowledge impelled by the traditions of their Christian faith which sharply divides human life into two imaginary parts, the religious and the temporal, the spiritual and the mundane, the sacred and the profane, they separated the concept of God from science which they erroneously thought was mundane being a study of the mundane world of matter. This was nothing short of an irrational effort to create a schism in the totality of existence and to divide Reality itself into two parts irrelevant to each other. Yet the dogma of the Godlessness of science which was born



in this manner out of requirements of Christianity came to stay in the Christian world. It was further supported and strengthened by the separation of the Church and state coming at the end of bitter and long drawn quarrels of the 'two and by the heartless persecution of scientists by the Church. It could not but give rise to scientific theories which were consistent with itself and which could be therefore easily imagined to constitute scientific evidence in its favour. Such were the theories of materialism and mechanism of the Nineteenth Century and the Evolutionary theory of Darwin which made unnecessary the hypothesis of a creative and directive force in nature and therefore, of the existence of God. The result was that the world soon forgot that Godlessness of science had originated in Christianity and began to look upon it as a requirement of science itself. The scientists of the Christian West guard their scientific knowledge very strictly in order to keep it out of the way of the concept of God and within the limits prescribed by their dogma of Godlessness of science at all costs. Accordingly they ignore the evidence of mental and creative activity observable in natural phenomena in the form of order, system, plan, design, mathematical thought, evolutionary drive, automatic growth and development towards stages of higher and higher complication and perfection, wholeness, unity, uniformity, purposiveness, organisation, orchestration, coordination, adaptation, etc, because they cannot explain it on their Godless premise of science. Even when they are overwhelmed

by this evidence they explain it by inventing such metaphysical concepts as "A Mathematical Mind" (Jeans) "a Vital Impetus" (Bergson) "an Entelechy" (Driesch), etc, but never by employing the concept of God. But such explanations are hardly adequate or satisfactory. For our experience tells us that the qualities of mathematical thinking designing of physical phenomena, planning of organism and life's drive towards stages of higher and higher complication, which are implied respectively in these concepts, can exist only in a fullfledged personality, having all the attributes of a personality, intellectual, moral, aesthetic, creative and emotional, with which we are familiar. That fullfledged personality is no other than God.

Although Godless science does not say, "There is no God", it raises a wall against the only source from which the light of the knowledge and love of God first comes to man, namely, the observation and study of nature by dealing with nature as if it is Godless. As Iqbal says:

علم حق اول حواس آخر حضور

The knowledge of God is acquired first of all through the senses and only later on by mediation.

Godless science thus makes its victims to think and act as if God does not exist. It is worse than coming out openly with a denial of God and facing the rebuttal. That is why Godless science has produced Godless philosophies of man and universe like



Darwinism, Marxism, Freudism, Adlerism, Behaviourism, Logical Positivism and Humanism and many others. That is why it has created Godless philosophies of human nature and human activities--Godless Ethics, Godless politics, Godless economics, Godless law, Godless philosophy of education, Godless philosophy of History and Godless psychology of the individual and society. These philosophies are forced to ignore the most important fact of human nature, namely that the motivating power of all human activity is man's urge for an ideal which can be satisfied only by an ideal of the highest beauty and perfection which is God. Hence Godlessness of science is not a simple, small and harmless change in books alone. It is a big change for the worse in the attitudes of human beings, in their values and standards, views and opinions, beliefs and ideas, likes and dislikes, motives and desires, hopes and aspirations and ends and purposes. It is therefore a big change for the worse in the activities of human beings. Man is so made that he can act only what he thinks. If his thoughts are Godless, his deeds must be also Godless. Godlessness of science is, therefore, a mighty change in human affairs that has actually altered the course of history. It is on account of this that there is no universal and uniform or spiritual force left in the world now to direct and control human beings from within. This and nothing else can explain the peculiar misfortunes and perplexities of the modern world society--endless series of world-wars waged with the help of scientific weapons of the

mass destruction of humanity broken only by periods of cold war and hectic war preparations, absence of international morality, lies and frauds of politicians resulting in political murders and political upheavals in one country after another, absence of peace of mind inspite of economic well being resulting in the growing incidence of mental diseases, increasing rates of crimes and suicides, growing premarital and sexual laxity and infidelity and immorality of married couples and delinquency spreading to ever more alarming proportions everyday, disappearance of the feeling of **sanctity** of knowledge and reverence for teachers and the consequent increasing indiscipline and lack of order in the colleges and universities etc. Godless science has made every modern college a nursery of human individuals who laugh at God and morals alike. This is murdering all that is good, beautiful and true in man. Akbar alluded to this fact when he says:

یوں قتل سے بچوں کے وہ بدنام نہ ہوتا  
افسوس کہ فرعون کو کالج کی نہ سوجھی

'Firaun could have saved himself from the accusation of killing children. Alas! the institution of the college did not occur to him.'

It is these facts which made Iqbal to raise his voice against the Godlessness of science and say:

علم ہے عشق است از طاغوتیاں  
علم باعشق است از لاہوتیاں

A Godless science is the creation of the followers of devil. A science which is based on the concept of God is the creation of angels.

علم کو از عشق برخوردار نیست  
تماشا خانہ گفتار نیست

Godless science is nothing but a show room of words. It is relevant to mention here that Iqbal has himself explained that he has used the word Ilm (علم) generally as implying a knowledge acquired with the help of senses and that is science. Iqbal wrote in one of his letters:

"By Ilm (علم) I mean that knowledge which depends on the senses. I have generally used the word Ilm in this sense. This kind of knowledge gives us control over the forces of nature and should remain subservient to religion, Otherwise it is wickedness."

According to Iqbal if science is based on the concept of God, it acquires the peculiar quality of being able to correct itself as it develops. Godless science lacks this quality because it is deprived of the guiding light of the concept of God.

وہ علم اپنے بتوں کا ہے آپ ابراہیم  
کیا ہے جس کو خدا نے دل و نظر کا ندیم  
وہ علم ہے بصری جس میں ہمتار نہیں  
تجلیاتِ کلیم و مشاہداتِ حکیم

That scientific knowledge which is the companion of Divine Love acts as Ibrahim to its own idols (i.e. is able to correct its own wrong conclusions). That scientific knowledge is mere blindness in which the observations of the scientist are not accompanied by the visions of a Moses.

Iqbal has strongly emphasised the need of integrating the concept of God with science in an interesting account of a conversation between science (سائنس) and Divine Love (عشق). Science says:



نگاہم	راز	دار	ہفت	و	چار	است
گرفتار	کنندم	روزگار	است			
جہاں	بینم	بایں	سو	باز	کردند	
مرا	با	آنسوئے	گردوں	چہ	کار	است
چکد	صد	نغمہ	از	سازے	کہ	دارم
بیازار	ا	مکنم	رازے	کہ		دارم

(1) I know the secrets of the seven heavens and the four elements (i.e. the heavens and the earth). The events and happenings of all times are within my grasp.

(2) My insight was meant for the understanding of this material world. I am not concerned with any world that may be on the other side of the heavens.

(3) The musical organ I possess creates all sorts of notes. I throw the secrets that I came to know of before all.

The Divine Love says in reply:

نہ	افسوں	تو	دریا	شعلہ	زار	است
ہوا	آتش	گزار	و	زہر	دار	است
چو	بامن	یار	بودی	نور	بودی	
بریدی	از	من	و	نور	تو	است
مخلوت	خانہ	دریغ	لاہوت	شیطان	زادی	
دلیکن					فقادی!	
بیا	ایں	خاکداں	را	گلستان	ساز	
تہ	گردوں	بہشت	جادواں	دلم	ساز	
بیایک	ذرہ	از	درد	جواں	گیر	
جہان	پیرا	دیگر			ساز!	

ز ہاں ایک نغمہ را زیر و ہمہ اہم اہم

"I admit your magical powers. But you have changed the world into a Hell by breaking away from me. You have set fire to seas (reference to bombardment by warships) and spread fire and poison in the atmosphere (reference to bombing of aeroplanes and poison gas). As long as you were friendly towards me you were a light and now that you have separated from me, you have turned into a fire. Like me you were born in the private apartments of the spiritual world, but you have fallen a prey to the Devil. Come! Let us both make a paradise of this earth. Take a grain of the sentiment of my heart and make this old and decaying world young again, for we are friends since the day of eternity and happen to be the notes of the same melody."

Iqbal does not stop at that as he is convinced that integration of science (زیرکی) with the concept of God will create a new world-wide intellectual revolution. He exhorts the Muslims to arise and create this revolution by integrating science with the idea of God.

غریباں را زیرکی  
شرقیان را عشق  
زیرکی از عشق  
کار عشق  
عشق چون عالم  
نقشبند

حیات راز زیرکی  
کائنات رمز عشق  
شناس حق و گرد  
اساس محکم زیرکی  
بود ہمہ زیرکی  
شود دیگر



خیز عشق      و      نقش را      عالم بازیری      دیگر      نہ آمیزدہ

(1) To the people of the West Science is the beauty of life. To the people of the East Love of God is the secret of existence.

(2) Science is initiated into the secrets of reality through Love, while the business of Love acquires a firm basis through Science.

(3) When Divine Love is associated with science, a new world-order is born.

(4) O Muslim! Arise and create this new world-order by integrating Divine Love with Science.

There is an unmistakable evidence in the potentialities of our ideology that we are destined to integrate the concept of God with science and to create the new world order predicted by Iqbal.



## The last 24 hours of Iqbal's life.

*Mian Muhammad Shafi (Meem Sheen).*

All his life Iqbal had been an early riser. In winter or summer, in ill-health or robust health, in youth and old age Iqbal was punctually up in his bed before dawn every day all the year round. Ecstatic weeping was an in born passion with him. He wept as a part of his prayers. There is a copy of the Quran in the possession of the poet's son every page of which had experienced a rain fall of his tears while reciting. The morning of 20th April, 1938, was no exception to this life-long routine.

He had passed a very uncomfortable night dozing and waking intermittently. The hours that he spent while restlessly awake were more than the hours he spent in sleeping. He was constantly complaining of an acute pain in between his shoulders. His eyes were swollen, and the phlegm that he was able to cough out was blood-stained. In spite of all these distressing **symptoms of acute illhealth**, he gave an impression of being serene and composed, as if early rising was in itself a recipe of spiritual vigour. He sipped the morning cup of tea rather indifferently and left it almost half undrunk. Barber Rashid, who shaved the poet regularly was punctually in at the Javaid Manzil. Rashid had his saloon in Nila Gumbad and cycled his way every day in the morning to the poet's house. Rashid's unusually large family of sons and daughters often provided the poet with an occasion to exchange



pleasantries about family planning etc. Rashid had thus developed some degree of familiarity with the poet. But when he entered the poet's room to give him a shave he was told, 'not today'.

The poet had been under the treatment of Hakim Mohammad Hasan Qarshi for some time past. There had developed between the poet and Hakim Sahib an intimate relationship of mutual confidence. Hakim Qarshi, who belonged to the renowned order of tabibs like Hakim Ajmal Khan and Hakim Nabina Sahib, treated Iqbal with the devotion of an ardent admirer rather than as a professional physician. This personal equation between the physician and the patient was of great significance from the point of view of Allama Iqbal. Hakim Qarshi regularly visited the poet in the evening and this provided them with an opportunity to discuss every aspect and nature of the poet's illness.

From the 'matab' of Hakim Sahib regularly came supplies of medicines, such as 'Laoq' (for coughing) 'Jawahar mohra' (for the heart) and 'Khamira' (for nerves). This excellent arrangement suddenly broke down when Hakim Sahib, I think thoughtlessly, decided to go to Rawalpindi along with a colleague, Shahzada Ghulam Mohammad, to sit on a board of Tabibs. This upset the whole thing that had been going on smoothly for the last several months.

This also provided some of the friends of the poet, with a long sought after opportunity to switch over

from Unani to allopathy for the treatment of the poet. During the absence of Hakim Mohammad Hasan Qarshi from Lahore, eminent professors of medicine, including Dr. Jamiat Singh (the poet's family doctor) Col. Illahi Bakhsh and Dr. Yar Mohammad were called in one after another to examine him. Later, it was agreed that they should jointly examine the poet and prescribe. This board of doctors, it was agreed, would sit in consultation about the course of treatment in the evening. I think I can say it without fear of contradiction that Hakim Mohammad Hasan Qarshi's un-scheduled and unannounced visit to Rawalpindi, caused rather than coincided with, the sudden decline in the poet's health. Hakim Sahib's personal attention was a source of great comfort and consolation, its absence caused him distress and discontent.

Javaid Manzil, where the poet had spent last three years of his life, was spread over six kanal area. It was a modest house, completed at a cost of Rs.1 lakh including the price of land. The poet lived there as a tenant of his son, Javaid, paying Rs.100 per mensem as rent of the portion of the house occupied by him. He had transferred the ownership of the house to Javaid through a registered deed, in order to avoid legal complications after his death. He lived very frugally, spending as little as possible on himself. He used to say, "I have lived my life, have no right to spend on myself except that what is absolutely essential for existence, for otherwise it will be unfair to Javaid and minor, who are yet minors and have full life before them." His only regular source of income was a



monthly allowance of Rs.500 granted by Nawab of Bhopal. A Hindu ruler of a North Indian State had offered to bear the entire cost of his medical treatment abroad, but the poet had declined to accept the offer in view of its communal implications for the Muslims of the Sub-Continent.

In the three bed room, Javaid Manzil, Iqbal had a room and a bath for himself. The rest of the house was occupied by, among others, his nephew Imtiaz and his wife and children. Imtiaz and his family had later left Javaid Manzil.

There was a German governess to look after Javaid and Munira. To Munira she was 'Muttee Jan' (dear mother). With her arrival from Aligarh, Javaid Manzil had been transformed into an efficient household. An old woman, who had served poet's wife in her life time, was a helping hand to the governess. The domestic servants, three in all, were headed by the veteran Chaudhry Ali Bakhsh. Ali Bakhsh had spent his whole life in the service of the Poet. He had come to Lahore from Hoshiarpur as a 12 year-old lad when Iqbal lived inside Bhati Gate. He had grown grey in the service of the Poet. I am glad to record here that after the establishment of Pakistan, Chaudhry Mohammad Hussain Chattha, the then Revenue Minister in the Daultana Cabinet, made a grant of a square of land in Lyallpur district to Ali Baksh in recognition of his services to the Poet. Every inmate of Javiad Manzil was weighed down with uneasy feelings on the impending tragedy.

Iqbal's movement had been confined to his

sleeping room for the last several months. He received his visitors in this room which was carpeted and overlooked the courtyard. His niwar charpoy occupied one end of the room, and spread north-south, so that when he slept on his right side, his face automatically turned towards Ka'aba. The room's furniture consisted of a small table, an almirah, a few armless chairs and of course the imperishable hookah. Underneath his charpoy was a stout Urdu Lughat to which he referred frequently.

Poet's little daughter provided a touching sight when, uncharacteristically, she would drop into his room at regular intervals, sit by his side and bug him. "You are Bano" the Poet would respond and stroke her softly on the head. He said in English to me. "She instinctively realises that father's end is near at hand." Bano then softly glided out of the room not to return to it, till morning next day.

Amongst his visitors this day was a distinguished German baron who had known the Poet during his stay in Germany. When his unexpected arrival was announced, the Poet expressed his eagerness to meet him. Then they both talked about a host of things for almost half an hour. Iqbal was a strange phenomena. One moment he was writing with pain, convulsing with an unbearable agony. It would appear that nothing could make him gain normalcy. But once he got interested in something extraneous, he would forget every trouble about himself. He would appear to be a man who had never been sick. With the arrival of the foreign visitor, this

transformation came over the poet. When Baron Valtheim intoned that his presence, perhaps, caused inconvenience, he said, "It is just the other way round. Your breath is like a balmy breeze." When the visitor wanted to talk of international politics, the Poet said: "These things are not to be talked about openly." And when he had left, the Poet said, "The Baron has on a world tour to judge possible response to the impending world war."

The poet's charpoy was removed, according to his desire, from his room to the open courtyard. At about that time Fatima Begum, daughter of Maulvi Mahboob Alam, Editor, 'Paisa Akhbar' came to see the Poet. He talked to her about the problems relating to the education of Muslim women. While she was getting up to take her leave the Poet asked her to make arrangements for Bano to learn the recitation of Quran.

A postal peon brought in a pre-paid telegram from the well-known liberal English daily, the "Manchester Guardian", requesting the poet to wire back his views on the political situation in India. When informed of the arrival of the telegram, he gave no response. I distinctly remember that he did not puff at his hooka all day long, although hooka had been his constant companion all his life.

The evening shadows started lengthening and the pall of gloom hanging over **Javid** Manzil started thickening. The board of doctors then arrived and consultations started amongst them. They had diagnosed that the Poet suffered from Cardiac asthma,



but they wanted to carry out a few more tests before they could prescribe. They proposed to meet next day and in the meantime prescribed diuretic pills --- for emergency purposes they suggested some injections, Dr.Abdul Qayyum, a relative of the Poet, was asked to stay at the Javaid Manzil during the night to attend in emergency. Hakim Mohammad Hassan Qurshi had in the meantime arrived back in Lahore from Rawalpindi. He was deeply upset over the sudden turn in the health of his patient. But he was no longer incharge of the situation.

When the doctors left, the Poet observed that all that he knew was that what had been prescribed by Dr.Jamiat Singh (his family doctor) had been cancelled by Dr.Illahi Baksh and what Illahi Baksh had prescribed was likewise disapproved by Dr.Yar Mohammad. He then said, "When the reality of life remains hidden, how can any one prescribe for its ailments. Referring to allopathic system he said, "The Taste of medicines prescribed by them is inhuman." To Hakim Mohammad Hassan Qurshi he said, jokingly, "I relish the taste of medicines you have been prescribing for me."

The weather was getting cool and he desired that his charpoy be taken into the drawing room. The sun had set. Night had descended. Those present at this time were Chaudhry Mohammad Hussain (his life-long friend and confidant), Syed Nazir Niazi, Hakim Mohammad Hassan Qurshi, Raja Hasan Akhtar, Syed Salamatullah Shah and Dr.Abdul Qayyum. I had shifted to the Javaid Manzil from my house in

Moghalpura to assist Ali Bakhsh in the performance of his duties.

Those present were talking to each other in whispers. The Poet who had almost lost his eye-sight due to the appearance of cataract, was visibly annoyed at this and said, "Why don't you talk openly so that I can hear you."? On hearing an explanation he said, "There is no question of my not co-operating with my physician. I am a good patient and I will do what I am asked to do."

At this time Javaid, who was a student at the Central Model School, came into the room "Who is he?" asked the Poet. "I am Javaid," said his son. "Come and sit near me", said the poet so that you really become Javaid (eternal). Addressing Chaudhry Mohammad Hussain he said, "Do you remember, Chaudhry Sahib that I took him when he was a small boy to the shrine of Hazrat Mujjaddid Sahib at Sirhind Sharif. I had prayed at the shrine to God to keep him safe from the ravages of materialism of the modern age."

At about 10 O'Clock all his friends had left. Dr. Abdul Qayyum went to sleep in an adjoining room. Raja Hassan Akhtar who had a car, was sent to The Mall to bring certain medicines. Ali Baksh and I were with the Poet throughout the night.

Lahore at that time was city of Tongas. Javaid Manzil was on the Mayo Road which was a centre of tonga traffic being the main road joining the railway station. Tongas plied all night on this road. The tongawallas had a habit of singing loudly as they

trotted along. A melodious voice of a tonga driver singing a kafi of Bullhe Shah floating on the summer air of April, tinged with fragrance of lemon blossoms reached the ears of the poet, he was instantly absorbed in its musical message. The tonga driver sang.

ملیا رب را کیسے بہانہ  
ایہ سوں پتا ادر لانا

Transplant your heart from the tilth of worldly things to pastures of God as a gardener transplants a sapling. He repeated it twice and commented "what a profound truth conveyed in such simple language."

Death is an oft-recurring theme in Iqbal's poetry, Persian and Urdu. Death to him is not decay and disintegration. On the other hand it is the gateway to an eternal life. He talks of death as a touchstone for the stability and eternity of the ego. A few days before his death, when he was still able to move about without assistance, sitting on a chair in the verandah of Javaid Manzil, responding to his elder brother's anxiety about his deteriorating health, he had said, "I am not afraid of death." He then recited his Persian Couplet.

نشان مومنین مرگ آید  
چوں مرگ آید جسم برب اوست

(I tell you the sign of a Momin (true Muslim)! when death approaches him, a smile is on his lips).

During the next eight hours I saw him face death. Forty three years have passed since he breathed his last. I was then in my twenties, now I am grown old. I really marvel at the super-human courage, with which he faced death on that fateful night. The clock



on the wall was ticking away and the life was ebbing out of the poet. As his bodily health rapidly declined his consciousness of pain grew. Ali Bakhsh, a tired old man, had gone to sleep on the floor, near his charpoy. He asked me to awaken him. When he was up he told him.

"Do not sleep this night only. You will have lot of time to sleep." I called in Dr. Qayyum. The Poet asked him what did the allopaths call his state of restlessness. Dr. Qayyum identified it as 'nausea'. In order to give him relief from pain he suggested an injection. This the poet declined. Instead he took 'ilaichi' and 'kuza misri', which gave him some relief.

Past midnight, he asked me to fetch Hakim Qarshi from his house. Qarshi Sahib lived in a double-storeyed house on Beadon Road. I hurried to the house of Hakim Sahib. He was sleeping on the roof of the upper storey. There was no door bell. I shouted and knocked at the door. But there was no response. I returned to Javaid Manzil without Hakim Sahib to find the poet in a worse shape. I must mention here that he was constantly inquiring about the time. Every fifteen minutes or so he would ask, "What is the time now?"

Seeing him in such distress I suggested him to get an injection as proposed by Dr. Abdul Qayyum. He firmly said "No," When a little later I repeated my request, he indignantly looked at me and said. "I have told you so manytimes that I shall not get the injection." He then softened and added. "The reason is that the injection contains morphia. I do not want to die in a state of unconsciousness". He added "I want to

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face death."

It was now about 4 o'clock in the morning. He again asked me to fetch Hakim Sahib. I made another unsuccessful attempt. Perhaps, I was too tired and perhaps I did not knock as vigorously at the door of Hakim Sahib as I ought to have done. On returning to the Javaid Manzil when I reported my failure to the poet, I heard him moan, "Qarshi Sahib cannot come even now." This lamentation of the Poet pierced my heart. The feeling of guilt still weighs upon my heart.

It was now 5 o'clock. As suggested by the board of doctors, I offered him a glass of fruit salt. On seeing the glass filled with effervescence he said, "how can I drink the whole of it", and then said. "The froth will settle down" and then drank it off. As he handed over the empty glass to me he cried "I feel as if my heart has been stabbed with a sharp knife." Ali Bakhsh quickly sat behind his master and took him into his embrace. With Allah on his lips, as the muezzin from the nearby mosque was calling the faithful to prayers, he was no more. As he lay on the charpoy, his face turned towards Ka'aba, a smile lit his lips.

Thus came to an end the earthly life of a man who, during his literary career of almost half a century, had given his best to his generation and the succeeding generations. But he carried away with him into the grave at least one "Secret" which he did not share in his life time because as he said, "I do not see men around worthy of sharing it with me." What was the "Secret", God alone knows. He had hinted at it in the following couplet in Bal - i - Jibreel:

My vocal chords have a melody which may  
 drown Gabrail. But I have preserved it for  
 spacelessness.

میرے گلو میں ہے اک نغمہ جبریل آشوب  
 سنبھال کر جسے رکھا ہے لامکاں کے لئے



# ALLAMA IQBAL'S PHILOSOPHY OF LIFE, (Read in International Seminar on Iqbal, in New Delhi)

*JAGAN NATH AZAD.*

Dr. Muhammad Iqbal was not only a great poet, he was also a great thinker. A study of his poetry, which is equally valuable for its thought content and artistic value, has many aspects-social as well as metaphysical.

According to S.A.Vahid, "Iqbal's philosophy of Self" Prof. Yusuf Saleem Chishti calls him a poet of Islam. Tilok Chand Mahrum describes him as a nationalist poet. In the words of Mazhar-ud-Din Siddiqi 'Iqbal's was the keenest mind so far produced by the Muslims of the Indo-Pak subcontinent" Dr. Sachchidanand Sinha charges him with fascist leanings, while Aley Ahmed Suroor calls him a Socialist. Firaq Gorakhpuri refers to Iqbal as a communalist. M.R. Sepanyants says he was a reactionary and according to Khawaja Ghulam-us-Syyadain, Iqbal was a progressive.

W. Cantwell Smith takes an easier course and describes him both as a progressive and a reactionary. Bashir Ahmed Dar says: "The message he delivered to us so beautifully promises to provide a great motive force for the resurrection of our society in India."

Jawaharlal Nehru writes in his book "Discovery of India" that "Iqbal was one of the early advocates of Pakistan and yet he appears to have realised its

inherent danger and absurdity." During his last years Iqbal turned more and more towards socialism. The great progress that Soviet Russia had made attracted him. Even his poetry took a different turn and the statement given by M.A. Jinnah on Iqbal's death reads: "To me he was a friend, guide and philosopher and during the darkest moments through which the Muslim League had to go, stood like a rock and never flinched one single moment.

### **Multidimensional Personality.**

Can we, however, say that all these aspects, even communalism, are various facets of Iqbal's multidimensional personality? Discussing a "Communal Iqbal", Dr. Mohammad Din Taseer, one of Dr. Iqbal's close associates, writes in "Aspects of Iqbal".

"In Europe his outlook widened and he realised the harmfulness of narrow nationalism. But internationalism as a mere abstract idea is not much used. Its seeds should be grown in a fertile ground. Islamic Society, he (Iqbal) writes, is the only society which has so far proved itself a most successful opponent of the race-idea, and it was a society to whose culture belonged body and soul. This is the secret of his "communalism". He is as communal as Homer, Dante, Milton and Kalidasa, who utilise and refer frequently to gods, myths, beliefs and symbols of their various cultures and religious groups. They are not less of poets because of this."

Iqbal's own views on this particular approach to life are no less revealing. In his presidential address

to the All India Muslim League session at Allahabad in 1930 he says:

"I love the communal group, which is the source of my life and behaviour, and which has formed me, what I am, by giving me its religion, its literature, its thought, its culture and thereby recreating its whole past, as a living operative factor, in my present consciousness."

Perhaps India has not produced a more controversial figure in the domain of literature:

Prof. Annemarie Schimmel says:

"Mohammad Iqbal is such a many-sided personality that since his death the different aspects of his work have been treated again and again. Eastern and Western scholars--his poetical art, his philosophy and its background, the political importance of his ideas, his theological viewpoint, etc".

Iqbal was an amalgam of a seer, a poet and a philosopher and had a firm belief in fundamental purpose of life which was to insure the happiness of man through the cooperation of mankind.

In the beginning of his poetic career as far back as 1902, he composed a poem entitled "Bachche ki Dua" (A child's prayer) wherein he says:

Lap pe ati hai dua ban ke tamanna meri,

Zindgi shamma ki surat ho Khudaya meri.

Dur duniya ka mere dam se andhera ho jai.

Har jagah mere chamakne se ujala ho jai.

My innermost desire comes to my lips as a prayer.

O God may my life be like a candle!



May the darkness of the world disappear through  
my efforts!

May every place glitter through my glow!

It was with this end in view that he devoted himself of art and philosophy. Philosophy for Iqbal was not a subject but a way of studying all subjects including his religion. If philosophy as subject is to be taken as an end in itself, Iqbal was deadly opposed to it. He once declared: "I am afraid I have no philosophy to teach. As a matter of fact I hate systems of philosophy nor do, I trust principles and conclusions of philosophy. No man has condemned the human intellect more than I, i.e. as applied to the ultimate realities of religion. No doubt I talk of things in which philosophers are also interested. But with me these things are matters of living experience and not of philosophical reasoning (Eminent Musalmans, Madras, 1926).

### **An Inquisitive Mind.**

Iqbal's philosophical approach is unique in that its progress can be measured by the kind of questions he asks rather than by the success with which he answers them. His is an inquisitive mind, always in quest to solve the riddle of how and why "Life has meaning; he feels with Browning, to find its meaning is my meat and drink". It will not be out of place to mention here that the very last couplet in his posthumous collection of poems "Armughan-i-Hijaz" (Gift of Hejaz) says:

Agar maqsood-i-kul main hun to mujh se  
mawara kya hai

Meray hangama hai nau ba nau ki ibtida kya hai,  
Then what is all this beyond me, if I am the  
ultimate aim of the Almighty? what is the final  
limit of my ever-fresh tumults?

Students of philosophy and literature who seek from Iqbal final answers to their questions need be told that Iqbal's poetry is not for them. It is devoid of finalistic touches. It is a poetry of constant questioning, constant criticism, creating a disturbing effect on its reader, not tranquilising.

In Iqbal we find a sharp contrast to Will Durant, according to whom "so much of our lives is meaningless, a self-cancelling vacillation and futility" Rather he is in full agreement on this point with Nietzsche who says: "Life means to us constantly to transform into light and flame all that we are or meet with."

Let this extract from Friedrich Nietzsche not lead us to misconstrue that it is Nietzsche's philosophy that finds its echo in Iqbal. There is not much common between the two, in so far as their approach to basic human values is concerned, although the outward resemblance between these prophets of modern time is striking. Iqbal's poetry and prose both make occasional references to Nietzsche. In a foot note to one of his poems Payam-i-Mashriq ( Message of the East), he writes: "Nietzsche has launched a powerful attack on Christian ethics. His mind is an unbeliever, as he denies God although in some of the ethical aspects his views are very close to Islam. His heart is a believer, though his mind denies." The Holy Prophet gave a

similar verdict on an Arab Poet, Umayya ibn-us-Salat:  
"His tongue believed while his heart disbelieved."

"To be a philosopher", says Thoreau, "is not merely to have subtle thoughts, not even to found a school, but so to love wisdom as to live according to its dictates a life of simplicity, independence, magnanimity and truth." It is in this sense that Iqbal is a thinker, a philosopher. He has not created through the flights of his imagination pretentious philosophical bubbles, which go out with a bang when pricked by an analytical needle. Iqbal also gives us the feeling that philosophical problems in their relation to day-to-day life of individuals are as urgent and interesting now as they were at man's first intellectual awakening in India, China, Greece or the Middle East. These problems have neither been settled nor solved.

Contrary to early Greek philosophers who simply stated their beliefs dogmatically, Iqbal is not content to describe the bare facts of life. He wishes to ascertain their relation to experience in general and thereby to get out its meaning and its worth. In Cordova, Spain he sees the mosque La Mezquita de Cordova-built by the Spanish ruler Abdur Rehman III in the middle of the 10th century A.D. He is exquisitely impressed and moved by the great work of architecture and art created by Muslims about a thousand years back. In his attempt to ascertain the relation between factual past and the profuture he says:

In the eyes of the stars your earth is celestial,  
For ages your atmosphere has not known the



Muezzin's call,  
In what valley, at which stage,  
Is love's hardy caravan?  
The Germans have seen the tempest of Reformation,  
Which has swept away all traces of old,  
Popes and their sanctity have since lost their import,  
The delicate boat of Reason sets off on its perilous  
voyage.  
France has witnessed the Revolution,  
Which overturned the world of the West,  
Italians, grown old by worshipping old things,  
Have regained their youth.  
The same commotion has now seized the soul of the  
Muslim,  
It is a divine secret, which words cannot explain.  
Let us see, what new portents spring from the ocean's  
depth,  
What colour this azur vault assumes.

This keenness to know the unknown coupled  
with a desire to see the progress of human thought  
going a step further keeps him always restless. The  
origin of this quest, however he traces to the Holy  
Prophet whose constant prayer which finds its echo in  
one of Iqbal's poems Zaboore-i-Ajam (The Psalms of  
Persia):

O Lord: Give me a conscious heart,  
Grant me a sight that would see the intoxication  
in the wine.

## Iqbal's Quest.

The desire to know the ultimate nature of things is Iqbal's ultimate goal in life. In the preface to this book entitled *Reconstruction of Religious Thought in Islam* (notice the rebellious spirit behind the title) he lashes out at the "latter-day representatives" of various schools of Sufism, who "owing to their ignorance of the modern mind, have become absolutely incapable of receiving any fresh inspiration from modern thought and experience.....I have tried to meet, even though partially, this urgent demand by attempting to reconstruct Muslim religious philosophy with due regard to the philosophical traditions of Islam and the more recent development in the various domains of knowledge".

In his preface Iqbal warns the reader "there is no such thing as finality in philosophical thinking". However, in one of his lectures he goes a step further when he says: "The only course open to us is to approach modern knowledge with a respectful but independent attitude and to appreciate the teachings of Islam in the light of that knowledge, even though we may be led to differ from those who have gone before us".

Going deep in the theory of good and evil is the keynote of Iqbal's poetry. In one of his satirical poems in *Bal-i-Jibreal* (Wings of Gabriel) he addresses God:

"The stars have taken a crooked course, but who do the Heavens belong to?

Why should I worry? Is the Universe yours or mine?

If the non-space is devoid of inner tumults,

Whose fault is it O Lord, Yours or mine?

How was he (Satan) encouraged to say 'No' on the  
morn of Eternity?

How am I to know, is he your confidante or mine"  
Your world is shining with the light of this very star,  
Is the fall of Adam a loss to You or to me?

And again in "Armughan-i-Hijaz:"

What shall I say-what is the theory of good and evil?  
Expression trembles at the flower over the twig,  
While inside the twig there is neither of the two.

OR

O' Eagle, do not be afraid of the fiercely opposing  
wind,

For it blows to raise thee higher and higher,

Iqbal's attempts to discern what is good from  
what is evil constitute a landmark in Urdu and Indian  
Persian poetry. He has also dilated on the subject in  
his prose works with an objective not so much to  
arrive at a philosophical conclusion as to bring  
comfort and solace to the anxious human spirit. "Man  
according to Iqbal, "marches always onward to  
receive ever fresh illuminations from an Infinite  
Reality which every moment appears in a new glory,  
and the recipient of Divine illuminations is not a new  
situation, and thus offers further opportunities of  
creative unfolding.





## THE LYRIC POET.

*S.A. Vahid.*

IQBAL'S lyric poetry is directly related to his conception of art, hence it will be helpful if we try to understand his conception of art before considering his lyric poetry. For Iqbal the true aim of all art is to make human life rich and beautiful, and art that fails to achieve this has, according to him, failed in its great mission. According to Iqbal all art that fails to contribute to the fulness and exuberance of life is meaningless. The keynote of his poetic art is a desire to impress upon mankind those great truths which alone can bring about the amelioration of man, and the object of his poetic art is to come to the help of his readers in their struggles. As he says: "There should be no opium eating in art. The dogma of art for the sake of art is a clever invention of decadence to cheat us out of life and power." With Iqbal's conception of art only the greatest artists could keep the charm and fascination of lyric poetry.

Iqbal began his career as a poet by writing lyric poetry while a student in Sialkot. At that time Urdu poetry was looked upon more as a decoration on the fringe of life than concerned directly with life. Poetry was an emotional luxury, delightful, witty, or poignant but inconsequential, and therefore not to be taken seriously. But a new consciousness was stirring amongst people and people were beginning to talk of purposiveness of arts. With Iqbal purposiveness of art was only a part of the teleological aspect of life. His pas-

sionate desire for a world-wide culture, his great faith in the destiny of man, his belief in the evolution of man climbing range after range of purpose to higher and yet higher peaks of perfection is reflected in his poetry. This purposiveness made the appeal of his philosophic and other kinds of poetry universal, yet it is a fact that the charm of his lyric poetry remained supreme throughout his career. Even when writing other kinds of poetry it was not possible for him to suppress lyricism. It seems that he was a born lyric poet who even when he wrote other kinds of poetry these were also suffused with lyricism. As regards his lyric poetry it can be said that it can stand comparison with the best lyrical poetry of the world, with that of Pindar, Hafiz, Ghalib, Ronsard and Shelley. To put Iqbal in a class with Hafiz and Shelley means admittance to a class wherein no more than a dozen poets of the world can gain admission. Iqbal's lyricism found fullest expression in his ghazals, but it was never confined to ghazals. Urdu and Persian ghazals represent some of the finest lyric poetry of the world, but unlike Western lyric poetry they do not possess any unity of theme except in *Ghazal-i-musalsal*. But many critics have pointed out that lack of unity is not a serious defect. As a matter of fact Shibli Nomani, one of the greatest critical writers on Persian poetry, considers it a great achievement on the part of the poet to be able to deal with an emotion in a single verse. Amongst other reasons which go to render ghazal so appealing is the element of surprise. A reader never knows what emotion will be expressed in the next line. This ele



ment of surprise persists throughout the ghazal.

As remarked above the first poems to show Iqbal's genius were the lyrics which he composed while a student in Sialkot. Many of these lyrics are full of anacreontic convention, love motive is ambiguous, it might be conventional, it might be genuine. The early lyrics certainly lacked the charm and appeal of the later compositions but it did not take Iqbal long to be recognised as one of the leading ghazal-writers of Urdu. And this was at a time when we had living amongst us masters like Dagh, Amir Minai, Hasrat and Jigar. The following ghazal attracted great attention as soon as it was published:

کبھی اے حقیقت منتظر نظر آ لباس مجاز میں  
کہ ہزاروں سجدے تڑپ رہے ہیں مری جبین نیاز میں  
نہ کہیں جہاں میں امان ملی جو امان ملی تو کہاں ملی  
مرے جرم خانہ خراب کو ترے عفو بندہ نواز میں  
جو میں سر سجدہ ہوا کبھی تو زمین سے آنے لگی صدا  
ترا دل تو ہے صنم آشنا تجھے کیا ملے گا نماز میں

For once O awaited Reality reveal Thyself in a form material,

For a thousand prostrations are quivering eagerly in my submissive brow.

My dark misdeeds found no refuge in the wide world.

The only refuge they found was in Thy benign forgiveness.

Even as I laid down my head in prostration, a cry arise from the ground.

Thy heart is enamoured of the Idol what shalt thou gain by prayer.

The subtle sweetness of music, the depth and variety of melody and the vivid spontaneity of verse all impart a charm to this poem not easily met elsewhere.

## PHILOSOPHIC POETRY.

A great change came over Iqbal soon after his return from England. Whereas he had shown himself previously mainly as a lyric genius of verve and power, he now developed into a great poet in the wider sense. In the years following his return from England his poetry makes a progressive discovery of his own range. A consequence was that Iqbal turned to philosophic and metaphysical poetry like Asrar and Rumuz. After finishing these he turned to lyric poetry again, this time in Persian. All these lyrics were published in the volume known as *Payam-i-Mashriq*. There is no more ambiguity of love-motive, but there is a more pronounced tendency to express thought although the wells of emotion are as deep as ever. The following example will illustrate this:

آشنا	هر	خار	را	از	قصه	ما	ساختی
در	بیابان	جنون	بردی	ورسوا	ساختی		
جرم	ما	از	دانه	تقصیر	او	از	سجده
نے	بان	بیچاری	سازی	نه	پاما	ساختی	
طرح	نو	افکن	که	ماجست	پند	افتاده	ایم
این	چه	حیرت	خانه	امروز	و	فردا	ساختی

Thou hast informed every thorn of our story,  
 Thou hast dragged me in the desert of madness  
 and exposed the whole affair,  
 Our sin consisted in eating the forbidden fruit.

His mistake was in refusing to bow,  
Neither hast Thou kept up with that hapless one  
nor with us!

Lead us into new paths for we love fresh adventures,

What is in this mystery house of today and tomorrow?

After *Payam-i-Mashriq* came the lyrics which were published in Part I & II of *Zabur-i-Ajam*. The poetic inspiration in the Ghazals of *Zabur-i-Ajam* is quite as compulsive and eruptive as in *Payam-i-Mashriq* though now served by an elaborate art. When in the final period Iqbal took to Urdu again his lyric fervour found expression in compositions which were published in *Bal-i-Jibril*. Here we find thought suffused with lyric emotion. A divine levitation flourishes in the conjunction between Iqbal's philosophic thought, his humanity and the facility of his poetic inspiration. Here Iqbal managed to introduce and propagate his philosophy of action and self-development through rhymes and metres inherited from Hafiz, Naziri and Ghalib.

## BEAUTY AND LOVE.

As a lyric poet he displayed certain characteristics. The first and foremost is his mysticism. But Iqbal's mysticism differs in important respects from that of a majority of Urdu and Persian poets, according to whom the universe is unreal and being and not-being are identical. Life, according to Iqbal, is nothing but a progressive succession of fresh ends, purposes and



values. This in itself ensures a never-ending succession of those thrills of soul, those rapturous glows of feeling which provide the very substance which makes the most fascinating lyric poetry.

The other characteristic of Iqbal's lyric poetry is his conception of Beauty and Love. While Iqbal has sung of all human emotions in his poems, the theme of Love is paramount. It is true that Iqbal's conception of Love and Beauty underwent changes at different periods of his career but Iqbal always used the term Love in a very wide sense. For Iqbal Love is a face that not only provides a solution for all human difficulties, but also a solvent for all human wickedness. It provides a cementing face for the jarring elements of the universe. He says:

من	آزادم	عشق	است	امام	من
عشق	است	امام	من	عقل	است
اے	عالم	رنگ	و	بو	این
مرگ	است	دوام	تو	عشق	است
				دوام	من

I am a free man and Love is my leader.

Love is my leader and intellect is my slave.

O world of colour and smell how long is this association.

Thou art destined to perish and I am destined to survive through Love.

Although Iqbal's conception of Love and Beauty underwent changes at different periods of his career, these did not affect the charm of his lyric poetry. For the neo-platonist Iqbal's beauty was the creator of love. For the budding vitalist Iqbal's beauty was the

Creator of love, but not its goal. For the fullfledged vitalist Love is everything. This new conception of relationship between Love and Beauty has imparted to his lyric poetry a robust vitality singularly lacking in most of the Oriental lyric poetry.

Many writers have remarked on the comprehensive nature of Iqbal's genius, but it is seldom realised that even in the realm of lyric poetry he displayed great versatility. He could write lyric poems whose perfection resides in their spontaneity. But he could also produce poems whose perfection lay in their art. Yet he could write poems in which both spontaneity and artistry functioned harmoniously. This comprehensiveness makes Iqbal one of the greatest lyric poets of the world. The following ghazals will illustrate our meaning:

من	نگلستم	تختانه	من	پرستم	نه	صورت
من	حکستم	بند	هر	سیرم	سبک	آن
من	گمانا داشت	اندیشه	من	نبود	و	در
من	هستم	که	نکته	این	شده	از
من	نماز	کعبه	در	من	نیاز	در
من	بدستم	تشیع	من	بدوشم		زنار

I did not worship the Apparent, I broke the Idol-House,

I am that rushing torrent which sweeps aside all obstacles.

About my being or not-being Intellect had doubts.

Love revealed the secret that I am!

In a temple I offer homage, in Ka'ba I offer prayers,

I carry the sacred thread round my shoulders and a rosary in my hand.

داند	سروری	نہ	میری	نہ	عشق	جہان
داند	چاکری	آئین	کہ	است	بس	ہمیں
زنارے	بست	و	کرو	بجے	طوف	نہ
داند	کافری	آداب	و	کرو	پرستی	صنم
کش	ساغر	دو	یک	و	اقبال	بجلس
داند	قلندری			و	سرنترشد	اگرچہ

The world of Love knows no leadership or lordship,

It's enough that it knows the rules of service.

Not everyone who preambulates an idol or carries the sacred thread,

Knows the regimen of idol worship and the rules of being an infidel.

Come to Iqbal's assembly and drink a cup or two,

Although he does not shave his head he knows all about being a Qalandar.



## **'Iqbal, Some Anniversary Musings'.**

*Syed Mabbub Murshed.*

"Come to the assembly of Iqbal and quaff a cup or two: For, although he does not shave the head, he knows the ways of Kalandars."

This memorable day brings to the mind many such days which are branded in flaming letters on the tablet of the mind. It exudes a rich perfume from the treasured vaults of the memory, like sweet music from the heavens, Like liquid gushings from a brook or like burgeoning foliage in early spring, this day comes with all the grace and fragrance of an appropriated faith. It is an anniversary of the heart, a communion of souls, for it is April 21.

For over three decades. I have, from time to time written about Iqbal and have also addressed a good number of anniversary gatherings. Two years ago I had presided over a similar celebration at Lahore sponsored by the Central Iqbal Committee. On this consecrated occasion when, along with millions of devotees, I am filled with an intense emotion, I shall present some runaway thoughts on this great weaver of dreams. They represent a cry of faith to the ear of eternity.

## Verdant pastures.

Iqbal has produced a verdant pasture where all may graze and the longer the grazing the sweeter the flavour and the richer the nourishment. His seeing soul has reached its goal and the voyager has sailed to the haven of his destination. The world of shadows has receded and the lamp of light has revealed the imprisoned secrets of Nature.

In the restless motion of his rotating globe one seeks an oasis in the desert which shrouds the moving sand of time. In the convulsions of our over-strained life the tired soul longs for a refuge in a phantasmal and restless world. The mind turns to the soul-lifting meditations of thinkers, who have gathered in their sheaves, a profuse harvest of sustaining thoughts in limitless realm of poetry, philosophy and morals. It is only given to the few to voice the soul of humanity. These are the select amongst mankind. Such a thinker and singer was Dr. Mohammad Iqbal who, in the encyclopedic sweep of his prodigious mind is also the national bard of Pakistan.

He pressed his potent persuasion in the open sunlight of reason and grappled with problems which have taxed the minds of his fellowmen. With a surging diction, which rolls across the motherland to the wide world, he has elevated and guided men to a liberated aspiration when the drooping spirit had given way to despair. Humanity awakens in harmony and in a rising

hope when meaningful words are spoken in proper time by proper men. They evoke a grand symphony which rouses the somnolent soul. There is a magic in words which nothing else possesses, but this bewitching gift belongs only to the imortals of mankind. The truth is that words derive their captivating esoteric not merely from the artistry of the speaker, but also from the profound thoughts which generate them. The great can feel the pulse of the times. The idyll is in the man as also in the message which he delivers.

### **Poet, Thinker, Philosopher.**

A poet, thinker, philosopher, statesman and reformer, Iqbal belonged to the esoteric cult of high moral purpose. He dwells in the golden age of Islam, emitting its sweet sounds and profound accents. There is no sensuous pleasure in his intimacies with this universe of sound, vision and touch. His translunar spirit is unfettered when he dwells on honey-laden waves that have emanated from the wisdom of Arabia. His enamoured soul sends forth the human cry:

*"O, the enlightened soul of Omar Farouq; the enlightened soul of Ali For the base metal of man, the Alchemy lies in an enlightend soul."*

In the silence of the starry heavens the anthem of incommunicable things came to him adorned in the beauty and splendour of a rich fancy and imagery.



Nature spoke to him in a personal voice uttering its encased lessons to his reverent ear. He says:

*"Thou dwellest in the darkness of the night,  
Thou dwellest in the effulgence of the  
moon. 'Sometime', thy beauty is patent, Sometime it  
is hidden."*

His musings over the problems that beset man brought him to his final triumph, the triumph over self. The elusive soul is revealed in the whole, the personal is lodged in the impersonal and the mortal in the immortal. He discovered his soul through the discovery of his inner self.

To him life is the arch through which gleams an untravelled world, and death, the mighty deliverer, has no terror. In the message which he imparts, he transmits a ray of hope to the world. From the sentient and eternal being he seeks to find a personal and tangible existence. He looks at the uncertainty of the future with a spacious calm. From behind the curtain comes the thunder sound of a raging storm and yet he maintains his serene tranquillity and keeps his vision true. He preserves his unshaken faith in the moral sovereignty of the world. His mind is all daylight. There are no obscure reserves halftones and shadows. His vision does not deviate, through labyrinthine mazes, to an unattainable distance.

He is clear and emphatic, simple and direct.

The goal is constantly before him. He is a wayfarer from the ages, stopping at the inn of life. He is elemental and primeval; time and place are accidents. His emotions are as deep as they are sincere. Impressed by the saintliness of his mind one discerns his abiding wisdom and practical sense.

He sounds the depth of the heart in a calm sanctuary where he is at peace with himself, a peace which came to him not through anodynes of delusions, but through an emancipated spirit which has retained its undying faith in the eternal. There is no room for the acerbities and bitterness of life because it is saturated with the radiance of love.

He revives the heart with a healing touch. His mind dwells in no backwater, but sails the broad currents of the world. There is a radiant sanity of outlook which illuminates the perspective wherein there is no place for animosities which divide men. His philosophy glows with a human warmth. With a deep emotion he sings:-

"The vision does not retain its brilliance, When the heart is tainted with the dust of malice."

He again strikes a triumphant note:-

"I have lighted the candle of love in the conclave of life, consuming in fire, my soul has obliterated the deception of duality and difference."

## Longer poems.

In the preceding paragraphs I have summed up the philosophy that permeates the longer poems collected under the titles of *Asrar-i-Khudi* (The Secrets of Self); *Rumooz-i-Bekbudi* (The Mysteries of selflessness); *Paiam-i-Mushriq* (The Message of the East) and the *Zabur-i-Ajam* (The Persian Psalm.)

Complete as epics, and as immortal as they are complete, stand these grand sages, insulated in their glory, exuding a light whose effluence can never grow dim or feeble.

His *Shikwa* (Complaints) and *Jawab-i-Shikwa* (Rejoinder to Complaints) are distilled by the stiring exhortations of the poet. They bring to light the gaping wounds of the mortified soul of afflicted Muslims. Longer lyrics could not have furnished a more invigorating sustenance. They are but preludes to the eternal hallelujah.

Against the peterifaction of the moral fibre of the nation his life and teaching constitute a protest, but it is not the protest of a rebel, but of the seer who stands in the rarified region of the spirit. He says:

*"From one given to praise, Thou mightest  
Condescend to listen to some complaints."*

In the social mirror that he holds up is reflected



the depths of his humanity. He truly said:

"My tongue, O Iqbal, is the diction of the afflicted."

### *Fellow feeling.*

There have been others whose passionate solicitation for the welfare of his fellowmen has been deep and intense, but there has been but few in whom it has been so instructed with wisdom or where it has flowed with such a fervent fire. He breathed into public life a quality which it needed most, that is, an informed moral fervour.

His early collection of Urdu poems appeared in a well-known and popular book entitled, *Bang-i-Dara*. (The Clarion of the Caravan). It is an assortment of poems in almost all verse forms. It contains "Nazams", "Ghazals", Odes and various other collection of poems. It is Iqbal all over and Iqbal when he was young. The lucidity of his diction is only matched by the loftiness of his thoughts. He has stored the honey of the soul gathered from its insistent yearnings and from its searches for the perennial and the eternal. His thoughts once formed and expressed, are as firm as the pillars of heaven.

Here is an asylum, beneath whose loving shelter,  
the sick and the wearied are healed and rested;  
here is a mind which is the unit and the measure

of things visible and invisible; here is a thinker whose thoughts tread amidst the wonders of the universe; here is a light which plays upon the symmetry of things. He teaches us to venerate ourselves as men. The interrogation, quoted below, indicate his profound faith:

"I am a lump of dust, but what pearls are hidden within me? The wonder O lord is, what radiance there is in darkness?

Apart from his provoking and fascinating poems, he has also produced several dissertations on some weighty and burning topics, particularly in regard to the problems posed by the Muslim society in general and of the Sub-continent in particular. A bare enumeration of his vast literary and philosophical output would make a formidable list. His greatest contribution to the curate treasure of national lore is his unrelenting resistance to moral slackness. His work is fundamental and is, therefore, abiding.

His emotions are as deep as they are sincere. His superb sense of accent and phrasology and his exquisite balance of thought and emotion remind one of the scholar as also of the seer, the philosopher, the mentor and the poet.

With regard to a substantial part of his pronouncements his tremendous appeal for the Muslim world can be fully realised by only those who

are familiar with the semantics of the Islamic faith. He was imbued with radiations that have issued from the world of Islam for over a thousand years. They gave him the moral stamina which runs across the prolific region of his thoughts. The magnet of his soul constantly turns, in loving devotion, to the Prophet of Islam, (P.B.U.H) with an undying faith and a splendid steadfastness. This alone confers upon him a title to everlasting fame. With what fervour and reverence does he sing:

"What eminence there is in the sacred dust of Medina, Even when the Sun goes there, it goes on bended head!"

Yet, to think of him only as a poet and philosopher, great, as he undoubtedly is, in both spheres, would be to mis-assess his proper place in history. He is an awakener of humanity. His message is for the entire human race and his shepherding of his compatriots is a pointer to his profound statesmanship. His rank among the immortals of the human family is unquestionable.

His great name is not a melody from far-off times. It has the freshness of the dew upon it. To many his sanctified memory is embalmed in the fragrance of a not-too-distant past. The magic of his hallowed name has perfumed the passing years with the aroma of romance, and enchantment. In any appraisal of his genius his undoubted place would be in a pantheon of



the elite of mankind.

While other monuments have faded and fallen, he abides in his deathless songs that flow like a crystal river, bright as light and clear as wind. He has lived with the Muses, but has never dwelt apart in the moon. He has held that truth is the only sovereign good that endures, but has woven his superb workmanship on the human heart. The angels have thronged round his unchallenged throne and will guard it till the end of time. It is thus that he has securely passed through roseate gates of dawn of boundless eternity.

*"They live when they die,  
when they die they live;  
O, God, What peculiar life Thou hast bestowed  
upon Thy select ones."*

## **Iqbal's involvement with Turkish cause.**

(Read at the Foreign Affairs institute, Ankara)

*Justice Dr. Javid Iqbal.*

MUSLIM India's interest in Turkey grew shortly after the fall of Sultan Tipu in 1799 as this was the period when the sub-continent was being transformed to British India. One of the questions which was being debated by Muslim jurists regarding the political status of Muslims at that time was: How were Muslims of the sub-continent or those living outside the Turkish empire related to the Turkish Caliphate?

After the loss of political power Muslims constituted a large minority in the sub-continent and they had refused to merge with Hindus. Therefore they took a keen interest in the Turkish Caliphate which at that stage, commanded sufficient prestige or was considered an important factor in international affairs. Thus, by becoming their rallying point, the Turkish Caliphate awakened among the Muslims a new sense of solidarity. However, a clash of loyalties did not occur, because in those days the British sided with Turkey against Russia and they did not object to the mentioning of the name of the Turkish Sultan-Caliph in khutba. In Muslim India in 1877 while the Turks fought against the Russians, funds were collected by Muslims of the sub-continent in aid of wounded and disabled Turks and those were forwarded to Turkey. In 1892 Muhammad Shibli

(1857-1914) poet-scholar visited Constantinople and stayed there for about three months. He was awarded the Majidi medal for his scholarly activities.

### **British alarmed.**

But the British attitude towards Turkey changed in the last decade of the nineteenth century. Egypt was occupied by the British in 1882 and the Greeks rebelled against Turkey in 1897 at the instigation of the British. The defeat of the Greek rebels at the hands of Turks was hailed by Muslim India and for the first time the British were alarmed by the extra-territorial sympathies of Muslims of the sub-continent. Consequently, Shibli, on his return to India, was suspected by the British Government as an agent of Turkey and he was forbidden to wear his Turkish decoration. Shibli published an account of his travels in Turkey and wrote numerous articles about the Turks. His real force, however lay in the poems he wrote on the misfortunes of Turkey and through these writings Shibli brought Turkey closer to Muslim India.

In 1911 Italy attacked Tripoli and the Balkan war, which deprived Turkey of her European provinces, followed in 1912. On these occasions Iqbal, following Shibli, wrote three of his famous poems which stirred Muslim India. One of his famous poems, namely, *Jawab-i-Shikwa* (Answer to the Complaint) was recited in the Badshahi Mosque in Lahore in 1912 in order to raise funds in aid of Turks wounded in the



Balkan War. There were many other eminent Muslim leaders such as Abul Kalam Azad, Maulana Muhammad Ali and Zafar Ali Khan who, supporting the Turkish cause watched the fate of Turkey in the Balkan War with mournful indignation. During 1912 a Red Cross mission was organised by Muslims which was sent to Turkey under the leadership of Dr. Ansari.

Then followed the 1914-18 war in which Turkey sided with the Central Powers. Abul Kalam Azad, Maulana Muhammad Ali, Zafar Ali Khan and many others were interned and their pro-Turkish periodicals suppressed. Meanwhile some ulema of Muslim India, who had issued circulars declaring Jihad against the British from Mecca, Kabul and elsewhere fell into the hand of the British and were interned at Malta. In the British organised Indian Army fighting against the Turks in the Middle East, Muslims frequently deserted. Some of them were mercilessly shot down and many of those who managed to escape joined the Turks and fought side by side with their Turkish brethren against the British.

During 1920-21 the Khilafat movement for the preservation of Turkish Caliphate and against dismemberment of Turkey swept over the sub-continent. During this movement, almost the same number of Muslims died or were uprooted as subsequently in 1946-47 when the struggle for the establishment of Pakistan was on.

## **Dar - ul - Harb.**

In the summer of 1920 the Jamiat-ul-Ulema gave a fatwa to the effect that since the Allies were enforcing the Treaty of Sevres upon Turkey, India became Dar-ul-Harb (country of war) and it became obligatory on Muslims either to fight against the British or to migrate from the sub-continent. As a result, the inhabitants of the territories which now constitute Pakistan, the peasants of Sind, the Frontier Province and the Punjab sold their belongings and proceeded towards Afghanistan. Rushbrook Williams observes: "Hundreds of families sold their land and property for a mere song; settled up their worldly affairs, placed their wives and children on carts, surrendered the Government rifles entrusted to them for protection against marauders, and departed in the direction of Khyber Pass". Rushbrook Williams further comments: "The Hijrat or migration from one country to another for religious reasons has played a considerable part in Muslim history; but its revival in the present year of grace (1920) presented to the student of politics a phenomenon at once remarkable and tragic."

The total number of emigrants is estimated between five hundred thousand and two million. The mass exodus brought misery in north-west region of the sub-continent. The already poor and downtrodden Muslims were completely uprooted. Afghanistan a poor country was in no position to accommodate

emigrants. Therefore, the Afghan authorities forbade their admission. The emigrants were forced to get back and their individual sufferings were indeed very great. In the words of Rushbrook Williams: "The road from Peshawar to Kabul was strewn with graves of old men, women and children who had Succumbed to the difficulties of the journey. The unhappy emigrants, when they returned, found themselves homeless and penniless, with their property in the hands of those to whom they had sold it for a tithe of its value."

Sentiment in favour of Turkey was expressed violently by the Moplahs (Muslims of mixed Arab and Indian descent) whose uprising followed in 1921. They seized two taluks of Southern Malabar within a few weeks, established Muslim rule and for one complete year successfully resisted the British troops which were sent to subdue them. Moplahs were a peasant community numbering about one million. The suppression of the Khilafat movement in Malabar had stimulated revolutionary activity among them. But the end in store for Moplahs was far worse than that of the emigrants. Ten thousand had been considered a conservative estimate of those who were either hunted down or died of starvation in the hills. One hundred were suffocated to death in a luggage van by a British sergeant. Thousands were given long sentences of imprisonment or transported for life to the Andamans.



Most of the leaders of the Khilafat movement were arrested and some of the eminent ones like Maulana Muhammad Ali were tried at Karachi for sedition and were convicted or sentenced to various terms of imprisonment. Apart from the sufferings of the emigrants and the destruction almost annihilation of the Moplahs, thousands of Muslims resigned from the hardly secured council memberships and Government services. Educational institutions were deserted and British manufactured goods were boycotted. The agitation continued. It reached its climax in 1922 when the Turk nationalists defeated the Greeks in Asia Minor and the British were ousted from Constantinople.

Iqbal was deeply involved with the Turkish cause. He had agreed with Khilafatists to the extent that Muslims of the subcontinent must support the Turkish cause, so that through this association they could rediscover their own national identity and consolidate themselves politically. But he was opposed to the sending of the Khilafat delegation to England for the preservation of the Turkish Caliphate on the ground that even if the Ottoman Caliphate was retained, it would mean a Caliphate under the suzerainty of England or other European Powers and, therefore, of no benefit to Turkey or Muslims. Similarly, Iqbal and Quaid-i-Azam Mohammad Ali Jinnah both opposed Muslims joining hands with Hindus in a non co-operation movement or agitation the object of which was not only to compel a revision of the Turkish treaty

but also to secure self-rule for India without determining the terms of collaboration. Iqbal was definite that from such an agitation Hindus were likely to gain at the cost of Muslims.

### **Sound reasoning.**

The subsequent events proved the soundness of Iqbal's reasoning. The Khilafatists were not in touch with actualities. While they put forth a mighty effort, presumably to help Turkey and an old world order in which they had once participated, that order ceased to be real, and Turkey herself was struggling to move successfully in an entirely different direction. Thus, with the abolition of the Caliphate in 1924, the Khilafat movement came to an end. But irrespective of its disastrous after-effects this, magnificent sacrificial movement clearly indicates the deep-rooted love of Muslims of the sub-continent for their Turkish brethren. There is no parallel in contemporary history of sacrifice of a people on such a large scale for another people.

Iqbal genuinely believed that the Khilafat movement had made Muslims politically conscious for the first time in the subcontinent. According to him, the experiment proved that Islam had potentialities of becoming a nation-building force and that, therefore this self-consciousness of Muslim India could be made to yield positive results.

The abolition of the Caliphate had stunned the Khilafatists as well as ulema of the subcontinent and none of them had anything to say for modern Turkey. At that stage Iqbal alone raised his voice in defence of the new legal order in Turkey. He maintained that the abolition of the Caliphate was a perfectly sound decision, as the Caliphate could be vested in a body of persons or an elected Assembly. According to him, the Caliphate necessitated an empire. Since such an empire had ceased to exist and numerous independent or semi-independent States had arisen from it, the universal Caliphate became a thing of the past and, if retained in the present, would interfere in the possible reunion of those States. He welcomed the growth of a republican spirit in Turkey as a return to the original purity of Islam. He was likewise pleased with the growth of nationalism in Turkey, although he attacked nationalism in the Western sense, as he was of the view that the Muslim attitude towards the West should be critical and not that of blind imitation. He even justified the initial isolation of Turkey by maintaining that for the time being, each and every Muslim nation must concentrate on herself only, until all were strong enough to constitute a living family of republics by eventually adjusting their mutual rivalries through the unifying bond of Islam, their common spiritual aspiration.

### **Nehru's article.**

In the last phase of Iqbal's life, Pandit



Jawaharlal Nehru, while participating in the controversy on the Ahmadia issue, wrote a series of articles in order to persuade Muslims to adopt a secular attitude and join the Indian nationalist movement. He cited the example of Turkey, maintaining that Turkey had ceased to be Muslim by the adoption of nationalism, development of a pragmatic outlook, change to Latin script and European dress, abolition of polygamy, curtailment of religious privileges by licentiating ulema, separation of the department of religion from other departments of the State, and replacement of the Muslim personal law by European codes of civil law.

Even on his death bed Iqbal reasoned that each and every reform promulgated in modern Turkey was in conformity with and not repugnant to Islam. Ever since the Muslim revival in the present century, Iqbal wrote, reformers had fought against the forces of disintegration in the world of Islam. These forces, in his opinion were Mullaism that resulted from intellectual stagnation among the ulema of Islam: Sufiism that led to the deterioration of the will to act among Muslim; and Sultanate that safeguarded its own interests at the expense of the subjects'.

Whether Turkey, by adopting nationalism, has ceased to be Muslim, Iqbal wrote that so long as Turks believe 'Tawhid' and the Finality of Muhammad's prophethood, they do not step out of the fold of Islam, whatever may be their interpretation of a pragmatic

outlook is not against Islam but in perfect harmony with it, for, unlike Christianity, matter according to Islam is spirit realising itself in space and time. Similarly the change to European dress or Latin script does not imply renunciation of Islam, for Islam as a religion has no territorial attachment and as a culture has neither any specific mode of dress nor any particular script nor language. The reforms such as abolition of polygamy are, in no way, anti-Islam, for according to the Islamic law, the head of a Muslim State is empowered to suspend a legal 'sanction' if the social conditions so demand. As for the licentiate ulema, Iqbal pointed out that according to a reliable Tradition, only the head of a Muslim State or those whom he appoints have the right to preach or give an opinion on law. He was of the view that a reform to the same effect ought to be accomplished in Muslim India to protect ignorant Muslims from the exploitation of an uneducated and self appointed priestly class.

Was then the separation of the department of religion from other departments of State against Islam? Iqbal maintained that the concept is not new to Islamic history. The distribution of departments into religious and civil in a Muslim State must not be confounded with the European conception of the separation of the Church from the State. The former is only a division of departments whereas the latter is founded on a fundamental duality of spirit and matter. The separation of the department of religion, therefore,



would never imply the exclusion of Islam from the life of modern Turkey.

As for the adoption of European civil codes by modern Turkey, Iqbal argued that it had arisen out of the youthful zeal for reform excusable in a people furiously desiring to go ahead. In his opinion Muslims are spiritually living in a prison house of thoughts and emotions which they have woven round themselves during the course of centuries. This state of affairs, according to him, raises the question of the revision of old Muslim institutions in the light of modern experience, and necessitates the accomplishment of a reform in the system of Muslim legal instructions. He insisted on the opening of the gates of Ijtihad and the study of Islamic law in the light of modern jurisprudence, so that it can be interpreted to suit the needs and requirements of each and every Muslim generation which in the conditions of progressive change, according to him, is not bound by the decisions of its predecessors.

In his opinion, the problem of nationalism cannot arise in Turkey because it is overwhelmingly Muslim. The problem of nationalism, according to him arises for Muslims only in those countries where they constitute a minority or where nationalism demands that they should merge themselves into the majority. In countries like Turkey where Muslims predominate, nationalism and Islam mean one and the same thing. But in those countries where Muslims form a



minority, they are justified in striving for self determination as cultural units wherever it is politically or economically possible to specify themselves territorially so as to establish independent states in their homelands.

Iqbal advanced this politicophilosophical justification because in his own words, he had been in touch with the spirit of Islamic history and culture for a number of years, and that had given him a sort of insight into the future destiny of the Muslims. Evidently, it was this contact which made Iqbal realise that Islam cannot be conceived without Shawka (political power). Therefore, Muslims cannot remain in a state of political subjugation or bondage of non-Muslims and must constantly strive for the attainment of Shawka. Thus, he visualised the emergence of a multiplicity of Muslim national States and it was in this background that he emphasised the fact that since India was numerically the largest Muslim country in the world, it was necessary to particularise Islam as a cultural unit in a specified territory.

Hence in the Allahabad address, 1930, Iqbal laid down a principle when he suggested establishment of an amalgamated Muslim State as a national homeland for Muslims in the North West of the sub-continent. Iqbal's letters to Quaid-i-Azam Muhammad Ali Jinnah reveal that he applied the same principle for Muslims in the East of the sub-continent when he talked about the creation of a State or States,

keeping in view the geographical contiguity and non-contiguity of the regions involved. Consequently it can be safely said that Iqbal would have been satisfied if instead of one Pakistan, two Pakistans were established as national homelands for Muslims in the north-west and east of the sub-continent.

### **Wider Perspective.**

But the address has a wider perspective. It lays down a principle which can be applied wherever Muslims constitute a minority and it is politically or economically possible for them to strive for self-determination as cultural units so as to establish viable independent States in their homelands, whether it is Cyprus, Palestine or the Philippines.

Iqbal did not envisage the coming into being of a multiplicity of Muslim national States. When he emphasised that each Muslim nation for the time being must concentrate on herself only his object was that each and every Muslim nation should endeavour to realise its collective ego by becoming powerful individually so as to participate in the formation of a living and a more powerful family of republics. It is in this context that he proclaimed that Islam is neither nationalism nor imperialism but a commonwealth of nations.

From the above discussion it is evident that Iqbal was very much influenced by the developments

in modern Turkey. He evolved the concepts of Islam as a nation-building force for Muslim minorities, the carving out of viable independent States in their homelands, the opening of the doors of 'Ijtihad' and finally, the assimilation of Muslim States as a thriving and powerful family of republics by observing the experiences of the Turkish nation.



## Iqbal as a poet.

DR. MUHAMMAD MARUF

IQBAL started composing poetry quite early in life when he wrote some ghazals. Some of these ghazals form part of his Urdu collection, Baang-i-Dara. But soon he realised that the real vocation of a poet is not to appeal to the imagination of the reader and provide him with sensuous pleasure. Such poetry at best, offers a way of escape which he is reluctant to endorse; and this consideration led him to criticise the poetry of Hafiz whom he once appreciated.

Iqbal in fact, believes that no real art should teach escape from life and hard fact; it should rather promote life and activity. He refers to the Holy Prophet's (P.B.U.H) criticism of the poetry of one contemporary Arab poet, Imraul Qais, of whom he is reported to have said: "He is the most poetic of all poets and their leader to Hell". His poetry depicted sparkling wine, enervating sentiments and situations of love, inspiring scenery of silent deserts, etc. The Prophet, (P.B.U.H) however, praised the verse of Antra of the tribe of Abs and expressed his desire to see him, because it depicted the nights of toil and manliness. Iqbal emphatically says in his foreward to "Muraqaa-e-Chughtai" that he looked upon art as subservient to life and personality. It was, perhaps these considerations which led him to take poetry more seriously. Latter on for him now poetry

appealed to will rather than to imagination. Higher poetry should set before itself the same questions which concerned religion and philosophy in common.

### Serious work.

It was after his return from Europe that poetry became a serious vocation with Iqbal. He set to composing his philosophy of Ego in his famous "Mathnavi Asrar-e-Khudi", finally published in 1914, and his social, philosophy in Ramuz-e-Bekhudi, published in 1916. This twin work set the pace for his serious work in poetry. Thenceforth he took poetry to express his philosophical ideas, which matured in his later Persian and Urdu collections from 'Javid Nama' (1932) through to 'Armughan-e-Hijaz' published posthumously. Iqbal disclaims to be a poet in the common sense when he says.

'Do not take my lamentation for poetry, for I am conversant with the inner secrets of the Tavern.'

This beautifully depicts his notion of poetry, as ordinarily understood, which he has disclaimed in his case. Iqbal did not believe in the maxim, "Art for art's sake", for poetry was never to him the means of enjoyment only. He did not give up writing ghazal in his latter poetry, but what the world of art owes to him is his extension of this style to some more serious subjects; and that was his true contribution. Let's take the following example to press home our point:

"There is a world far better than your abode,  
Compared with which Paradise itself is but a  
moment's springtide;

His higher poetry is replete with such compositions where he has made use of lyrical style to express sublimer subjects and herein lies the great genius of Iqbal as a poet.

### **Use of Persian.**

Iqbal wrote some forceful prose also, but he expressed his thought mostly through rhyme and rhythm. The reason was not, as is commonly believed, that he wanted to appeal to the common man; for by the time Iqbal started writing poetry, very few people in the sub-continent could understand Persian. Surprisingly, he composed seven of his collections in Persian and only three in Urdu, though Persian was no longer the State language and the number of Persian knowing people was declining. He perhaps preferred to express himself poetically because of the natural poet in him, whereas we can ascribe his use of Persian to the following factors:

1. Persian was the State language during the Muslim reign in India and whole of our legacy was bequeathed in this language.
2. Early in life he was deeply impressed by Persian poets like Hafiz of Shiraz, Urfi, Jalal-ud-Din



Rumi, whose style he adopted. Hafiz's style especially reflects in his poetry.

3. His early instruction under the inspiration of his father and his teacher Mir Hassan was in Persian and Urdu.
4. Urdu and Persian were still important constituents of the then curricula both at the school and at the higher levels.

To Iqbal, a poet was a leader, a teacher, a reformer and a sage. This avocation of a poet impressed him very much. A poet was basically a philosopher, who was required to read the situation of his times to analyse it and assess it, and to make suitable prescriptions. It is for this reason that he has always praised Nietzsche, whose predictions came true some hundred years after his death. He has always appreciated him as the one who had a true heart, but an unbelieving head. He tried sincerely to lead his people out of the trouble, but he was quite unfortunate to lose sight of the right path, which Iqbal imputes to his materialistic and atheistic legacy:

Among the European poets, his depth of thought can be compared to that of Browning, but the ease and simplicity of his style could be compared to that of Byron and Wordsworth. The latter, he admitted, inspired him in his early poetical career and continued to exert his influences on the recesses of his mind throughout his life. Under the impact of Hafiz and others, Iqbal started as a classical poet, and

classical and absolutist ideas dominated his thought to the end. But under the influence of such great masters of art as Rumi and Shelley he imbibed the spirit of romanticism which, combined with classicism, went on to pervade his whole art and thought---in him we find a very good blend of classicism and romanticism. He remained a romantic throughout, used his senses seriously like a true romanticist, and a sensuous element could be felt in his poetry. However, his poetry was purposive. It can safely be said that his style was romantic, but his subject matter was classical. He owned a lyrical garb to his deepest and sublimest philosophical thought, and herein lay his mastery as a poet. We can take a few lines from his famous 'Javid Nama' to press home our point.

'Only through love intelligence gets to know  
God.

Love's labours find firm grounding in  
intelligence;

When love is companioned by intelligence,

It has the power to design another world.

### **Prolific period.**

The most prolific period of Iqbal's poetic genius lies between 1932, when he compiled Javid Nama, and the time of his death when, according to Dr. Javid Iqbal, he was still busy with composing "Armughan-e-Hidjaz," published Nov. 1938 (i.e. posthumously). His dramatised poetry collected under

Javaid Nama has sometimes been acclaimed as his greatest work, and has sometimes been compared in style to Milton's Paradise Lost, Goethe's 'Faust' and Dante's "Divine Comedy." Both Iqbal and Goethe were impressed by Hafiz so much so that Goethe captioned one of his works "Diwan", after the famous Divan of Hafiz. Iqbal and Goethe no doubt, have shown some affinity of thought, as in the latter the spirit of earth says;

'At the whirring loom of Time I weave.'

The living clothes of the Deity ('Faust' P. 23)  
While in Iqbal time says, 'I provide robes for Man and living clothes for Deity'.

(Payam-i-Mashriq, p.103)

Javaid Nama possesses the poetic characteristics of the Paradise Lost and Faust in so far as it betrays the style of long epic poem. However, it is in Mathnavi, a style typical of the Persian poets, but not known to other European counterparts. In it, the poet guided by his master, Rumi ascends through the heavens and flies beyond the Spheres. After passing through them, it delineates the inner purification and spiritual development of the poet himself. But as Iqbal himself dictated to Mr. N.M. Khan during his visit to London in 1931. 'The idea is to give a kind of philosophy of Mehraj'. During their flight they come across personages known for their good or bad qualities. To Iqbal the highest and greatest personality born on the



earth was the Holy Prophet (P.B.U.H). Discussing the highest development of ego he says in Javaid Nama.

'See thyself, 'then with God's light  
If thou stand'st unshaken in front of this light.  
Consider thyself as living and eternal as He!  
That man alone is real who dares.  
Dares to see God face to face;

The subjects to which Iqbal extended the lyrical style included religion epistemology, politics, philosophy, mysticism etc. However, the main subjects are;

(1) The nature of 'Ishq' and intellect as the two sources of knowledge, with their mutual relationship.

(2) The nature of ego and its development; the factors which are conducive to it, and those which hamper it. He discussed them in "Asrar-e-Khudi" and they remained one of his main subjects throughout.

(3) Iqbal's warning against over intellectualism and excesses of reason in the West, which are the chief reason for all the ills of the West.

I will discuss these three points of Iqbal one by one.

(1) Iqbal thoroughly discusses the nature and relationship between 'ishq' and 'intellect' as the sources of knowledge. He believes that reliance on any

one of them is sinful. He says in the "Gulshan-e-Raz-e-Jadeed,"

'If he should close one eye, it would be sin:  
It is by seeing with both eyes that he can gain  
The path .....

In Javid Nama, he stresses upon the need for a right amalgamation of 'ishq' and 'intellect', thus:

'Science without love is a demonic thing,  
'Science together with love is a thing divine;

Even the Quran emphasises the need for a fusion of prayer and thought, which it calls the quality of 'faqr'.

### **Philosophy of ego.**

(2) Iqbal discusses the nature and development of ego in his Mathnavi, 'Asrar-e-Khudi,' along with factors which fortify it and those which weaken it. According to him, the ego-fortifying factors are love, intellect, action, 'tawakkul,' fear of God, 'faqr,' etc; while the ego-dissolving factors are fear, grief, imitation, 'sawal' or asking, sub-serviency, disappointment, and segregation from society. The development of self passes through three stages of obedience, self-control, and Divine vicegerence. He rejects negation of self invented by subject races to sap and weaken the character of their rulers. He rejects

Hafiz's poetry on the plea that it seeks escape from facts of life, and thereby weakens the self. He says in "Asrar-e-Khudi."

Asking disintegrates the self  
And deprives of illumination the Sinaibush of the self

Again he says

Asker is the beggar he may ask for alms or tribute;

As said before, the Holy Prophet (P.B.U.H) condemned the poetry of Imraul Qais, the famous Arabian poet, because of his lesson of inactivity and luxury. He appreciated the verse of Antra for its lesson of activism and a life of toil and struggle.

(3) Iqbal warns against the over-intellectualism and excesses of reason where to he traces the main ills of the West. He warns the East against following into the footsteps of the West, lest they should fall into the same pitfalls. Western civilisation is basically materialistic and secular, and as a result of that, says Iqbal.

'The flame of the Europeans is damped down,  
Their eyes are perceptive, but their hearts are dead;

He warns the East from following the West thus,  
'I will take nothing from Europe except a



warning;

You enchained to the imitation of Europe, be free, clutch the skirt of the Quran, and be-free!"

Iqbal regrets that

'The Turks, Iranians, Arabs lie benumbed, with Europe's noose around their throats;

Due to over-intellectualism, the heart of the Europe is dead, and she lacks that 'restless soul' which, Iqbal says, he possesses. He says,

"Reason is a chain fettering this present age;  
where is a restless soul such as I possess?"

Iqbal is against capitalism and condemns Western democracy. He advocates spiritual democracy, as taught by Islam. His message is universalistic and humanitarian. He has sometimes been accused of partisan attitude as he advocates the cause of Islam. But he champions Islam because to him it is the only system with a universal import.

## ALLAMA IQBAL INSPIRES SUFFERING HUMANITY.

*Mumtaz Hasan.*

Islam is a message of hope to humanity:

Do not despair of God's mercy.

is a well known verse of the Quran and a common saying among Muslims. The Quran, however, goes further and equates Yaas (despair) with Kufr (unbelief):

Do not lose hope of the grace of God;

None but the unbelievers lose hope.

Pessimism is, thus, the direct negation of Islam.

Hope and despair are attitudes of mind. Two men may react differently to the same situation (Even the same man may have different reactions to an identical situation at different times). A familiar example is that of a glass which contains water to half its capacity. A man looking at it may say it is half full. Another may say it is half empty. The former is an optimist and the latter a pessimist. Both are right on their facts, but the one makes himself miserable and the other happy. And happy or miserable; either of them can have half a glass of water.

Iqbal's own life was an example of optimism. To quote only one instance, one of his eyes was always weak. About two or three years before his death he started losing the sight of the second eye as well. When some one expressed his sympathy with him over this misfortune and a misfortune it certainly was for an enormous reader like Iqbal. He turned to him

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cheerfully, "Well, you know," said he, "some thing quite remarkable has happened. As my eyes have grown weaker my memory has grown stronger."

## **Eternal Lamp.**

Hope is natural to man. It is the prerequisite of all human activity. A man who has no hope of achieving anything by his effort is not likely to try. Without hope there is no activity; without activity there is no life:

May the tribe of that wise one increase who said:

Hope is like a lamp that lights the path of life, says Iqbal in one of his famous verse.

Iqbal was born at a time when pessimism had enveloped the Muslim world. After the tragedy of 1857, the Muslims had lost their political power, their economic strength and almost their cultural entity. Their fortunes were at the lowest ebb:

Men who made the very wilderness resound with their mighty deeds,

Their cities are dead and their habitations have been laid waste.

The prayers that glorified the greatness of God,  
Have been lost to the Brahmins in Hind.

The eyes for whom Glory itself did yearn,  
Lost all hope of seeing the Holy Light.

These verses are from Shama-o-Shair ("The Poet and the Candle"), a poem written in 1912, when the Ottoman Turks were suffering reverses at the hands of the Italians in Tripoli and the Muslims

position all over the World was anything but encouraging. Iqbal was deeply affected by these tragic developments and gave utterance to his sorrow in the most moving words. Yet we find that as the poem proceeds the mood of despair turns to one of hope, until in the last stanza there is a supreme expression of faith in the future.

Heaven will grow bright with the light of dawn  
like a mirror.

And the darkness of night will burry away like  
quick-silver.

The hearts of men will remember once again  
their duty of prostration before the Lord,

Once again their foreheads will touch the dust of  
the Holy Kaaba.

The night will retreat at last before the light of the  
morning Sun.

This garden of ours will be filled with songs of  
glory of God.

In the same way we have Khizr-i-Raah, (The Guide), a poem which belongs to the dark days of the Turko-Greek struggle in Anatolia after the First World War. The poem is so full of feeling that those who heard Iqbal recite it have told me that at one point he broke down with emotion and the audience burst into tears. In spite of this, the final message that emerges out of the pain and sorrow of this poem is a message of hope: A Muslim art thou, keep thy heart filled with desire, and always remember that God does not break His promise.

Similarly in the Tului-Islam (The Emergence of



Islam) which was written when Ataturk had defeated his enemies and won freedom for his people, Iqbal looked back on all that the Muslim world had suffered at that hour of crises:

Why grieve if the Ottoman Turks had to suffer this great calamity,

Do we not see that the starts in their thousands are massacred before the dawn is born.

It was hope that gave him his prophetic vision, and enabled him to see, in the midst of all the political frustrations of the Muslim people, a new Muslim state taking shape on the horizon, the state is our Pakistan.

Pessimism often goes with a belief in the finality of death, a denial of any future possibility of life for the individual. For Iqbal life does not end with death. There is a future life, a here after:-

It is ignorance to think that death is end of life.

This is but the evening of life which, in sooth, is the dawn of life eternal.

An optimist like Iqbal naturally would not regard birth as a misfortune, nor would he think that man is burdened with sin from birth. He is born innocent; it is for him to make or mar him-self as he goes along:-

Man makes Heaven or Hell of life by his actions.

This creature of dust, by nature, is neither made of light nor fire (he is neither angel nor devil).

Iqbal does not like darkness, he loves light. He leads us out of the darkness on to the light and points to us the road of hope and achievement.

In Ramuz-i-Bekhudī (Mysteries of Selflessness) he devotes a whole section to explain that despair, fear and grief are the source of all evil and the destroyers of life, and the sole remedy for these diseases is faith in God:-

Loss of desire means death,

Life grows strong on the message of hope,

Since hope springs from the constant pursuit of desire, Despair is the poison of life. Iqbal's verses seek to explain the fundamental teachings of Quran. The Quranic injunction against despair has been quoted already. As regards grief and fear, the Quran lays down that a Muslim, whose faith must rest in God alone, has nothing to fear and nothing to grieve for; They (the believers) suffer not from fear or grief.

A man who fears God need not fear man. A man who has faith in the goodness of God need have no grief for whatever happens has some good in it, whether we know it or not.

### **Bird's story.**

In a poem entitled. "Schopenhauer and Nietzsche" in Payam-i-Mashriq (Message of the East) Iqbal tells the story of a bird who was tormented by a thorn in his body. This personal mishap coloured his whole view, and he thought that the world was a place of the misery and life was nothing but pain and sorrow. A hoopoe heard his cries and with his pointed beak took the thorn out of the little bird's flesh. Before leaving him he gave him some advice:-

If thou art ailing create thy cure out of the

malady itself, Get used to thorns that thou must be happy as the garden itself.

Faith in humanity, hope for a better future and for the success of human effort are so deeply ingrained in Iqbal's poetry that it is impossible to isolate them as a separate element. They are woven into the texture of his very being. One can multiply quotations and infinitum. I have already indulged quite a few, but perhaps one cannot take leave of Iqbal as a messenger of hope without being reminded of his great lines in Naqsh-i-Farang (The Image of the West) in Payam-i-Mashriq (The Message of the East):-

Life floweth like stream and ever it shall flow.

This ancient wine is strong and heady, it shall ever be so. What should not be shall cease to be all that ever was, What ought to be and hath not been the same shall come to pass.

Love is all eyes, drunk with the sight of the Beloved,

And Beauty doth yearn to be seen, and shall be manifest.

That drearly-loved land on which I have shed tears of blood.

My tears will turn into rubies in its bosom.

In these dark nights, I have been given the glad tiding of the morn,

The candle is snuffed out, but I have news of the glory of the rising Sun.

In this troubled world of ours, where we are living under the shadow of confusion, uncertainty and terror, where atomic destruction hangs like the sword



of Damocles over our heads, the cheer-ful voice of Iqbal is great comfort. As far as I know, there is no poet, past or present, who has spoken to a suffering humanity with such conviction. There is certainly none in the twentieth century.



## Allama Iqbal and Sufism.

*M.Fahimuddin.*

IBN ARABI, While defining the nature of relationship between God and man, has said: "Our existence is by Him and His manifestation is by us". On the same theme, Iqbal said: "Neither He without us, nor we without Him".

Commenting on this aspect of Ibn Arabi's ideology, Afffi says: "There is complete reciprocity between the One and the Many and a complete mutual dependence. Like two logical correlatives, neither has any, meaning without the other. Then in proof of this reciprocity, he has quoted the following verses of Ibn Arabi:

He praises me and I praise Him.

And He serves me and I worship Him.

The conception of reciprocity between God and man is also an important element in Iqbal's ideology. That is why it has been spelled out so recurrently in his works. For example, in 'Javed Namah', he says:

Servant and master lying in wait on one another.

Each impatiently yearning to behold the other.

Then the same idea finds a repeated expression in 'Zubur-i-Ajam':

We are gone astray from God:

He is searching upon the road,

For, like us, He is need entire.



And the prisoner of desire.

Iqbal's quotation referred to in the preparatory remarks, is a line from 'Gulshan-i-Raz-i-Jadid', which by its pithy and pointed expression has exposed the kernel of the problem. But back at the hands of artists in today's Pakistan, the artist, who is mostly after worldly gains, has become multi-faceted and a split personality. His thinking is distorted, his vision blurred and contradiction, confusion and chaos dominates his creative works. Subject to the corrupting influence of petty gains, the artist has sold him-self to whosoever pulls the strings of the coffer. The artist of today having been confined to the shell of his tiny self, the duty of showing the light of truth to the laity, exposing evil in all its nakedness and resolving serious human predicaments falls on whom? I am confused, Oh! Sages and saviours! Help me out of this dilemma. This may be the dilemma of our Society! Nay, that of the whole humanity in its fulness, the subject will have a broader perspective. The reason is that in its innermost content, it affirms the erotic impulsion of 'Hadith Qudsi': "I loved to be known, so I created the world." So the question of reciprocity between God and man also shrouds the mystery of creation as an inherent principle. For this reason Iqbal said:

Neither do we get worth in separation from  
Him,

Nor does He feel peace without union with us;  
Neither He without us, nor we without Him,  
how strange!

Our separation is separation in Union.

Probably, the meaning of these verses will not be in doubt. What Iqbal has emphasised is the fact that without our existence, the attributes of God cannot be actualised, nor without God's providence can our life subsist for a moment. Therefore, as Yusuf Salim Chishti has commented, God is independent from the aspect of Essence, but stands in need of us from the aspect of Attributes.

Ibn Arabi preceded Iqbal in his aptitude for this subject. Therefore, he has some further verses in the same meaning expressed with equal clarity but greater boldness.

How can He be independent,  
When I help Him and assist Him?  
In my knowing Him I create Him.  
Thus we are informed in the Tradition.  
And in me His object is realised.

Affifi has said that the Tradition referred to in these verses is a Hadith Qudsi in which God is supposed to have said: 'They have represented Me as a figure standing before their eyes.'

Apart from this subject, there are a number of additional thoughts in *Fusus al-Hikam* and elsewhere in Ibn Arabi's books which seem to have evoked a sympathetic response in Iqbal's writings. To appreciate this point, let us consider a few examples of this type. Firstly, Ibn Arabi has constantly repeated the idea that the nature of Reality is spiritual. According to his view, the material world has no existence by itself; it has acquired a visible character by Divine Presence,

for God surrounds everything by His Essence. He says: "It is only one Reality whose permeation through Omnipotence forms the whole basis of creation."

Iqbal's views regarding the nature of Reality are in no way different from Ibn Arabi's. He has expressed this idea frequently in the "Reconstruction of Religious Thought in Islam" that the ultimate nature of Reality is spiritual. He says: "The Ultimate Reality according to the Quran is spiritual, and its life consists in its temporal activity. The Spirit finds its opportunity in the natural, the material and the secular."

The same thought has been expressed in 'Gulshan-i-Razi-Jadid' poetically:

The whole secret of the universe lies in the soul.

Body is one of its modes of expression.

Secondly, while commenting on the Quranic verse: "We have not left out anything from the Book", Ibn Arabi says that this Book is comprehensive of all that which has happened and which might happen. Then he adds: "However, this can be understood only by the man who has become the Quran in his person."

Iqbal has said:

Few are aware of this secret that a believer,

Although apparently a Qari, is really the Quran.

finally Ibn Arabi has set forth the idea of facing God alone in a state of unification (tawhid). In this connection Affifi writes that to face God alone and to deny all causes and intermediaries other than He is the Muslim doctrine of 'Towhid'. This is by way of commentary on a passage from Ibn Arabi in which he



said: "Base the whole matter of your seclusion upon facing God with absolute unification which is not marred by any ploytheism, implicit or explicit, and by denying all causes and intermediaries, whole and part."

Iqbal has also expressed the same view in a number of places with particular emphasis, for this forms the basic factor of his ideology. For exmaple, in 'Javid Namah' he says:

That man alone is real who dares:

Dares to see God face to face.

In 'Gulshan-i-Raz-i-Jadid' this idea gains even a closer approximation to that of Ibn Arabi where Iqbal also obliterates all the agents and signs of polytheism in order to face God alone in an impenetrable privacy, He says:

Doors and walls, cities, towns and streets are not there,

For here there is nothing existent except we and He.

The conclusion which is borne out by this evidence is almost unmistakable. It establishes the fact that in certain respects there is a complete uniformity of thought between Ibn Arabi and Iqbal. From this it follows that Iqbal's thinking generally moved in the intellectual grooves left behind by Ibn Arabi. In this way, it is possible to identify some tangible points of contact between the mental processes of these two great thinkers of Islam. With this identity of thought, the forms of their philosophy, too, are not likely to be divergent. Nicholson, while dealing with Ibn Arabi's

doctrine has said that he was a thorough going Monist. This assessment has been endorsed by Alden Williams who writes: "Ibn Arabi is a complete Monist: not only is there no god but God, there is nothing but God and the world is His outward aspect."

In the case of Iqbal, an appraisal of this type has been made by Ishrat Hasan Anwer. While discussing the nature of relationship between body and mind he has said that according to Iqbal, both belong to one system, for the body makes the emergence of mind possible. Then as a conclusion he adds: "We are thus led to a spiritual Monism."

From this point, we directly come to Iqbal's conception of the Unity of Being. Ibn Arabi said: "God is the whole of Reality." Iqbal said: "Absolute Ego is the whole of Reality." Both of these definitions are identical in their words and meaning. By, this identity, they provide a fairly unmistakable clue to the nature of the Unity of Being which in philosophical terms may be called Monism.

At this stage let us be fully clear about the real connotation of the Unity of Being, (Wahdat al-wujud), and also its correct equivalent in philosophical terms. The first part of the subject has been analysed by Yusuf Salim Chishti with some definite and useful conclusions. Consequently we will clarify the real meaning of the Unity of Being in the light of his findings. This is necessary for the reason that the Unity of Being as visualised by Sufis has been the victim of considerable misunderstanding.

In the most common version, it has been

mistaken for the Identity of Being (Ittihad-al-Wujud). In this sense, it was rejected by theologians and canonists alike as being totally antagonistic to Islamic faith and this was a fairly justifiable attitude. The concept of the Identity of Being (Ittihad-al-Wujud) by merging God with the universe gives rise to the idea of incarnation (hulul) which cannot be described as anything but heresy and profanation.

However, the concept of the Unity of Being (Wahdat al-Wujud) is entirely different. By negating duality, it leaves no scope for incarnation (hulul). According to this theory, there is only One Reality which is both transcendent and immanent and in its latter aspect is manifest in the form of the universe. This banishes the question of incarnation permanently from the Unity of Being. Shabistari has said: Incarnation or identity is hardly possible here. For to conceive of duality in unity is mere benightedness

So the Unity of Being as visualising only one Reality which is both visible and invisible in its immanence and transcendence should be called Monism or Panthesim. The latter term has been specially used by Nicholson for the Unity of Being which has been translated by Mazharuddin Siddiqi as Monism in his book, "The Concept of Muslim Culture in Iqbal." This would show that the term Pantheism in its application to the Unity of Being is outmoded and should be reserved only for the Identity of Being (Ittihad al-Wujud) which makes God totally immanent, destroys His personality and, by reducing Him to a



universal concept, leads to incarnation.

Let us take a concrete case to illustrate our thesis. It will be remembered that Mansoor Hallaj was condemned to death for being an incarnationist as his cry of "Anal Haqq" was interpreted pantheistically by his contemporaries. However, now Massignon has proved that he was not a pantheist. In this connection, Annemarie Schimmel has said: "Massignon has succeeded in proving that in the Theology of Hallaj the pure transcendence of God is maintained at the same time as His presence by His grace in the heart of the believer."

However, the fact is that long before Massignon, Ibn Arabi had interpreted Hallaj's Anal Haqq in terms of his Monistic philosophy and declared most unambiguously that this did not mean Pantheism. Annemarie Schimmel says that Ibn Arabi compared the situation of one who cries "Anal Haqq" to that of iron cast in the fire; the colour of iron lies in the colour of fire; iron calls, "I am fire, you may touch me and under stand that I am really fire." Then she adds: "This means that the union is not substantial (for iron remains materially and substantially iron) but a union of attributes; iron takes the heat and colour of fire."

What is true of Hallaj is true of all the Sufis. The conclusion, therefore, is that, contrary to the general supposition, none of the Sufis can be rightly called a Pantheist. As already stated, Nicholson has definitely proved that the whole conception of Pantheism as being applicable to Sufi ideology is mistaken. "The ultimate test of Pantheism", says Gairdner, is "whether

things are identical with God or only united with Him. All classes of mystics without exception assert at least the latter." So the Unity of Being is not Pantheism.

This elucidation was necessary for an important reason. The position is that most of the books written about Iqbal's philosophy were based on a refutation of the Unity of Being as Pantheism. But now it has been discovered that the Unity of Being is not synonymous with Pantheism. Therefore, by this discovery, all the books of the above category have out grown their reality and need revaluation in the light of the latest development of thought in regard to Sufism.

Iqbal's theory of the Unity of Being is wholly based on the Holy Quran and Ahadith. In its essence, it is also analogous to that of Ibn Arabi. Therefore the conclusion is that the theory of the Unity of Being as formulated by Iban Arabi and followed by Iqbal is truly Islamic in character. The Holy Quran describes God as "the First and the Last, the Visible and the Invisible," thus obliterating all the vestiges of other than God from these four planes of which the fifth does not exist. The Holy Prophet, while appreciating some of the verses of the Poet Labceed, said that the truest thing he had ever uttered was that "everything but God was vain and void." That is why Rumi said:

"Where is the other? What is the other?

What is the image of the other?

By God! there is nothing in existence save God."

To appreciate the genesis of the subject fully, we should keep in view the object of the Holy Quran as defined by Iqbal. He says: "The main purpose of the



Quran is to awaken in man the higher consciousness of his manifold relations with God and the universe."

This is exactly what the theory of the Unity of Being has undertaken to implement, that is to say, to re-awaken the higher consciousness of relationship between God, man and the universe. The starting point of Ibn Arabi's theory, as already quoted, lies in the assertion that naught is really existent save God, for, he said: "God is the whole of Reality."

According to Nicholson, it means that the Essence of God is all that really exists.

Ibn Arabi has repeatedly affirmed that God's Being is so objective that nothing is more visible than His Essence. That is why he described God as a percept and the world as a concept. The same view has been expressed in some of his verses too. For example:

My eye sees not but His face. And my ear hears no other than His Speech.

The fundamental point of Iqbal's theory also is in consonance with Ibn Arabi's. We have already referred to one of his remarks which may be taken as the starting point of his theory, namely, "Absolute Ego is the whole of Reality."

The meaning of this cryptic aphorism can be considerably enlarged in the light of further elucidations which are frequently available in his writings. For example, let us take an extract from "The Reconstruction of Religious Thought in Islam" in which he says: "The universe is not another existing per se in opposition to God. From the stand-point of an All-Embracing Ego, there is no



other." Then this point has been illustrated by an example from the life of Bayazid Bistami. It is said that once the question of creation arose among the disciples of the Saint and one of them put the common sense point of view saying: "There was a moment of time when God existed and nothing else existed beside Him." The Saint's reply was equally pointed: "It is just the same now as it was then."

So naught is existence save God. The world has a mere hypostatical existence which cannot conceal the Essence of God, the only visible Reality in the universe. This is what has been said in Javid Namah:

The world is not a veil over the Essence of God:

The image in the water is no barrier to plunging in.

It was in pursuit of this ideal that Iqbal preached so fervently the doctrine that naught is existent save God (*la maujud illallah*). Many examples of this were produced from his poetry in the previous article. Some more of them can be considered now. We had stated before that according to Iqbal this doctrine was a kind of sword to destroy the existence of other than God. That similitude still continues to work. He has strongly advised that we should obliterate the phenomenal existence which deceives us by its apparent reality by the word of "Naught is existent save God.":

On the head of this unreality clothed as reality,  
Strike the word of "Naught is existent save God."

With this performance, the phenomena will

recede into oblivion and God will be found to be the only objective Reality existing by Himself. This will establish the doctrine that Naught is existent save God as an empirical truth. And this is what Iqbal has done:

The earth, the heavens and the four dimensions  
don't exist,

In this world naught is existent save Allah hu.

He is the essence of space and beyond space.

What is space? it is just a mode of  
interpretation.

The intellect has girdled the cord of time and  
space.

There is neither time nor space, la ilaha illallah.

So it is true, as Mulla Ali Qari has said, that la  
ilaha illallah, according to persons of vision, means la  
maujud illallah.

Finally, let us quote a few verses from Gulshan-i-Raz-i-Jadid which represent an eloquent specimen of Iqbal's idea of the Unity of Being. They are so empirical in their manner that the sole existence of God actually becomes an objective experience. Besides, they have also a ring of the Quranic injunction. "Do you not see" in regard to the signs of God which comprise the totality of creation. So in fact there is nothing else to behold except the One Real who alone is existent. Iqbal says:

In our assembly, there are Divine  
manifestations, behold!

The world is non-existent and

He is existent, behold!

In this case, Iqbal has employed the same

wording as found in some of Ibn Arabi's verses having the same meaning. For example:

The world is non-existent

It is only God who is existent.

Now considering that only God is existent, the question will arise as to what is the nature of the Universe which seems to exist as a visible reality? Ibn Arabi has replied that God is the Being and the world is the manifestation of His Being. As the Being is proved solely for God, He is the only One who really exists and the world itself is not-being, but has acquired a contingent existence by His reflection. That is to say, all these phenomena are nothing but signs of God, an exhibition of His attributes and names, or in other words, the world is a shadow of God. So he says: "What is known as other than God or the world bears the same relation to God as the shadow of man bears to the man. Therefore, this world is a shadow of God, which receives its relative existence from God's Being for this shadow really existent and is not a mere illusion".

Nicholson has interpreted the meaning of this thought in very clear terms. He writes about Ibn Arabi's philosophy. "The aggregate of Divine attributes which we call the universe is the ever-changing kaleidoscope where in God displays Himself and is real only in so far as He is reflected in it. Phenomena per se are not beings; they acquire a contingent existence from the efflux of the Absolute Being by which they are irradiated."

Now coming to Iqbal, we find that his



awareness of the relationship between God and the world is as heightened as that of Ibn Arabi. He has defined the relative or non-existent nature of the universe in some of his verses very clearly. For example in *Zabur-i-Ajam* he has characterised both the worlds in themselves as a mere whim or phantasy; while in *Zarb-i-Kalim*, he has advanced a step further and described the universe, in comparison with the reality of man, as non-existent.

The same progress of ideas can also be followed in *Gulshan-i-Raz-i-Jadid* where the relativity of the universe is soon found to culminate in its negation. For example, it is said:

Its time and space are relative.

And so are its earth and sky.

And finally the next stage is reached:

It can be said that the world of colour and smell  
is non-existent,

Earth and sky, house and street are nothing.

In the "Reconstruction of Religious Thought in Islam," Iqbal has dealt with this question philosophically by emphasising that as far as the multiplicity is concerned it is the manifestation of the Ultimate Reality which is not separate from it in its immanence. In his initial argument, he has posed the question whether the universe confronts God as His other? Then the answer given by him is that the universe cannot be regarded as an independent reality standing in opposition to God, for this view of matter will reduce both God and the world to two separate entities confronting each other in the empty receptacle

of an infinite space. Therefore, he concludes that "time and matter are interpretations which thought puts on the free creative energy of God; they are not independent realities existing per se, but only intellectual modes of apprehending the life of God." The meaning of Iqbal's ideas can be easily re-stated in Sufi's language. It is only God who is really existent, other than God is non-existent, for the world does not possess more than a relative existence which, in effect, is equal to non-existence. Therefore, the only reality is God whose attributes and names are manifested in the shape of the world.

This thought was repeated further by Iqbal more directly. For this purpose, he adopted a method of expression which in philosophical terms embodied the age-old Sufi motive referred to above, namely, the world is nothing but a manifestation of Divine Essence. So he said: "The world, in all its details, from the mechanical movement of what we call the atom of matter to the free movement of thought in the human ego, it is the self-revelation of 'the Great I am'."

The meaning of this concept was epitomised long before by Niaz Barelvi in some of his verses. For instance.

The whole of the universe is illumined by Thy light,

From the heavens to the earth all is Thy manifestation.

We come across the same mode of Iqbal's thinking once again although clothed in different wordings: "It is in the concrete individuality

manifested in the countless varieties of living forms,  
that the Ultimate Ego reveals the infinite wealth of His  
Being".



## **Iqbal's conception of art.**

*Dr. Nazir Hasan Zaidi.*

Certain art critics assert that since it is a source of pleasure to humanity, Art has a claim to recognition and existence just for this reason. Of these Oscar Wilde is very enthusiastic in his views and says that so far as the charm and exquisiteness of art can command approbation, it should be recognised as a thing worth admiration, and that it should be looked upon as a precious contribution of intellect just on the ground of perfection and beauty, leaving the question of its utility aside. The correctness of this statement cannot be challenged easily, for, though usefulness is one of the main factors in determining the value of materials, it is not, after all, the decisive factor. Wilde was, therefore, quite earnest in passing his decree and so was Coleridge, who expresses almost the same opinion in his *Biographia*.

### **SOURCE OF WISDOM.**

Close observation, however, leads to another line of thought and we find that all those masterpieces of Art that have stood the test of time and survived through ages, are those which along with the qualities of beauty and perfection, had some wholesome ingredients in them. In one way or other, they are the sources of morality, truth and wisdom. Therefore they deserved to be acknowledged as precious heritage left

for the posterity by master minds of the past. Right down from Aesop's Fables (simple though they look) to the great epics such as Illiad, Aeniad, Mahabharat, Ramayan, Shahnamah and the elegiac epics of Anees, there is a graceful line of narratives which are sources of wisdom, courage, fortitude and virtue. They survive, and will continue to survive because their usefulness as vital elements in the delicate fabric of culture, warrants eternity. Thus we realise that if a production of human mind does not correspond with the universal law of Utility, it shall be, soon or late, condemned. Art is no exception to this rule; and while judging its merits, one must constantly keep this principle in view.

Many thinkers, Westerners as well as those of the Orient, have exerted their powers of tongue and pen to persuade us not to be fascinated by the mere beauty of Art which with all its perfection and charm, fails to provide a wholesome impetus to human thought; or, at least, fails to give a healthy drive to imagination. On the other hand, if a piece of Art, however perfect, gives rise to degenerate feelings, it should make no claim to admiration as it has no right to recognition or survival. Byron, that brilliant romantic poet of the 19th century, had realised this fact. Nearly all the poetry written in the closing years of that 'headstrong, wayward rebel of Society' is marked with a colour of vigour, courage and a confession of ill-spent youth. "The Isles of Greece" is a good example of this healthy change in his outlook.

His poem "To-day I complete my 36th year" can be taken as an atonement of all his deeds of sensuous revelry: therein he reproves him-self:

**Tread those reviving passions down.  
Unworthy manhood! unto thee.  
Indifferent should the smile or frown  
Of Beauty be!**

Iqbal, the celebrated thinker and poet of the East was always conscious of this aspect of Art. No doubt, some poems of his first collection, Bang-e-Dara, are the charming pictures of the beauty of Nature; nevertheless under the surface of that serene art, there is the slow-flowing current of morality and wisdom. Nearly all the poetry written after 1930, is marked with the tint of utilitarianism. He condemns all such poetic creations as fail to provide vigour, self-consciousness and nobleness to Humanity. Those poets who do not fulfil the duty of guiding that Nation aright, should rather put aside their pen. At one occasion, he expresses his views in a reproving tone:

ہے شعر عجم گرچہ طربناک و دل آویز  
اس شعر سے ہوتی نہیں شمشیر خودی تیز

افردہ اگر اس کی نوا سے ہو گلستاں  
بمتر ہے کہ خاموش رہے مرغ سحر خیز

اقبال یہ ہے خارا تراشی کا زمانہ  
از ہرچہ بہ آئینہ نمایند پھر ہیز

"The lyrics of the East, though jolly and



charming, do not sharpen the sword of Self recognition.

When the note of the singing bird spreads gloom over the garden, it should rather remain silent.

Iqbal ! this is the age when heaving off the granite rocks is demanded. Thou shouldn't keep aloof from all such things as look delicate or fragile like mirror".

### **‘PURPOSE’.**

In most of the poems contained in Zarb-e-Kaleem, his purposefulness is conspicuous. The crude display of ‘Purpose’ in Art, has always been disapproved by the critics. An artist who can cast the golden net of subtle words on his work, is always respected. But when the artist has a tumultuous idea or message to convey to the reader, he cannot observe the direct demands of art, and delivers his message in a clear cut manner. Iqbal knew well how to guise under the veil of cleverly selected words, so as to convey the new, revolutionary ideas to masses. He has made a very fine display of this skill in most poems contained in Baal-e-Jibreel (the Wing of Gabriel) but in Zarb-e-Kaleem he expresses what he feels in a direct, unveiled manner. Here he has been very unsparing in rebuking those artists who do not fulfil the requirements of morality, and instead of providing healthful nourishment to thought, merely aim at

capturing the fancy with unwholesome ideas and voluptuous symbolism. In one of such poems he denounces all so-called Artists:

عشق و مستی کا جنازہ ہے تخیل ان کا  
ان کے اندیشہ تاریک میں قوموں کے مزار

موت کی نقش گری ان کے صنم خانوں میں  
زندگی سے ہنر ان برہمنوں کا بیزار

چشمِ انساں سے چھپاتے ہیں مقامات بلند  
کرتے ہیں روح کو خوابیدہ بدن کو بیدار

ہند کے شاعر و صورت گر و افسانہ نویس  
آہ بیچاروں کے اعصاب پہ عورت ہے سوار

arts which has the slow poison of lust and luxury concealed in it.

Iqbal insists on giving recognition to Art on the basis of utility only. If it is incapable of giving a wholesome impetus to life, it should be ignored altogether. At another occasion in Zarb-e-Kaleem, he decrees:

شاعر کی نوا ہو کہ مغنی کا نفس ہو  
جس سے چمن افسردہ ہو وہ بادِ سحر کیا

"Be it the poet's verse or the musician's note, it is futile if it fails to kindle the fire of life in our bosom".

"Of what avail, comrades, is the morning breeze, if with all its fragrance it casts a death spell on the garden which withers instantly under its breath".

جس سے دل دریا متلاطم نہیں ہوتا  
اے قطرہ نیساں وہ صدف کیا وہ صکر کیا

"What is the outcome of the efforts of elements, of the sea and of the oyster, if the pearl produced by their united labour is void of chaste, serene lustre".

On another occasion while returning from the Round Table Conference in 1931 and visiting the famous mosque of Cordova built in the heyday of Muslim Rule in Spain, Allama Iqbal paid his homage to its architect in the following words:

رنگ ہو یا خشت و سنگ، چنگ ہو یا حرف و صوت  
معجزہ فن کی ہے خون جگر سے نمود

"The material used in an art may be stone or paint or letter or sound, but the nobleness of a masterpiece lies in the sublimity of the passion which gives the material a celestial shape. It derives its everlasting charm from the fire blazing in the bosom of the artist."

"Miracles of Art are but temporal, except those which were created with the noble impulse and with sincere labour."

It appears that the poet was deeply impressed by the simple, yet majestic architecture of this magnificent house of prayer. He was overwhelmed with the same feeling when he visited the old abandoned mosque of Sher Shah Suri within the ruins of the old Delhi Fort. He was even more forcefully moved by the grand and massive appearance of the forsaken, deserted mosque. According to Iqbal's intimate friends, he could appreciate piece of art if it could stir his imagination through its grandeur. In



architecture all that could appeal to him in an edifice, was its grim impressiveness, and not beauty or excellence. He could admire the grim Attock Fort and Sher Shahi mosque more fervently than such marvels of art as the Taj Mahal at Agra or the beautiful Delhi mosque of Shah Jehan.

In Zarb-e-Kaleem (The Stroke of Moses) the most forceful collection of his poems, this inclination of the poet towards utilitarianism, is most conspicuous. The name of the book itself conveys the idea of grim forcefulness. The poet has explained his concepts here in a vigorous and challenging tone. "Art" he asserts "must not be merely an image or imitation of Nature as is generally acknowledged to be the goal of excellence. It ought to be something beyond that and should have the quality of adding something to Nature".

Zarb-e-Kaleem, as Iqbal explains in one of his letters, is "a challenge to the Modern age, its culture and to the objectionable aspects of its civilisation".

In one of the poems of this collection he summarises his message in brief but masculine, forceful rhymes. "Music, Painting and Poetry" he says, are fathomless oceans, containing precious pearls of most splendid beauty. If they tend to give a noble outset to our feelings, they are source of life and deserve admiration as such. But if they fail to do so let them be regarded as vanities-visions of human fancy futile, mean and sordid".



## IQBAL'S LEGACY TO THE WORLD.

*Dr. Riffat Jehan Dawar Burki.*

THAT IQBAL the spiritual founder of Pakistan belongs to the Pakistanis, and to the Muslims, is true and yet this truth does not lessen the validity of another, perhaps a greater truth that like the great thinkers and artists of the world, Iqbal belongs to all men. His greatest pride in life was in being a man. Imperfect and weak as Man was, of all creation he alone dared to accept God's "trust" and Iqbal often refers to Sura 33:72 of the Quran which reads "We proposed the faith unto the heavens, and the earth, and the mountains; and they refused to undertake the same, and were afraid thereof; but Man undertook it."

In the vast annals of history, it is hard to find a person who took as much joy and pride in being a man as Iqbal did. He even found the audacity to do what Milton could not have done - to fling a challenge before the Almighty and say :

"Priceless treasure is the agony and burning of desire.

I would not exchange my manhood for the glory of Godhead."

("Bal-e-Jibril" p.21)



## Philosophy of self.

Iqbal's philosophy is the philosophy of the Self. The Self is "at once the starting, and the basic point of his thought. It is the Self which affords him a high road to metaphysics, because it is the intuition of the Self which makes metaphysics possible for him. (Enver, I.H., *Metaphysics of Iqbal*, Lahore 9161, p.37)" Iqbal does not subscribe to the mechanistic views of biological evolution which began with Charles Darwin. Like Bergson, he rejects Darwinism which forces into the strait jacket of physical concepts, the dynamic processes of life and by stressing that the future is determined completely by the past, repudiates the duration, freedom and creation which are found in real life. Furthermore it throws no light on the ultimate nature of reality and does not admit the existence of a goal towards which evolution is progressing. For Iqbal, Man is not a mere episode or accident in the huge evolutionary process. On the contrary, the whole cosmos is there to serve as the basis and ground for the emergence and perfection of the Ego. The universe has waited for Man for a long time:

**"You are the late-discovered meaning of the universe,**

**The world of hue-and-scent have been searching for you."**

**("Bal-e-Jibril" p.153)**

In order to realise his potentialities, Man needs to have knowledge both of himself and the external world. He gains such knowledge by means of sense-perception, reason and intuition. (In Iqbal's thought

different schools of thought such as Empiricism, Rationalism and Intuitionism find a meeting-ground). Starting with the intuition of the Self, man becomes aware of the Not-Self, the confronting 'other' which provides a constant challenge for him. Nature, however, does not confront God in the way as it confronts man, since it is a phase of His consciousness. God is immanent since He comprehends the whole universe, but He is also transcendent since He is not identical with the created world. All life is individual. There is a gradually rising scale of ego-hood running from the almost-inert to God who is the ultimate Ego. God is not immobile nor is the universe a fixed product, God is constantly creative and dynamic and the process of creation still goes on. The Quranic saying 'Towards God is thy limit' (Sura 53:43) gives Iqbal an infinite world-view, and he applies it to every aspect of the life of Man and the universe.

The Self has two aspects-the efficient and the appreciative. The efficient Self is the practical Self of daily life. It is concerned with, and is itself, partially formed by, the physical world. Harre, R. "*Iqbal: A Reformer of Islamic Philosophy. The Hibbert Journal, London,*" October 1957-July 1958, Volume LVI p.335.)

The appreciative Self lives not in spatialised time but in pure duration, Iqbal is supported in his view point that consciousness has a deeper aspect, by a notable scientist. "Feelings, purpose, values, make up our consciousness as much as sense impressions. We follow up the sense-perceptions and find that they lead into an external world discussed by science, we follow

up the other elements of our being and find that they lead not into the world of space and time, but surely somewhere .... consciousness as a whole is greater than those quasi-metrical aspects of it which are abstracted to compose the physical brain. (Eddington, A.S, *The Nature of the Physical World*, Cambridge, 1969, p.323.) According to Iqbal the tragedy of the modern man is that he has become alienated from his deeper self. He is so caught up in the material world that "his hidden sources of spiritual energy" have become impoverished. (*The Reconstruction of Religious Thought in Islam*, Lahore, 1962, p.188-189.) Corresponding to the two aspects of the Self are the two levels of time. As Man perfects his egohood he casts off the girdle of serial time and gains a measure of eternity. Man is the chosen of God (Sura 20:14) but he must pass through many trials and tribulations before he qualifies for the vicegerency of God. To the Traveller on the Path, Iqbal says:

**"Don't think that you are perfect, for you are  
Still in the making: You complete one stage  
And go on to the next, imperfect all  
The time. To reach no end, to travel on with-  
out a stop is everlasting life.**

(Zubur-e-Ajam p.31 Translation by Hadi Husain).

### **Self as fighting unit.**

As E.M. Forster observes, Iqbal believes in "the Self as a fighting unit." Forster, E.M. "*Mohammad Iqbal*" "*Two Cheers for Democracy*", London 1961, p.296) Man's mission on earth is to win for himself



greater freedom and to gain immortality by fortifying his personality. The quest of man is not to become God or Superman but to become a Man. "True religion" says R. G. Collingwood, "lies not in making God in our images but in making ourselves in God's image. (Collingwood, R. O. in *"Concerning Prayer"* London 1916 p.74.)

The tradition "Create in yourself the attributes of God" is the watchword of Iqbal's thought.

Though Man is the pivot around which Iqbal's philosophy revolves, yet "his revaluation of Man is not that of Man qua Man, but of Man in relation to God." (Schimmel A. M. *Gabriel's Wing*, Leiden, 1963, p. 382.) His Perfect Man is the Servant of God. The relation between Man and God is a personal one hence the great importance of prayer in the thought of Iqbal. By means of Prayer Man attains the 'me'raj' (Ascension) whereby his Self finds solace and strength. The belief in the One living God gives man freedom from all false deities and arms him against all forces of disintegration.

In Iqbal's viewpoint "Art, religion and ethics must be judged from the standpoint of personality" (Iqbal quoted by Nicholson, R. A. Introduction to *The Secrets of the Self*, Lahore 1964. p.xxii.) That which strengthens the Self is good, that which weakens it, is bad. Iqbal does not admit the absolute existence of evil, but regards it as being necessary for the actualisation of moral purpose as vital activity in the world. His 'Iblis' (Satan) is the counterpart of his Perfect Man.

In order to understand fully Iqbal's role as a philosopher one needs also to understand the present times and the problems confronting him and us. "The modern predicament," says H. J. Paton, "is that man seems to be faced with an unbridgeable gulf between science and religion or it might be better to say between knowledge and faith (Paton, H. J. *The Modern Predicament*, London 1935, p. 374.) Those who are capable of a completely blind faith, or who are perfectly content with the findings of science and the reduction of life to a process of scientific or syllogistic reasoning, do not find themselves in such a predicament. But though there are people who do not suffer the traumatic experience brought about by the divorce between mind and heart, a large number of people, all over the world, feel a deep and urgent need for a synthesis of faith and knowledge so that they can find both intellectual and emotional peace and satisfaction. If anything can bridge over the gulf between science and religion, it is philosophy provided it assumes its ancient task of rising "to such a general view of things as shall reconcile us, or enable us to reconcile ourselves, to the world and to ourselves." (Caird, E. *The Problem of Philosophy at the Present Time* *Essays on Literature*, Glassgow 1909. p.184.) It is the traditional aim of philosophy to enter into different points of view and to fit the different vistas as far as possible into one coherent whole. But this aim has been forgotten or forsaken by most philosophers of the modern world. It is perhaps Iqbal's greatest merit as a philosopher that he sets out, with unswerving determination, to

build up conceptual scheme in which concile ourselves, to the world religion, science and philosophy all have a place.

Iqbal is sometimes described as a "Committed" poet which means that he is comitted to a defence or vindiction of Islam. As Professor Whittemore rightly observes, Iqbal's work is "from first to last, the work of a Muslim. At every point he is at pains to indicate his conviction that his teaching is in all respects harmonious with the spirit and teaching of the Qor'an. He speaks and writes always from a standpoint within Islam." (Whittemore R, "Iqbal's Panentheism" Iqbal Reveiw 1966, Volume VII, No.1. p. 76.).

### **Interpretation of Islam.**

That Iqbal writes always as a Muslim is inevitable since one's faith can hardly be separated from one's philosophy. Iqbal, no doubt, begins and ends with Islam. But it must be pointed out that Iqbal's interpretation of Islam differs very widely from the narrow exclusive meaning that is somtimes given to the creed. Islam, for Iqbal, is not just the name for certain beliefs and forms of worship. The difference between a Muslim and a non-Muslim is not merely a theological one-it is a difference of the fundamental attitude to life. We hear Iqbal saying repeatedly that he who does not love or does not participate in creative activity is not a Muslim. We also hear him saying in classic lines.

**"The infidel with a wakeful heart praying to  
an idol is better than a religious man asleep**



**in the sanctuary."**

("Javid Nama," p.40, translation by A.J. Arberry)

Although Iqbal "thinks and feels as a Moslem" (Nicholson, R. A. *Introduction to The Secrets of the Self*, p. x) and speaks mainly to or for the Muslims, yet the ideal of his philosophy is universal. Lowes Dickinson while reviewing Iqbal's "Asrar-e-Khudi" said, "Thus while Mr. Iqbal's philosophy is universal, his application of it is particular and exclusive. Only Moslems are worthy of the Kingdom. The rest of the world is either to be absorbed or excluded."

Dickenson L. Review of "The Secrets of the Self" The National London, 24 December, 1920. P.458.)

This, in fact, is not Iqbal's position, for he says, "The humanitarian ideal is always universal in poetry and philosophy, but if, you make it an effective ideal and work it out in actual life you must start, not with poets and philosophers, but with a society exclusively in the sense of having a creed and well-defined outline, but ever-enlarging its limits by example and persuasion. Such a society according to my belief is Islam. This society has so far proved itself a more successful opponent of the race-idea which is probably the hardest barrier in the way of the humanitarian ideal... All men and not Muslims alone are meant for the Kingdom of God on earth, provided they say goodbye to their idols of race and nationality and treat one another as personalities."

Thoughts and Reflections of Iqbal (edited by Vahid, S.A.) Lahore, 1946 pp.98-99.

In other words, Iqbal begins with Islam

because he regards it as a universal religion which repudiates the idea of race, colour, and country, Furthermore it does not recognise the division between the religious and political life of Man. If Iqbal never went beyond Islam it is only because he thought that Islam, if properly understood and practised, could satisfy all human needs and aspirations. Though a devout Muslim, there is in Iqbal's words, a message even for those who do not share his religious belief. E.M. Forster points out about Iqbal, "Whatever his opinions, he was not fanatic and he refers to Hindus and Christians with courtesy and respect."

Forster, E.M. "Muhammad Iqbal" p.296.

His breadth of vision and deep wisdom lifts his philosophy to a very wide plane, a plane where the great minds of all times meet despite the difference of environment and circumstance which separate them otherwise.

In the modern world, much art like much philosophy has become divorced from the problems of living. With his eyes always on life Iqbal reminds us that "the ultimate end of all human activity is life-glorious, powerful exuberant. All human art must be subordinated to this final purpose and the value of everything must be determined in reference to its life-yielding capacity. The highest art is that which awakens our dormant will force, and helps us to face the trials of life manfully. All that brings drowsiness and makes us shut our eyes to reality around us on the mastery of which alone life depends is a message of decay and death. There must be no opium-eating in art."

Thoughts and Reflections of Iqbal pp.85-86.

This may seem like didacticism but there are few poets whose work has the life-transforming power that Iqbal's poetry has and if the criterion of philosophy is no just truth. Herbert Read's comment, while speaking of Whitman's critical ideal of workability is of relevance here. "Applying it here and now," he says, "I can think of only one living poet who in any way sustains the test .... I mean Muhammad Iqbal, whose poem *Asrar-e-Khudi* crystal lizes in its beauty the most essential phases of modern philosophy making a unity of faith out of its multiplicity of ideas, a universal aspiration out of the esoteric logic of the schools."

Read, H. quoted by Ahmed. M.R "The Poetry of Mohammad Iqbal" *Indian Art and Letters*, London 1937. Vol. V. Number 1 p.31.

Iqbal, then as a poet and as a philosopher, under took the task of uniting faith and knowledge, love and reason, heart and mind. It would be true to say that in modern times if any thinker has succeeded to whatever degree in the task of building a bridge between East and West, it is Iqbal. For this task few are qualified, and even for those who are qualified as Iqbal preeminently was the journey is full of hazards and the road is long, lonely and arduous. In his own field Iqbal's work is that of a pioneer. He saw the vision of a world no longer divided into irreconcilable oppositions, a world in which Man was at peace with himself, his fellow beings and with God.

If we ask finally; what is it that Iqbal gives us?



We can hardly do better than answer in the words of the late. Mr. Zakir Hussain: What is that Iqbal does not give to him who seeks? He gives strength to the weak and a meaning to strength. He awakens the urge for a full all-round, harmonious development of personality for the devoted and selfless service of social ideas which alone make life worth the living. He gives to the pale, anaemic calculations of the intellect possibility to draw upon the unlimited resources by emotions and instincts, disciplined, chastened, ennobled by faith, by creative activity." Husain Z. quoted. S. Iqbal. The poet and his Message, Allahabad, 449.

That then is Iqbal's legacy to the world.



## **IQBAL ON THE FINALITY OF PROPHETHOOD.**

*Shabbir Azam.*

THE purpose of every prophet of God was to give man a living faith in his Creator and, in the light of that faith, to create a new society by redirecting and re-fashioning the forces of collective life, the desire to see his religious experience transformed into a living world force being supreme in the prophet.

A prophet's mission, prior to the finality of prophethood, was however limited in the sense that it was meant for a certain period of time and a particular community of people, although in spirit it was the same message which was to be latter revealed finally and completely. The mission of the Last Prophet Muhammad (peace be upon him) was final, complete and meant for all times and all aspects of human life. In Iqbal's thought, which is greatly inspired by Islam, we find an insight into the true meaning of the finality of Prophethood which is an essential part of every Muslim's faith. Iqbal believes that the finality by revealing the complete message of God, not only gave man a spiritual perfection, but also created in him the correct intellectual outlook towards the objective realities of life and universe. With the finality, man had achieved full self realisation and could depend upon himself for spiritual inspiration and intellectual mastery over nature.

Iqbal writes: "The birth of Islam is the birth of inductive intellect. In Islam, prophecy reaches its



perfection in discovering the need of its own abolition. This involves the keen perception that life cannot for ever be kept in leading strings; that in order to achieve full self-consciousness, man must finally be thrown back on his own re-sources. The abolition of priesthood and hereditary kingship in Islam, the constant appeal to reason and experience in the Quran, and the emphasis that it lays on the nature and history as sources of human knowledge, are all different aspects of the same idea of finality ... Islam created and fostered that critical observation of man's outer (as well as inner) experience by divesting the forces of nature of the divine character with which earlier cultures had clothed them."

Before the coming of the Last Prophet, (P.B.U.H) man needed an external, "personal authority, claiming a supernatural origin", to guide him on the right path, which means that man had not yet fully realised his capabilities and had not completely developed that "special type of inner experience on which religious faith ultimately rests." The history of religion also means the evolution of man's inner faith. Many prophets were sent on this earth to guide man towards the higher levels of self-realisation, which comes from an inner experience of God. With the coming of the Last Prophet, man reached the highest level of self-realisation and achieved complete inner faith in God. He was "finally thrown back on his own resources" of faith, knowledge and action. For spiritual enlightenment, man had now only to see within his own self wherein he could discover the truth of God and the

finality of prophethood. He could find in his own heart the tiny speck of light that emanates from the finality an eternal light of truth and wisdom to enlighten the hearts of all believers. However, the more enlightened, as true believers in the finality, could guide others to see the prophetic light within their own hearts through love of the Holy Prophet (P.B.U.H). But this did not mean that they could claim, in any sense, to be prophets. Muslims, Iqbal observes, were also free to make independent inquiry into their inner religious experience as a " perfectly natural experience open to critical scrutiny" in order to ascertain the truth of their religious beliefs and interpret them.

With the perfection of inner faith for spiritual enlightenment, Islam also generated in man a correct intellectual, i.e., scientific, outlook towards the objective realities of life and universe for material progress. In the expanding universe and evergrowing human society, according to Islam, man must give due attention to objective realities and discover new sources of material progress. To have a communion with God, to be His true servant, one is not required to negate one's material self. Rather, in Islam the "vital fact" of religious experience creates in man a strong urge to materialise his creative possibilities by achieving intellectual mastery over the objective realities of life and universe through a scientific method of observation and experiment. Iqbal Says: "Islam, recognising the contact of the ideal with the real, says 'yes' to the world of matter and points the



(scientific) way to master it with a view to discovering a basis for a realistic regulation of life." Islam's progressive thought was not limited to a particular period of time nor was it a product of particular social objective realities, but is eternal, all comprehensive and free to march ahead with time and discover new truths and evolve correct solutions of various problems according to new objective conditions and in the light of true faith in God and the finality. This is the spirit of "ijtihad" in Islam. To live, a Muslim does not have to wait for ready-made things to be bestowed on him by God, but has to use his creative power a manifestation of God's creativity to build and rebuild his own world and meet his own needs. According to Iqbal, man's spiritual perfection and material progress are two different but interrelated and complementary aspects of an effort for self realisation and self-emancipation inspired by his faith in God and finality.

### **Free society.**

A Muslim society, based on the oneness of God and finality of prophethood, must be a spiritually free and materially progressive society. All forms of exploitation, i.e., economic, political and religious, are against the spirit of Islam and finality and a result of the decline in Muslim society. A truly Islamic society would consist of spiritually enlightened individuals who, united on the principle of "tauhid" and inspired by the idea of finality give up all their selfish interests and work wholeheartedly for the larger interest of the



community. Because all Muslims are equal before God, they are equally treated in such society. They get equal opportunities for their individual development. They have to make collective efforts for the progress of society and to control the forces of nature not in the interests "of the unrighteous desire for domination but in the nobler interest of a free upward (progressive) movement." A Muslim society is a well organised whole which cannot be divided by any self-styled "gods" or prophets into various warring groups of their respective followers to serve their selfish interests. There is no need of any new "prophets" after the final message of God has been revealed.

Although Muslims, through out their history, have never lost their faith in the finality of prophethood, they quite often failed to realise its true meaning, especially, its intellectual aspect, which is concerned with the material well-being of Muslim masses and on which Iqbal lays particular stress. In the periods of ignorance, their vision of the Quran and Islam was obscured by their selfish interests, and they lost sight of the dynamic and egalitarian nature of Islamic Society and the scientific outlook of Islam. Material Welfare became the privilege of a few while the general mass of Muslims were ruthlessly exploited materially, as well as spiritually. The Muslim rulers of the dark ages had no true love for the Holy Prophet, (P.B.U.H) had no understanding of the final message of God and, through their misdeeds, caused the down fall of Muslim society.

To save the situation, many Muslim individuals

and groups tried to rediscover the truth of Islam in order to revive the dynamic and revolutionary spirit of Muslim society. But this was no easy task under the deteriorating conditions. Some Muslims did succeed in their divine quest and discovered the revolutionary spirit of Islam as revealed in the finality, but they could not force the powerful rulers to change their outlook. Many others satisfied themselves with their mystic and saintly pursuits and waited for good times to come. Some others, in their divine quest could not discern "the danger to which the ego is exposed in this quest—the danger of possible relaxation caused by the ego's enjoyment of and absorption in the experiences that precede the final experience," failed to understand the true, practical meaning of the final message and destroyed themselves on their way to God. The history of Eastern sufism, says Iqbal, shows that this was a real danger and the whole point of the reform movement initiated by the great Indian saint, Sheikh Ahmad of Sarhand.

Iqbal himself, through his poetry and philosophy, made a great contribution in the efforts to rediscover and revive the dynamic and practical spirit of Islam. He seems to have reached in his divine quest, that final experience where the secret of finality is revealed. He shows us the correct path towards that experience where is discovered "a new life-process original, essential and spontaneous". The eternal secret of the ego, Iqbal tells us, is that the moment it reaches the final revelation, the ego recognises it as the ultimate root of its being without the slightest



hesitation. It is only after the ego has discovered the secret of finality that man realises his true objectivity and acquires a more fundamental 'I am'. The real goal of the final experience is longed not to see God and destroy one self in the process, but to rediscover and reconstruct oneself in the light of God's presence. "That man alone is real," says Iqbal, "who dares-dares to see God face to face", and stands unshaken in His presence.

Those who fail to reach the final experience in their divine quest, where is actually revealed the secret of the finality of prophethood, and those who destroy themselves in the presence of God, can make no positive contribution in the revival of Islamic spirit. They fail to realise the purposive and practical aspect of Islam. They preach the negation of material side of man and over-emphasise the spiritual aspect, which is against the spirit of finality. Islam stands for both spiritual and material progress and freedom of man, considering human life as a unity.

On the practical and purposive side of Islam, Muslims have much ignored its scientific spirit. In the modern age of science and technology, Iqbal tries to revive this spirit just as he endeavours to arouse in Muslims a living faith in God and finality. Iqbal writes, "The first important point to note about the spirit of Muslim culture is that for purposes of knowledge it fixes its gaze on the concrete, the finite. It is further clear that the birth of the method of observation and experiment in Islam was due not to a compromise with Greek thought, but to a prolonged intellectual



warfare with it". Iqbal also quotes from Briffault's "Making of Humanity" which says: "Neither Roger Bacon nor his later namesake has any title to be credited with having introduced the experimental method -- the experimental method of Arabs was by Bacon's time widespread and eagerly cultivated throughout Europe." The aim in stressing this point is not to prove who was the first to introduce the method but to show that science and the scientific method are not alien to and do not in any way contradict Islam but are inherent in it as the final message of God. Adoption of a scientific outlook would be a return to the true spirit of Islam. As religion and philosophy, Islam generates a scientific spirit more than any other system or philosophy can do. The message of all prophets was to see God within and study and observe, as ordained by God, the objective realities through the power of intellect by divesting these realities of any divine character. This message was finally conveyed, in its correct and complete form, by the Last Prophet, and has since become a permanent feature of human nature. Only by following this message can humanity, as a whole, progress. Even non-Muslims have been duly enlightened by this message throughout history.

The Holy Prophet's message was not the product of a finite mind that can be valid only for specific historical conditions of life. It is the revealed word of God that is eternal and valid for all historical conditions and can guide us to solve the problems of ever changing society. However, any attempt to "blindly" follow or 'repeat' the Islamic system or to

modernise' it, without getting fresh inspiration from the sacred and eternal principles of Islam, cannot help create a truly progressive Muslim society. Iqbal has quite, often slated such static and liberal tendencies among the Muslims. "The ultimate spiritual basis of all life as conceived by Islam" says Iqbal, "Is eternal and reveals itself in variety and change. A society based on such a conception of Reality must reconcile in its life, the categories of permanence and change. It must possess eternal principles to regulate its collective life. But eternal principles, when they are understood to exclude all possibilities of change which according to the Quran, is one of the greatest signs of God, tend to immobilise what is mobile in nature". A Muslim society according to Iqbal, must be dynamic progressive and forward looking.

There have also been attempts to misinterpret Islam as a revolution or system which did succeed in a particular period of history but has exhausted its efficiency and relevance with the passage of time. According to Iqbal, this misunderstanding is based on a wrong concept of time and life and on a failure to understand the true meaning of the oneness of God and finality of prophethood. He again and again tries to awaken in us the true love for the Holy Prophet (P.B.U.H) in the hope that we might find the secret of the final message of God through this awakening. The Holy Prophet's revolution launched fourteen hundred years ago, is final, progressive, relevant, and a continuing process. It is the duty of all Muslims to understand the dynamic nature of this revolution and

unitedly follow its path. Only by truly following Holy Prophet Muhammad (peace be upon him) can we again achieve the strength, the unity and the glory that once belonged to us and in the true love for him lies the secret of our salvation.



## ALLAMA IQBAL'S HUMOROUS VERSE.

*Prof. Razi Abedi.*

The one distinctive quality of Iqbal's poetry is its high seriousness. He is a poet with a message who has a set aim of life before him. All his poetry is directed towards a definite goal and he never swerves from it. Burdened with a grave sense of responsibility and with a missionary zeal he pursues his object with all devotion and concentration. In his poetry is perceived an effort to grapple with his own thought, to lead him to a clearer perception and precision. Similarly he struggles with the form making various experiments with words and rhythm so as to be able to communicate better.

In all this sombre atmosphere it is some relief and a pleasant surprise to see, appended to "Bang-e-Dara", a small section entitled "Humorous". Not that Iqbal lacked humour. Various anecdotes from his life give sufficient evidence of the humorous vein in him. But humour, somehow did not fit into his scheme of work. He has a serious message to convey, and he was conscious of the fact that his nation already took life so lightly and non-seriously. Perhaps he did not want to encourage much light-heartedness among his people. Moreover he was wedded to an idea, and the idea dominated his thought. He found little time or use for the "trivialities" of life. But real wisdom does not consist in higher thoughts. It is in the small, apparently insignificant things of life that real wisdom is revealed.

But to Iqbal, in his given situation, idea was more important than life. Life is a complex of all sorts of experiences and reactions. Iqbal insisted on an exclusive single mindedness from his readers. Therefore, like Ghalib he could not react to the tragedies of life with a sense of humour. He kept his humour well controlled and in the background.

Iqbal's humorous verse, more than anything else, reveals the amount of self-control that he exercised upon himself. The man with such a sense of humour could so well devote himself to his mission and stifle all that could obstruct or obscure his purpose. He could not laugh it off, or brush it aside with a sly grim or a Sordid Smile. He felt himself in the midst of a battle and so he fully armed himself for the strife. It is for this reason that we do not find any other humorous section in the poetry of Iqbal.

Iqbal's humour is not integrated with his poetry as is that of Ghalib or Mir, both of whom could laugh at themselves or seek catharsis in forced pleasantries. Iqbal sought no catharsis. Therefore he kept his humour separate and distinct from his poetry. But the instinct which was so genuine and strong could not be suppressed for ever. It found an outlet, though we have a very small specimen of it in his few humorous poems. This is another face of Iqbal, but we see no more than a glimpse of it. Had Iqbal allowed this vein the room it deserved, he might have been another versatile poet like Khusru, who wrote two kinds of poetry, one for the elite and the other for the common man.

The humorous vein in Iqbal works on various levels. It is pure and simple laughter on things that look so obviously stupid and ridiculous. It is also sometimes a bit satirical and sometimes even bitter and revealing impatience. It may also be aimed at whipping lethargy off and attempting to shake the complacent from a stupid unconcern. It is, at least once, very bitterly ironical. The most light hearted and genial humour, however, is in those small unpretentious poems in which the poet sees absurdity of certain things, with a childish innocence and an unsuspecting assurance. About the influence of English education on our girls, for example, he expresses his apprehension.

Yeh drama dikhaye ga Kaya Scene

Pardah uthney Ki muntazir hai nigah.

Similarly about the Sheikh he says that he too, is not in favour of 'Purdah'.

Waz mein farmadiya kal aap ney yeh saf saf,

Pardah aakhir kis say jab mard hi zan ho gay.

However, in spite of this humorous comment, he advocates a better deal for women while discussing the Turkish situation in 'The Lectures'. But here Iqbal comes down to the level of the common man.

When a serious poet writes humorous verse, it is somewhat different in intent as well as in content from the verse of a satirist or a humorist. For the serious poet it is a kind of holiday from the exacting demands of his art. He writes humorous verse as if in a state of retirement. All the restrictions of discipline and sobriety that he has imposed upon himself are



relaxed for the moment. There is neither the burden of mystery nor the burden of responsibility. He is like a grown up man fondling with a child, in which state he tries to come as near the child as possible and behave in a childish way so as to amuse him. In these verses Iqbal's main aim seems to be the amusement of his readers. These are topical verses and have a topical significance. The wisdom here which ridicules the new trends in society is a wisdom derived from habit and convention in which the common man feels so happy and secure. This wisdom is then revealed through the simplest form of punning, by playing the simplest trick upon certain words. This is very different from the wisdom of a philosopher or a statesman who rises above the moment and feels responsible to generations, the generations that have passed as well as the ones to follow.

At a slightly higher, but still catering to the same crude sensibility comes another humorous comment, this time on the craze for political eminence among women. The revival of political activity among Muslims ( I shall call it revival since Muslims were ever a political community) may be a very serious matter having far reaching consequences. But Iqbal, sympathising with the common man's view, sees it, among some women, as the introduction of a new fashion, as a fashion in sartorial habits or new trends in cuisine. He sees the woman abandoning her professional responsibility for political aspiration:

آتا ہے اب وہ دور کہ اولاد کے عوض  
کونسل کی ممبری کے لئے ووٹ چاہے گی

In the same jovial vein, he comments on the formation of Councils:

ہم تو فقیر تھے ہی ہمارا تو کام تھا  
 سیکھیں سلیقہ اب امراء بھی سوال کا  
 سنا ہے میں نے کل یہ گفتگو تھی کارخانے میں  
 پرانے جھوپڑوں میں ہے ٹھکانہ دستکاری کا  
 مگر سرکار کیا خوب کونسل ہال بنوایا  
 کوئی اس سر میں تکیہ نہ تھا سرمایہ داروں کا

This is pure humour in the sense that here something has been pointed out which look rather stupid and ridiculous, but what is particularly ridiculous in it has not been specifically pointed out. Moreover, no constructive criticism has been offered here. It is simply an expression of disapproval, but not to the extent of needing immediate specific reform. The critic's position has not been clearly stated, as if, when questioned to the point, he may parry the question by simply saying that he was merely joking.

Though these pleasantries look harmless and casual random observations this humorous way of looking at things sometimes brings an unusual detachment in the approach of the poet and he may start seeing things as they are, since the ideological emphasis forces him to see them as they ought to be. Off his guards and unsuspecting, the serious poet is exposed to a realism that ideological preoccupations may not otherwise permit him, and he starts seeing objective fact in contrast to ideal aspirations. In his earnest effort to have a vision of the goal the poet's view of the path leading to it may be blurred. But

humour has the capability of awakening the sense of detached observation. The idealist may not be aware of practical difficulties, but the humourist is. So does Iqbal, when he humorously exclaims:

قانون وقف کے لئے لڑتے تھے شیخ جی  
پوچھو تو وقف کے لئے ہے جائیداد بھی  
The same awareness, which is brought by

humour, may also be very forceful and bring to the poet a shocking realisation of the most hopeless state of affairs. When he sees old and cherished values mercilessly trampled under foot. Iqbal's humour becomes rather sour and he bitterly protest:

اٹھا کر پھینک دو باہر گلی میں  
نئی تہذیب کے اندرے ہیں گندے

But this is a very rare moment of impatience in Iqbal. Generally this awakening, brought about by humour, is instructive. It makes him conscious of the economic pressures and adds to his anxiety. The growing dependence of India on foreign goods disturbs him:

اتنا بھی اس کی ہے آخر خریدیں کب تک  
چھتریاں، رومال، مفلر، پیر بن جاپان سے  
اپنی غفلت کی یہی حالت اگر قائم رہی  
آئیں گے غسل کالیں سے کفن جاپان سے

Though aware of the economic pressures, Iqbal, like the average Indian of his time, is reluctant to accept that economic change causes a re-adjustment of values. However he may like the commercial spirit to prevail, he considers commercialism in education as an unpardonable sin. Humour allows him to give vent to his spontaneous reactions, to his first thoughts;



تھے وہ بھی دن کہ خدمت استاد کے عوض  
دل چاہتا تھا کہ ہدیہ دل پیش کیجئے

بدلا زمانہ ایسا کہ لڑکا پس از سبق  
کہتا ہے ماسٹر سے کہ بل پیش کیجئے

On second thought, perhaps Iqbal would have modified his comment, since, obviously he was not unaware of the effect of industrialisation on our traditional institutions. But humour provides this latitude of expressing open sympathy with plebian feeling.

At least in one instance, however is Iqbal either extremely ironical or else assumes an antic disposition. Perhaps out of sheer necessity, and practising expediency he includes the following poem in the humorous section:

مسجد تو بنا دی شب بھر میں ایمان کی حرارت والوں نے  
من اپنا پرانا پاپی ہے برسوں میں نمازی بن نہ سکا  
کیا خوب امیر فیصل کو سنیا سی نے پیغام دیا  
تو نام و نسب کا حجازی ہے پر دل کا حجازی بن نہ سکا  
تر آنکھیں تو ہو جاتی ہیں پر کیا لذت اس رونے میں  
جب خون جگر کی آمیزش سے اشک پیازی بن نہ سکا  
اقبال بڑا اپڈیک ہے من باتوں میں موہ لیتا ہے  
گفتار کا یہ غازی تو بنا کردار کا غازی بن نہ سکا

There is hardly anything humorous in these verses. These express serious thought and in real earnest. Is it not that these are so poignantly true that Iqbal, not risking serious reaction from the bigoted, included it among the 'humorous' so that he may save the situation by saying that he was only joking.



## **Jinnah and Iqbal**

### **From confrontation to mutual admiration.**

*Dr. Waheed-uz-Zaman.*

In the entire landscape of the 20th century Muslim politics in the sub-continent Iqbal and Jinnah emerge as two outstanding figures. These two great sons of Islam were not only substantially responsible for bringing a separate Muslim State into existence but the quality and pattern of life that we aspire for in Pakistan today too would have been unthinkable without them.

That there was complete identity of views between the Quaid-i-Azam and Allama Iqbal during the last few years of the latter's life is well-known. But what perhaps is not so well-known is the fact that there was a time when they found each other in opposite political camps. They differed on at least two issues of fundamental importance concerning Muslim India. One of these related to the question of separate electorates for Muslims and the other to the boycott of or co-operation with the Statutory Commission appointed by the British Government in November, 1927.

Although the Muslim population in India was greater than the population of any first-class European state except Russia they were not adequately represented in the various elected bodies of the country. They believed that nothing would secure them faithful representation unless Muslim members were elected



only by Muslim voters. It was, therefore, to safeguard against this weakness that a strong deputation of Muslims headed by Agha Khan waited upon Lord Minto the Viceroy of India, on the morning of October 1, 1906 at the Viceregal Lodge, Simla, and presented an address which demanded the right of separate electorates for their community. This demand was duly supported by a majority of Muslims all over the country. Mr. Jinnah however, was an exception. In the words of Agha Khan "he was the only well known Muslim to take up this attitude, but his opposition had nothing mealy-mouthed about it; he said that our principle of separate electorates was dividing the nation against itself."

The Hindus from the very beginning were opposed to Muslim right of separate electorates. Despite the fact that the Muslims had succeeded in obtaining this concession in the Government of India Act of 1909, the Hindus had remained unreconciled. Interestingly enough, they themselves agreed to separate Muslim representation in the Lucknow Pact of December, 1916, but soon returned to a chorus of protest against it. They believed, at least they said so, that as long as the Muslims insisted on separate representation there was no chance of an enduring Hindu-Muslim unity and hence no progress of India's case for freedom.

It was against this background of mounting communal differences that Mr. Jinnah, who in the past had made several attempts to break the communal deadlock once again came forward in March, 1927,

and made a bold bid to resolve the question of electorates. He along with a number of prominent Muslims offered to accept joint electorates under certain conditions. These conditions were: The separation of Sind from Bombay, introduction of reforms in the NWFP and Baluchistan on the same footing as in other provinces, an exact proportion between Muslim population and Muslim representation in the Punjab and Bengal legislatures, and one third Muslim representation in the Central Legislature.

Mr. Jinnah had made these proposals, familiarly known as the 'Delhi Muslim Proposals', in good faith and in the earnest hope that such a generous offer would eventually lead to Hindu-Muslim unity and pave the way for the freedom of the country. A number of Muslim leaders, however, did not share this view and Iqbal was one of them. He firmly believed that the ideal of Hindu-Muslim unity was incapable of fulfilment and was therefore in no case prepared to barter separate electorates for any corresponding concessions from the Hindus. In a meeting of the Punjab Provincial Muslim League at Barkat Ali Islamia Hall, Lahore, on May 1, 1927, he moved a resolution depreciating Mr. Jinnah's proposal to surrender separate electorates. It was only in the event of separate electorates, said the resolution, that the rights of all the citizens could be protected and communal tension eliminated. After proposing the resolution he, on the same occasion, elaborated his own views on the Hindu-Muslim question. He said that he was the first Indian who had realised the need and



importance of Hindu-Muslim unity and had always wished for an enduring settlement but the existing conditions were not suited for joint electorates. That Iqbal had consistently subscribed to this view is corroborated by one of his statements made as early as March, 1909. "The vision of a common nationhood for India, he had said, "is a beautiful ideal, and has a poetic appeal, but looking to the present conditions and unconscious trends of the two communities appears incapable of fulfilment."

The British Government on November 8, 1927, announced the despatch of a Statutory Commission under the chairmanship of Sir John Simon to inquire and report "whether and to what extent it was desirable to establish the principles of responsible government." This was an all white Commission and no representation was given to the Indians. The Muslim League was badly divided on the question of co-operation with or boycott of the Commission. Mr. Jinnah and his supporters were definitely of the opinion that "Muslims should have nothing to do with the Commission at any stage or in any form." Personally he went so far as to describe all those who wished to cooperate with the Commission as "traitors" whom "the Government had appointed to mislead the people." The other section of the League, led by Sir Muhammad Shafi and duly supported by Sir Muhammad Iqbal stood for co-operation with the Simon Commission.

Iqbal was of course not happy on the exclusion of Indian representatives on the Commission and he on the day following the announcement of the compo-



sition of the Commission appropriately described it as "unexpected, disappointing and painful." In his view it was "a great blunder" and "an attack on India's self-respect" but he at the same time believed that in view of the tragic Hindu-Muslim differences and the presence of a climate of mutual doubt and mistrust in the country, the British Government was left with little choice. "Even if, he said," "the Indians had been appointed as members of the Commission the Muslims would have been represented by men like Mr. Jinnah or Sir Ali Imam. Both these persons were the supporters of joint electorates and their inclusion would have been unsatisfactory from the Punjab point of view." Four days later Iqbal issued a Press statement to the effect that a boycott of the Commission would be "harmful from the point of view of the country in general and Islam in particular. "In his opinion there could be no better opportunity for the various political organisations to express "their fears, their hopes and their objectives." On December 8 Iqbal along with others, namely, Nawab Zulifqar Ali Khan, Nawab Sir Abdul Qayyum Khan, Mian Abdul Haye, Syed Rajan Shah and Maulvi Muhammad Ali issued another Press statement. In this "Mr. Jinnah and some others who had decided to boycott the Commission were bitterly attacked for their "alarming indifference to the distressing existing conditions of the country." The statement went on "We warn our countrymen in general and Muslim brethren in particular that the futile attempt of Mr. Jinnah and his supporters to boycott the Commission would result in nothing but regret and

repentance." Towards the end of the statement it was declared that "we say it with courage and emphasis that we are not prepared to act like hirelings. Mr. Jinnah and other think that their self-respect does not permit them to cooperate with the Commission. We, on the other hand, say that it is not possible to combine communal war and sentiments of self-respect. It is the dictate of prudence that in this delicate hour sentiments should not be permitted to override reason and arguments." It was under these circumstances that the League was split into two sections. One of these was headed by Sir Muhammad Shafi which met for its annual session at Lahore and the other at Calcutta under the presidency of Maulvi Muhammad Yaqub. Mr. Jinnah, of course, was the "leading light and guiding spirit" of the Calcutta session.

This was the state of Iqbal-Jinnah relationship until the beginning of 1928. It was in this year that the Nehru Report was finalised and the All-Parties National Convention met at Calcutta in December, 1928, to finally approve the Constitution proposed in the Nehru Report. Mr. Jinnah was present at the Convention and on behalf of Muslims he moved a number of amendments, which in no appreciable way were different from the "Delhi Muslim proposals" of March, 1927. But practically all his suggestions were turned down. Not only that, he was personally administered a rough treatment by the Hindu leaders. Sir T.B. Saprú described him as a "spoilt child, a naughty child" and Mr. M.R. Jayakar challenged his credentials as a represen-



tative of Muslim opinion "Jinnah", he said, "represents nobody." The Quaid at the end of the Convention was understandably a completely disillusioned man. He expressed his anguish in one incisive sentence. "This", he said, "is the parting of the ways." The Aga Khan, a gifted political observer, has justifiably characterised the outcome of Calcutta Convention as Jinnah's "point of no return."

The Quaid had by now learnt his lessons. He was convinced that his efforts for Hindu-Muslim settlement would always remain a distant ideal unless he was backed by power and strength which he could draw only from his own community, and that the Hindus wanted domination of, and not cooperation with, the Muslims. He had thus been driven by force of circumstances closer to the position of Iqbal. Acknowledging his debt to the poet-philosopher of Islam several years later he said that "since 1929 there was a communion of views between me and the late Sir Muhammad Iqbal." Jinnah however, had not yet struck Iqbal as the man who could be entrusted with the leadership of the Muslim community. This is attested by Iqbal's own statement. In the course of his presidential address to the All India Muslim League at Allahabad in December, 1930, he expressed his lament that there were no first-rate leaders among the Muslims who could lead the community out of troubled waters to safe shores. "By leaders," he had said, "I mean men who by divine gift or experience possess a keen perception of the spirit and destiny of Islam, along with an equally keen perception of the



trend of modern history. Such men are really the driving forces of people, but they are God's gift and cannot be made to order."

It was during the second session of the Round Table Conference in 1931 that Iqbal and Jinnah came in closer contact with each other. From this point onwards Iqbal evinced the greatest respect and admiration for Jinnah which was to grow and become richer in subsequent years. He was soon to discover the leader he was looking for. Iqbal's letters to Jinnah between May, 1936 and November, 1937, clearly bring out the former's faith in the latter's leadership. In a letter to him on May 28, 1937, Iqbal said that "at this juncture your genius will discover some way out of the present difficulties. In another letter three weeks later he wrote to Jinnah that "you are the only Muslim to whom the community has a right to look up for safe guidance." On one occasion he described Jinnah as the only Muslim leader who was "incorruptible and unpurchasable" and on other occasion took pride in calling himself "a soldier of Jinnah"

Jinnah's faith in the political sagacity of Iqbal was no less great. In course of time the philosopher came to exercise a decisive influence on the thinking of the statesmen and converted him both to the ideal and the ideology of the Muslim homeland in the Sub-continent. Speaking on the condolence resolution on Iqbal's death at the Muslim League Session at Patna in December, 1938, he said: "Iqbal will live as long as Islam will live. His noble poetry interprets the true aspirations of the Muslims of India. It will remain an

inspiration for us and for generations after us." In the foreward to 'Iqbal's letters to Jinnah' the Quaid acknowledged his debt to Iqbal in the following words: "His views were substantially in consonance with my own and had finally led me to the same conclusions as a result of careful examination and study of the constitutional problems facing India." Iqbal has received homage from millions of his admirers but there was hardly anyone who could have excelled Jinnah. Two days after the All-India Muslim League put forward the demand for a separate Muslim State, Jinnah presided over an Iqbal Day meeting held at Lahore on March 25, 1940. In the course of his speech he said: If I live to see the ideal of a Muslim State being achieved and I were then offered to make a choice between the works of Iqbal and the rulership of the Muslim State I would prefer the former." The highest regard that he had for Iqbal was due not only to the firm support and wise counsel that he received from the poet-philosopher. It was more for the ideals which was shared with the Quaid-i-Azam. In his own words Iqbal was a true and faithful follower of the Holy Prophet (peace be upon him) a Muslim first and Muslim last. He was the interpreter and voice of Islam. I whole-heartedly pray that we may live up to the ideals preached by our national poet so that we may be able to achieve and give a practical shape to these ideals in our sovereign State of Pakistan when established."

The hostility which marked the relationship of Iqbal and Jinnah in the beginning was eventually turned into an enduring understanding. They both

shared the same ideal which was no other than to make Pakistan a truly Islamic State with all its socio-economic implications and 'innal hukam Illallah' as the basis of its policy.



## IQBAL'S STUDY OF ISLAM.

*Dr. Muhammad Aziz Ahmad.*

There are deposited in the National Museum of Pakistan some tiny four Pages in Allama Iqbal's own hand and a typed manuscript of four large leaves transcribed by his scribe no less a person than the noted journalist and politician Muhammad Shafi of Lahore.

This treasure has, in the popular fancy, been described as a synopsis of a book on Muslim Jurisprudence, contemplated to be written by Iqbal. Far from it, the contents and headings of both the manuscripts bear testimony to the entitlement of the proposed work as an "Introduction to the study of Islam", but not with special reference to Muslim Jurisprudence".

The ideas contained in this document represent that stage of Iqbal's final systematisation of thought when unbelieving Nietzsche's towering influence had lost its vigour and mystic Rumi's overpowering effect had subsided: his new philosophy of Bang-i-Dara, Asrar-i-Khudi and Ramuz-i-Bai-Khudi had already been formulated; and he was returning to Islam, pure and simple. Iqbal thus escapes the fate of some those medieval Muslim thinkers, who simply tried to infuse the Spirit of Greek thought into the skeleton of Muslim teaching.

### **Need of study.**

There is no dearth of literature on Islam compiled by both the Muslim and non-Muslim writers. The position of Iqbal is unique in as much as he combines in himself the understanding of Islam with an intimate knowledge of the modern world, and that he is able to pronounce the contribution of Islam to human peace and welfare.

At the very outset, Iqbal emphasises the need of the study of Islam. Conscious of the difficulties of a modern student of Islam, he pleads for a dispassionate study of the enormous literature gathered on the subject through centuries and to acquire a thorough insight into the teachings of the Quran. Iqbal claims to have done that and on the basis of this study, he proclaims that Islam possesses power and vitality which it has displayed by getting rid of new movements or new Versions of the creed. According to Iqbal, the so called reform movements in Islam indicated "inner unrest" and "outer confusion" and could not stand in the face of Islam's vitality and clarity of fundamentals.

### **Security and peace.**

Islam" according to Iqbal, "stands for internal security and external peace" peace within and tranquility without. In its internal fold, Islam aims to secure economic equality in accordance with the principle that whatever is beyond one's needs should be spent in khair. The Quranic injunction is Qulil afw 2:219 -- "Say! what is beyond your needs."

Externally, Islam tries to maintain international peace by following its declared policy of human deracialisation. The Quran regards humanity as a single Ummat (community). As opposed to the idea of nationalism based on the accidents of geographical situation, race, colour and languages, Islam seeks to base the community of mankind on the belief of one God and consequently on the belief of human brotherhood and fraternity.

"Islam", according to Iqbal, "is more than a religion". Islam has been defined in the Quran by the terms of 'din' and minhaj-a code or way of life. Accordingly, Islam means obedience to the law.

Islam, contended Iqbal, in his book entitled "Reconstruction of Religious Thought in Islam," "is a single unanalysable reality, which is one or the other as your point of view varies". "The Quran considers it necessary to unite religion and state, ethics and politics in a single revelation". Islam thus is "not a departmental affair, it is neither mere thought, nor mere feeling, nor mere action; it is an expression of the whole being" transformation and guidance of man's inner self and outer development.

The religious zeal and burning ardour in Islam were meant to regenerate mankind. Whatever the causes, the effect of early Arab conquests, according to Iqbal, was not wholesome. On the ruins of Rome and Persia was built another empire, which brought within the fold of Islam, people belonging to earlier ascetic cultures, which Spengler describes as Magian. Real Islam was thus overshadowed and the philosophical



controversies of preIslamic creeds were revived with their full vigour.

Dealing with the characteristics of early religions, Iqbal maintains that revelation in early religions represented a mystical process, in which some spirit entered the body of a person who spoke for it. As opposed to this, the mystic process in Islam is understood scientifically. The Quran clearly expresses this idea by saying-"Qad tabbayan-ar-rushdo minal ghayy-"(Truth stands clear from error).

In Islam 'Wahi' is a universal property of life, which is a means to come into contact with the ultimate springs of life. It manifests itself in three ways. It is established as a source of knowledge. In Islam contemplation spreads into thought and action. It realises the world in which the old conceptions of race, community and creed dwindle into nothing. Allah is the Light (main source of guidance) to the entire creation-Allaho nurus samawate wal Ard (Allah is the light of the Heavens and the earth-Quran 24:35). Man is enabled by God to reach light from darkness-yakhrijohum minazzulumate ilannur-Quran (2:257).

## Revelation.

It was Islam alone which laid the foundation of understanding. The revelation scientifically as is evident from the teachings of the Quran, the fundamentals of Sufism and the writings of eminent scholars of Islam such as Ibn-i-Khaldun. Islam is thus a protest against all other religions in the old sense of the word. Islam is not otherworldliness-la

rahbaniyyata fil Islam.

A Mussalman is reminded not to forget his share of this world-*'la tansa nasibaka fid dunya'*. Belief in the deracialisation of mankind, economic equality, finality of prophethood and the idea of *'Nejat'* are the prominent features of Islam.

Iqbal, believes that Islam is not a *churuh*. The state in Islam is an organised life conceived as a contractual organism. "The state in Islam". Iqbal has elsewhere characterised in his famous lectures is "an effort to realise the spiritual in a human organisation". Iqbal regards both the Islamic State and the Muslim *millat* as juristic persons. The head of the State may, according to him, be styled as Amir or Shaikhul Islam. He, however, deplors the existence of the institution of hereditary monarchy, which mars the history of Islam.

*Nejat*, according to Iqbal is neither a liberation from the limitation of individuality nor freedom from the tension of consciousness; it is, in fact, relief of the ego from its loneliness in the universe and its nearness to God, who is its Comrade (*ilar-rafiqul ala*). Means of escape from space and time such as by sleep, drinking and dancing are discouraged by Islam, which enjoins on the Mussalman the duty of over-powering space and time, (but not without authority-*illa be-sultan-Quran 55:33*) and of mastering the elements of nature by understanding *yatafakkarunna fi khalqis samawate wal ard-Quran 3:191* (and contemplate the creation in

the Heavens and the earth).

## **Matter is spirit.**

Iqbal in his Lectures beautifully describes this process by saying that "to Islam matter is spirit realising itself in space and time." Iqbal accepts the world of matter along with its limitations and establishes a relation between the world of matter and spirit. He says: "It is the mysterious touch of the ideal that animates and sustains the real, and through it alone we can discover and affirm the ideal". "It is the lot of man to share in the deeper aspirations of the universe around him and to shape his own destiny as well as that of the universe."

Fear of visible actuality (space and time) is removed when try to understand and believe in the Divine organisation - "Wala khawfun alaihim wala hum yahzanun- (Quran 2:62). Fear can only be overcome by knowledge of this world, which is a positive actuality. History of Sufism, according to Iqbal, represents a mystical process by which a scientific understanding of the world has been achieved.



## THE POET AND THE MAN AS I REMEMBER HIM.

*K.B. Abdur Rahman Khan.*

It was a fine Sunday morning in late spring in the year 1903. A fair young man was reciting an Urdu 'ghazal' before a small group of friends. They were seated under apple trees in Abbottabad's Company Garden, under the shadow of the lofty, pine-encrusted slopes of the Sarban Hill. Each couplet of his 'ghazal' was greeted by loud, extatic expressions of appreciation by his circle of admirers. That was my first glimpse of Iqbal.

Late in 1908, Dr. Iqbal was appointed part-time Professor at the Government College, Lahore. He lectured on philosophy to senior classes and taught English poetry to our Intermediate class. We were proud of the fact that Dr. Iqbal was assigned to us for English poetry, whereas our regular British Professors Wathan and Gilbertson would teach us only English prose. Even we junior students soon saw and appreciated the difference in the teaching of poetry by a poet professor. On one occasion, while explaining the last stanza of Tennyson's poem 'Break, Break, Break', Iqbal observed:

" Only a poet can truly appreciate the deep feelings and emotions of another poet".

In February, 1910, the annual Urdu poetry competition open to students of the Government College was held in the College Hall, Principal Robson presiding. During that competition, Dr. Iqbal conferred

on me the signal honour of repeating the first four lines of my poem, 'A morning in Kangra', before the audience in order to demonstrate that his decision, as Principal Judge, declaring mine to be the prize-winning poem had been correct. Prof. Ruchi Ram Sahni, cojudge, with Dr. Iqbal had challenged the verdict and voted instead for Abdul Qadir's poem 'Naya Kaaba'. Dr. Iqbal's decision was upheld by Principal Robson. Prof. Sahni thereupon announced a special prize for Abdul Qadir from his own pocket.

### **'NAYA KAABA'.**

Abdul Qadir's poem 'Naya Kaaba' was an audacious rejoinder to Dr. Iqbal's then recently published poem 'Naya Shivala'. It may be recalled that the first couplet of 'Naya Shivala' ran as follows: "to tell you the truth, O'Brahman, if you do not take it ill, your temple-idols have grown time-worn'. The first couplet of Abdul Qadir's 'Naya Kaaba', in identical meter, ran as follows: 'This song of yours was unseemly, O'Sheikh: I will be impartial if you do not take it ill'.

Apart from the above escape which probably was a boyish prank, my classmate and friend Abdul Qadir was an ardent patriot. On the outbreak of the Great War in 1914, while he was an M.Sc. student at the Government College, Lahore, Abdul Qadir along with some fellow-students slipped into Turkey, via the tribal territory and fought against the British in the Turkish army throughout the war. After the defeat of the Turks and the Armistice of the Turks and the Armistice in 1918, Abdul Qadir returned home via



Central Asia, and was promptly arrested by the Government of India. He obtained pardon through the intercession of certain Muslim political leaders, but unfortunately he died young.

In March 1910, I passed the Intermediate examination from the Punjab University and joined the M.A.O. College, at Aligarh, for my B.A. course. In that year at Aligarh, I happened to read Iqbal's beautiful little poem, "The Star", which was published in Bombay's prestigious journal 'The East and the West'. Its perusal made a deep impression on me. I felt a tremor running through me, on reading the following lines of 'The Star'.

"The birth of the Sun is the death of a million stars; the sleep of death is the enjoyment of the wine of life". Again: "In the departure of the rosebud lies the mystery of the birth of the rose. Does death mean annihilation, or a life somewhat like the virtual image in a mirror".

It was customary for the M.A.O. College authorities to invite celebrities from time to time to address the students. Iqbal was so invited in 1910. In the spacious Stratchey Hall, packed to capacity with students and Professors, Dr. Iqbal recited his poetic message to the students in his famous sing song tones. The audience were deeply impressed, except for a few diehard students from the United Provinces who were critical of Iqbal's language!

During my B.A. final year in 1911, I joined the Civil Engineer class at the Thomson College, Roorkee. In the midst of my engineering studies I kept up



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interest in the Persian literature. In those days I was (and still am) an admirer of Sa'adi and Hafiz of Shiraz. So in 1912, in my youthful enthusiasm I wrote to Dr.Iqbal from Roorkee, paying homage to his poetic genius and hoping he would consider taking up the study and practice of Sufism so that his poetry, too, should acquire the grandeur of the poet saints of Shiraz. I do not know in what light Dr.Iqbal took my naive suggestion; but his reply was prompt and cordial. Among other things Dr.Iqbal wrote: "The effort involved in the achievement of a goal is more important than the goal itself". Perhaps my suggestion was after all based on genuine intuition: Iqbal did achieve saintliness during the closing years of his life!

In 1914 I qualifed as a Civil Engineer from Roor-kee, and in 1915 found myself without a job. So I went to Lahore and requested Dr.Iqbal for a letter of introduction to his friend Mian Fazl-i-Hussain, Bar-at-Law, who had an influential friend in the Nizam of Deccan's Cabinet of Ministers, who might help me in securing the job of Lecturer in Civil Engineering at the Usmania University in Hyderabad. The 'flattering' letter of introduction which Dr. Iqbal gave me, I must ascribe entirely to his noble nature. Mian Fazl-i-Hussain did, however, look me up and down in wonder when I presented Dr.Iqbal's letter to him. However he too gave me a matching letter to the Nizam's Minister.

Now I will relate particulars of the interview, Dr.Iqbal gave to a cousin of mine, in 1916 at Lahore, on the latter's request for a 'popular' explanation of

Dr.Iqbal's then recently published Masnavi 'Asrar-i-Khdui'. In those days the Frontier Pathans in general had the unenviable reputation of being potential Government spies. However, it turned out during Dr.Iqbal's preliminary interrogation of my cousin's antecedents that our grandfather and Iqbal's father had been friends. This fact was disclosed by Dr.Iqbal himself, and was hitherto quite unknown to us. My grandfather was a Railway contractor who had constructed, among other notable bridges, the N.W.R. bridge on the river Chenab near Gujrat in early 1880's. It was during that period that he established friendly relations with Iqbal's father. So, satisfying himself that his youthful visitor from the Frontier Province was a 'safe' person, Dr.Iqbal became free with my cousin. Assessing my cousin's capabilities, he advised him to study the character of the tribal pathans. "They are the true exponent of my doctrine of the "Khudi", Iqbal told him. To further elucidate his point Dr.Iqbal narrated the following amazing anecdote to my cousin;

I know a pahlwan (wrestler)", said Dr.Iqbal, "who owns a tonga for hire, drawn by a powerful young stallion. Some time ago, I sent him word to wait for me with his tonga at the Lohari Gate end of Lahore's Anarkali street, on a particular afternoon. On the appointed date and time the pahlwan was waiting for me with his tonga at the named rendezvous. Mounting on the front seat of the tonga, I took over the reins and the whip, motioning the pahlwan to sit on the back seat. Turning the horse's head to face the



Anarkali street, I gave a 'stinging' lash on its flank. Unaccustomed to the lash, the bewildered animal bolted at top speed through the crowded Anarkali street, scattering the terrified pedestrians enroute. I stood upon the front seat, and lashed right and left with my whip at the cowering pedestrians, shouting, 'get aside, save yourself'. In a twinkling we had traversed the entire length of the street. I stopped the horse at the Mall end of the street and handed over the reins and whip to the pahlwan thanking him for the use of his tonga".

Dr. Iqbal was practising law in those days and had his office in a set of rooms on the second storey of a building overlooking the Anarkali street. He must have watched with growing anger the daily fleecing of Muslim customers by the dominating Hindu shopkeepers in the Anarkali street and that day his anger had burst its bonds. Our younger generation who knows Iqbal only through his poetical writings especially those of his later years, are apt to 'dehumanise' him into a semidivine personality. They forget that Iqbal was made of flesh and blood, with normal human reactions.

Here is another instance of Iqbal's 'humanity':

Hearing of a well-known female singer of Lahore having been carried off in marriage by a rich landlord, Iqbal (reportedly) remarked: "It is a great pity. A live rose growing on a bush in a garden is far more effective than a plucked one, in a vase". In reply to a vulgar question how it was that Iqbal did not himself practise what he preached, Iqbal retorted: "A



bard's call is to point the way, not necessary to lead the way".

My personal problem after the study of Iqbal's 'Secrets of the self' was how to reconcile the philosophical notion of 'Khudi' (self), with Islam. Secondly, how the philosophy of a strictly 'individual' self, also, embraced the social self of a community of a nation. Both the dilemmas were solved by Iqbal's later explanation: "The hidden secret of 'Khudi' is that there is no God but Allah'.

I must confess that the portions of Iqbal's poetry which appealed to me most in my youth were of the kind reproduced below:

"This enchanting Music is not of the physical world. A paradise-starved hourie is weeping in the music of the rabab".

"You think the rose and the poppy are stationary? On the contrary, they too are on the move (to an Eternity) like the waves of the breeze".

"Who has been singing in this garden? Where has this music come from? The rosebud is hanging its head, the rose is perspiring".

"They said: "Does our world put up with you?" "It does not" I replied. They said: 'Destroy it'.

"May Allah protect the diver of Love's Ocean! Each drop of the Ocean is as deep as the Ocean itself".



## IQBAL AND DEPICTION OF NATURE.

Ahmad Saeed.

The greater an artist, the more multi-layered will be his work. So, when one speaks of Iqbal such of his facets come into view. As a philosopher he occupies a unique place in Urdu poetry. Hence most of the critics and readers regard such of his poetry as dry. That is, he is less of a poet but more of a philosopher in this field. However, a broad view of the evolution of his poetry reveals his versatility in some other aspects also, such as his humorous poetry in which 'Ek gai aur bakri,' 'Maan ki goad mein,' etc., immediately come to one's mind.

Then you have Iqbal as a prominent ode writer (as a Ghazal-Go), his most popular medium of expression being Nazm. The most remarkable of his artistic gift is shown in his early phase of poetry, wherein he depicts the breath-taking panorama of nature by its close observation and enrapturing, cosmic imagination and enrapturing portrayal. Its resulting imagery becomes a vehicle for the expression of his deep reflection later.

The Sun, the moon, stars, circles of morning and evening, day and night, changing seasons and so on are one more phenomena of nature and its scenic aspects. Nevertheless Iqbal's early portrayal of them discloses in him the startling painter, a meaningful painter, refreshing, magical. He possesses a sharp sensibility and effective power of communication: he



conveys the colour and fragrance of flowers with as much ease as he verbally imprisons the songs of birds, evasive wind and light. A study of some of his early poems delights and enthrals us.

To take his Mah-e-Nau, for example:

ٹوٹ کر خورشید کی کشتی ہوئی غرقاب نیل  
ایک ٹکڑا تیرتا پھرتا ہے روئے آب نیل

Here the setting Sun compared to a boat sinking in blue water, its reflection, appearing like a floating reflection on its surface. Blue water is an ambiguous imaginative expression for it.

Iqbal now brings out the vastness and depth of sky by calling it a tray into which the blood of the Sun is dripping. The poet's tremendous imaginative conception and perception seeks natural logic further to observe that Nature has opened up the Sun's vein with its lancet.

طشت گروں میں ٹپکتا ہے شفق کا خوں ناب  
نشر قدرت نے کیا کھولی ہے فصہ آفتاب

Such anthropo-morphic similies convey the awe-inspiring aspect of the scene apart from depicting it so colourfully.

Iqbal goes on to portray the following scene of the rise of new moon in his characteristic amazing style:

چرخ نے بال چرائی ہے عروس شام کی  
نیل کے پانی میں یا مچھلی ہے سیم خام کی

Here he draws on his artistic imaginative repertoire comparing the new moon to the evening bride's earring stolen by the sky. The earring is a relative term, being inseparable from the newly-wed bride, Coy bashful. Therefore the poet cannot lift the veil from her face which is obliquely hidden. The new moon resembles the earring a certain type of which is specifically designed after it. Iqbal uses it symbolically as a substitute for the bride. He goes on daringly to impart malenes to the ever-revolving sky, the earring symbolising cosmic woman. Such treatment reminds one of mythological understanding of cosmic elements.

In the second verse of the couplet, Iqbal's tender imagination searches for another mythological similarity in which he calls the new moon either a fish or raw silver. Fish obliquely refers to the mermaid found in sea. The mermaid has a silvery body, its figure having nascent lunar bend, Blue sky is compared to blue sea.

Another poem, "Insan aur Bazme Fitrat", perhaps composed after Mahe Nau, is also inspired by nature. Iqbal seems to reveal in the colourful scenes presented by both morning and evening.

سرخ پوشاک ہے پھولوں کی درختوں کی تری  
تیری تحفہ میں کوئی سبز کوئی لال پری

Iqbal calls colourful flowers colourful fairies, little fairies, metaphysical beings. He is economical in expression in evoking the presence of myriads of other such flowers by pointing to a few.

His gaze sweeps from one end of the horizon to another, revealing:

ہے تیرے خیمہ گردوں کی طلائی جھار  
بدلیاں لال سی آتی ہیں افق پر جو نظر

کیا بھلی لگتی ہے، آنکھوں کو شفق کی لالی  
لے گرگ خم شام میں تو نے ڈالی

Iqbal compares the firmament to a tent spread out over the earth. In the morning he sees its frill in the golden rays of the Sun.

The scenes imperceptibly change, dissolving into each other, as it were, Iqbal being so deeply touched by the red splendour of the rising and setting Sun.

The poet had a great love for nature awaiting change of its seasons. He attentively watches its transitional scenes; his eye set for spotting change, a key to his thought.

اٹھی پھر آج وہ پورب سے کالی کالی گھٹا  
سیاہ پوش ہوا پھر پہاڑ سون کا

He loves monsoon clouds. Hence he waits for them to appear. Monsoon clouds rising in the East are heralds of rain, the mountain Surban standing as their symbol as it will magnetically attract them, the black clouds. They cover it like black cloth. This couplet has a characteristic local atmosphere for the creation of which Iqbal uses predominantly simple, effective Hindi words.

He affords us another natural glimpse in,

یہاں ہوا جو سرخ سر زیر دامن ایر  
ہوائے سرد بھی آئی سوار توسن ایر



The Sun hides its face under the hem of dark cloud. There is a fine associative pattern used here in which an indirect reference is made, romantically to the fair faced maiden coyly hiding her face with the end of her veil. It is indeed a most fascinating picture graphically paints for us.

Such suggestive images are found in another couplet:

پہن میں حکم نشاط مدام لائی ہے  
 قباہ گل میں مگر ٹانگئے آئی ہے

The second verse at once brings up the image of the tunic-clad ravishing woman in Iranian and Mughal painting. Iqbal juxtaposes this image with that of the open flower whose open petals he compares to the tunic front. He compares rain drops on the flower to stitches given to it by the goddess of rain.

Iqbal marks welcome change in nature:

جو پھول مر کی گرمی سے سو چلے تھے، اٹھے  
 زمیں کی گود میں جو پڑ کے سو رہے تھے، اٹھے

In a flash the poet captures here two phases, dynamic successive movements, comparing them to those of children-viz., flowers. He compares flowers to children for their smallness, prettiness, innocence. Instead of calling their drooping a result of heat, he says they have gone to sleep. He compares it to the child's drooping asleep in his mother's lap-mother-earth's lap!

Iqbal's thought progressively natures in his later poetry wherein he seems to symbolically express himself. He seems to be pictorially and pictures equally thinking reflecting on the age old problems of man:

شعلہ خورشید گویا حاصل اس کھیتی کا ہے  
 بوئے تھے دہقان گردوں نے جو تاروں کے شرار

Comparing the firmament to a cultivated field, Iqbal declares the redness of dawn to be its harvest of flames. The farmer of heavens has sown this seed. It appears to be a natural reference to the Russian Revolution, the first organised rising of the proletariat peasant to overthrow the yoke of exploitation. The heavenly peasant's labours have been, in the other words going on for centuries bearing fruit now. It carries a message for the entire world 'a new age has set in.'

## IQBAL AND THE IDEAL PERSONALITY.

*A.A.Kamal.*

Much has been written on Iqbal and his works during the last thirty years or so, but most of it deals with the poetic art of Iqbal as of any other poet.

No doubt Iqbal was a poet par excellence and he greatly enriched the languages he chose for his poetic expression with innovations of thought and style, but mere poetic art was never his mainstay. He never regarded his poetry as a means of distinction for himself. Iqbal was indeed a poet with a message. He wrote poetry with the specific purpose of propagating his message among human beings, especially the Muslims. Though the medium he adopted went a long way to enhance the impression of his message and made it much more pungent than it would have been otherwise, the medium after all was a means and not the end. I think that our writers have been endeavouring hard to understand the means only but have done little to appreciate and interpret the message itself. Had they worked in the right direction and made serious effort to make the real Iqbal known, our masses would not have so deplorably been unaware of the soul-inspiring and life giving message of this great seer. Most of our countrymen still regard Iqbal as a poet who wrote some heroic poems in Urdu and passed away. This is to say the least unfortunate.

It may be recalled that when Iqbal Day was organised in Lahore in 1940, the Quaid-i-Azam



addressed the nation in these words: "If I live to see the establishment of a free and independent Muslim State within India and at that time I am asked to choose between the highest position in the Government and the thought and works of Iqbal, I will prefer the latter without a moment's hesitation."

## THE CENTRAL THEME.

It is well known that the major part of Iqbal's thought is to be found in his Persian poetry. The Quaid, it may be pointed out, was as unaware of the Persian language as most Pakistanis are of Greek and Latin. Therefore, one may safely conclude that the homage that he paid to Iqbal was wholly due to his great message which is contained in his poetry. I believe that whatever greatness may be ascribed to Iqbal for other reasons, his real greatness lies in his message. This message in short is a message of life, movement and action.

The central theme of Iqbal's thought is the self of man or the human personality. All his philosophy revolves round this theme and all his poetic art is devoted to the description and elucidation of this one subject. According to Iqbal the most perfect and unique Personality in this universe is that of Allah. Human personalities are the reflections of Allah's Personality though on a much lower and lesser scale. It is for this reason that Islam enjoins the worship of Allah alone and forbids the Muslims to worship any but Allah. Psychologically also it is a highly sound injunction. When a man worships another man, he

worships something imperfect, and thereby harms himself spiritually as well as intellectually. Consequently, his personality suffers a setback and thus remains imperfect for ever. According to the Islamic view-point, this world is full of imperfect personalities, for we are continually coming under the shadow of influence of one stronger personality or the other and thus lose individuality every moment.

If we study this subject more carefully we find that the most perfect human personalities in this world have been those of the prophets of God. The reason is not very far to find. Prophets of God never offered to accept guidance except from Allah, the Almighty. They received Light directly from the Source of all Light and imbibed all. He had to teach them in the way of developing the highest possible human personalities. The Islamic injunction to worship none but Allah and to hold the lives of His Prophets as model for imitation, therefore, is not without significance.

## **YOUR LIMIT.**

The Quran says: "And towards your Lord is your limit." A Tradition of the Holy Prophet (P.B.U.H) also bears on this point. It says: Create in yourselves the attributes of Allah. This is, in fact, the highest possible ideal that any religion has set for mankind in this world. Iqbal has repeatedly emphasised the significance of this ideal in his works and exhorted the Muslims to draw inspiration from it to improve and perfect their lives. Iqbal, of course, is opposed to the common mystic view that man should merge his self

into that of Allah. He holds that such a thing would be detrimental to the harmonious development of one's personality. As a matter of fact, after the merger (as of a drop of water with the ocean) has taken place, nothing is left to be developed and cared for. The ideal to be pursued and attained by the human self, therefore, is not to merge itself into God but to develop a comparatively independent and separate individuality with the qualities of Godhead. The drop must acquire the depth, vastness and grandeur of the ocean and exist as an independent entity apart from the ocean. This is an ideal worth striving for. This ideal, if pursued in the right earnest, produces supermen, called Momins. A Momin is one who has acquired full consciousness of his self as well as of Allah. He becomes the destiny of Allah, and His righthand man. Allah, then, works His designs through him. We call it the kingdom of God on earth. When it comes it will please both those who belong to the heavens and those who live on the earth. The establishment of such an ideal state on earth is the goal for which prophets were sent one after the other and which Islam envisages as its rightful end.

## **PATH OF ACTION.**

To return to Iqbal a personality without the power to prompt others to act and work is a mere nonentity. A personality is great in so far as it inspires and puts others on the path of action and movement. Iqbal has severely criticised Plato, Hafiz Shirazi and certain other mystics because their influence, instead



of inspiring people to action, has crippled their life-energies. They in a way, have given them opium and driven them to self-denial and renunciation.

If we look at the problem from this point of view, we find that tyrants and dictators also possessed great personalities for they also impelled multitudes of people to great actions by force of their will power. It is perhaps on this account that Iqbal sometimes goes out of his way to sing in praise of Tamerlane and Halaku, Caesar and Napoleon, Lenin and Mussolini. An action, whether good or bad, which is propelled by a strong will is highly valued by Iqbal for it reflects an urge to live and prosper. It is this urge for life and survival which has been regarded as the essence of all beings by all great thinkers.

## HIGHER END.

But action for the sake of action is not something commendable. We act in order to achieve some higher end and it is the end which qualifies an action. If the end is subservient to life it is good, and so is the action, But if it harms or destroys the values of life it is a sin. Iqbal has viewed the various arts of mankind from this standpoint. An act is good if it serves life; it is bad if it kills the urge for life. He has appreciated, for instance, the architecture of various Muslim nations in the world. According to him the places and mosques of Spain, India, Pakistan and Egypt reflect abundantly the force of will-- power, strength and sincerity possessed by their builders. These pieces of art have become everlasting because of the imprint of highly

forceful and effective personalities on them.

All this shows that Iqbal was a great lover of life and all its manifestations. He adored strength and sincerity, will power and determination, when these are put to the service of life. The main spring of these qualities is one's love for one's ideal. Love for the ideal is sometimes weakened by the interference of worldly wisdom and intellect. The latter are the necessary weapons and tools which life has invented for its perpetuation on earth, but they do not constitute the essence of life as Love does. Iqbal therefore has subjected these worldly implements to a searching criticism and has upheld the claims of love on the human personality. Love fortifies personality and mere intellect weakens it. A Momin, being a perfect and balanced person, makes use of both, though he values love far above intellect. He regards love as the guiding principle of his life and used intellect to bring the forces of nature under his control. He employs the vast powers thus gained over nature to the best advantage of his fellow men and in improving his worldly habitat and not in reducing it to a virtual hell.

Islam aims at turning out whole communities of such individuals who possess highly developed and inspiring personalities in order to bring the rule of heaven on earth nearer to our doors. The torn and 'ism' stricken humanity does not now stand in need of a new prophet. All that is needed by mankind to heal its sores and cure its maladies has been lying in store with Islam, the "ism" of God, for centuries. Humanity only needs to ask for it and it will be readily provided.

## THE GIST.

To sum up: (i) The highest and most perfect Personality in the universe is that of Allah, Who alone is worthy of worship. Islam forbids the worship even of the Holy Prophet (peace be upon him), the possessor of the highest possible human personality.

- (ii) A great personality is one which inspires the greatest number of people to the greatest and highest actions. Such personalities have been those of the Prophets of God. The Quran has enjoined on the Muslims to hold the life and person of the Last of the Prophets as model for imitations.
- (iii) A great (or good) action is that which leads one nearer to one's goal in life. "Create in yourselves the attributes of Allah" is the ideal of Islam. If an action leads one towards this ideal, it is good; otherwise bad.
- (iv) In order to attain the ideal speedily and efficiently one should display, like a lover, a burning zeal for the ideal, sincerity of purpose and will power.
- (v) A great life, in short, is that which has imbibed the maximum possible Divine qualities, such as: self-confidence, creativity, beneficence, knowledge and power, tolerance, and forgiveness, justice and generosity, so on and so forth.
- (vi) Iqbal has derived his ideas and conception of an ideal human personality from the Quran and the life and example of the Holy Prophet.



The subjects indicated in the accompanying list are meant merely to suggest directions in which research might proceed. The writers are at liberty to modify the subject headings in a manner which might suit their line of research. They are also welcome to go outside the list for the choice of their subject if they so desire.

- ۱- مقام محمدیؐ برساں خویش را کہ دین ہمہ اوست
- ۲- رسول کریم صلی اللہ علیہ وسلم کے لئے اقبال کے دل میں جذبہ عشق
- ۳- فلسفہ اقبال کی روشنی میں مسلمانوں کا نظام تعلیم کیا ہو سکتا ہے
- ۴- اقبال کا نظریہ تاریخ
- ۵- نزاع ملک و دین
- ۶- مرد آفاقی کا تصور اقبال کی نگاہ میں
- ۷- محکمات عالم قرآنی
- ۸- محذرات- اقبال کے نزدیک عورت کا مقام جماعت انسانی میں کیا ہے
- ۹- جہاد اور اقبال
- ۱۰- اقبال کا تصور خودی
- ۱۱- اقبال اور اصلاح ادبیات اسلامیہ
- ۱۲- سیاسیات حاضرہ ہند اور ان کا حل اقبال کی نظر میں
- ۱۳- امام کامل کی صفات اس کی مخفی قوتوں اور گونا گوں صلاحیتوں کی نوعیت کیا ہوگی
- ۱۴- اقبال کا نظریہ عشق
- ۱۵- تقدیر اور تدبیر اقبال کی نظر میں
- ۱۶- اقبال کے نزدیک سرود حلال کی شرائط
- ۱۷- فنون لطیفہ کا تصور اقبال کے نزدیک
- ۱۸- اقبال کا اثر اردو شاعری پر
- ۱۹- اقبال کا علم الکلام
- ۲۰- اقبال اور برگسان
- ۲۱- زمان اور مکان کا تصور اقبال کے نزدیک
- ۲۲- اقبال اور نظریہ اضافیت

- ۲۳۔ تصوف اقبال کی نگاہ میں  
 ۲۴۔ خیر و شر کے متعلق اقبال کا نظریہ  
 ۲۵۔ اقبال کا تصور ابلیس  
 ۲۶۔ مادیت اور روحانیت اقبال کے نزدیک  
 ۲۷۔ اقبال کا فلسفہ حیات  
 ۲۸۔ اقبال کی رجائیت  
 ۲۹۔ اقبال اور تہذیب جدید  
 ۳۰۔ اقبال اور عروج و زوال امم  
 ۳۱۔ اقبال کا تصور فقیر
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# مجلس مرکزیہ یوم اقبال

مسجد شاہ چراغ  
مال روڈ - لاہور  
مورخہ:

SHAHCHARAGH MOSQUE,

THE MALL, LAHORE.

Dated Feb. 1938

Dear

As you are probably aware last year in the very life-time of the late Hakimul Umat Allama Muhammad Iqbal, an Iqbal Day was celebrated at Lahore under the auspices of the Inter Collegiate Muslim Brotherhood. Invitations were extended to exponents of the late Allama's philosophy and other distinguished men of letters to write papers for the occasion. Several of them were good enough to respond and wrote papers for the Iqbal Day dealing with various aspects of the Allama's thought.

2. Now that the hand of death ~~has removed the~~ Pir-i-Mashraq from our midst; the propagation of the Allama's message has devolved as a sacred trust on the disciples and admirers that have survived him. To carry out this purpose effectively the organisation of the Iqbal Day has been entrusted to an enlarged body which has been formed at Lahore under the name of the Central Iqbal Day Committee. This Committee is charged with the task of planning and executing all the arrangements connected with the celebrations which will take place on the 9th and 10th April, 1939; dates which synchronise with the death anniversary

of the late Allama.

3. I am desired by the Central Iqbal Day Committee to approach you with the request that you will be kind enough to agree to write a paper on some aspect of the late Allama's thought for the forthcoming Iqbal Day. Investigation into the thought of a Master like the late Allama who has given us fresh life and vision is in itself a most profitable and soul-uplifting task, but the fact that this year's Iqbal Day is the first one after the death of the Hakimul Ummat, invests the celebrations with a peculiar historical importance. All those who had the good fortune of coming into personal contact with the great post-thinker in his life-time and thus gaining first-hand knowledge of his life and thought, shall sooner or later pass away, and it is, therefore, necessary that they should without delay reduce their exposition or interpretation of the late Allama's philosophy into black and white. This procedure besides conferring historical value on the writings produced, will ensure for posterity a body of literature which will constitute one of the most authentic and reliable sources for research into the work of the late Allama. The Committee, therefore, trust that you will be good enough to find time to produce a paper for the Iqbal Day.

4. I am also desired by the Committee to enclose herewith a list of some of the subjects one of which you might select as the subject of your paper. The list is by no means exhaustive and should you not be in a position to select any of the subjects mentioned therein, you will be perfectly free to choose any other subject that you may like. I will, however, request

you to communicate to me at your earliest convenience the subject which you finally select for your thesis. After you select one of the subjects mentioned in the list, please communicate to me your decision within a fortnight so that if another writer also selects the same subject, I may take steps to obviate overlapping.

5. The Committee are fully conscious that the time at your disposal - less than two months - is rather short, and that there must be a lot of other engagements making calls on your precious time, but your love of letters and philosophy of the late Allama prompt them to the belief that you will be able to snatch sometime for writing the paper.

An early reply would oblige.

Yours sincerely,

sd/- A Rahim  
i.c.s.



# The Central Iqbal Day Committee

SHAH CHARAGH MOSQUE

L A H O R E

23.5.39.

Dear Sir,

I am desired to enclose herewith for your perusal and publicity a statement which the Central Iqbal Day Committee, Lahore, have issued concerning the Iqbal Day proposed to be celebrated on the occasion of the first death-anniversary of the late *Hakim-al-Ummat*, Allama Mohammad Iqbal.

It would be observed that the celebrations at Lahore will take place on the 9th and 10th April, 1939. The 10th of April will be the main day and will be observed as the Iqbal Day throughout this country as well as abroad. The detailed programme of celebrations which will take place at Lahore will be issued later. The organisers of the Iqbal Day at places outside Lahore are at liberty to arrange their local programmes in such manner as they think most suitable. They are, however, requested to intimate their intention of observing Iqbal Day to the Central Office at Lahore so that literature which may be issued from time to time could be forwarded to them without delay. It would be advantageous if out-station organisers forward copies of local programmes for record and reference to the Central Office at Lahore.

While it is not intended to fetter the discretion of the local organisers, it is suggested that on the 10th April processions and meetings should be held in connection with the Iqbal Day. At the meetings appropriate verses should be recited from the works of Iqbal, and papers should be read dealing with various aspects of his thought. If papers cannot be got ready, speeches bringing out the meaning of his message should, instead, be delivered.

The Committee hope that in every place all the Anjumans, Bazms, Committees or individuals who love or admire the work of the late Allama will pool their resources and organise and celebrate the Day with joint effort.

Yours sincerely,

A. Shaukat

For Secretary,

Central Iqbal Day Committee.

Annexure: III

# Iqbal Day 1939

(10th APRIL)

عمرها در کعبه و بت خانه می نالد حیات  
تا زبزم عشق یک دانای راز آید بروں

*The Central Iqbal Day Committee  
Shah Charagh Mosque  
Lahore*

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ON the 19th Safar, 1357 A.H. (21st April, 1938 A.C.) passed away the Poet-Philosopher, and Renovator of Islam, *Pir-i-Mashriq*, *Hakim al-Ummat*, Allama Muhammad Iqbal (رح). Though he is no more in flesh, yet the message he gave lives—and shall live till the end of time; and it is only meet and proper that we should celebrate an IQBAL DAY on the occasion of his death-anniversary, that we may pay homage to his sacred and beloved memory, and strengthen our allegiance to the ideals which he created, re-interpreted, or beautified.

Last year, while the *Hakim al-Ummat* was still alive, the Inter-Collegiate Muslim Brotherhood, a body consisting of youthful enthusiasts from Lahore Colleges, organised, with characteristic zeal, an IQBAL DAY, which was attended with considerable success. This year, now that the hand



of death has removed the Sage from our midst, it is essential that those who are best equipped rightly to interpret his message should reduce their impressions and reactions to black and white before memory gets dimmed or Time takes its toll. The late Allama employed poetry for imparting his message, and made this celestial art serve the cause of humanity in a manner unsurpassed by any modern poet or thinker. In order to bring his message to the heart of every man and woman, it has been decided that the organisation of the Day should be entrusted to an enlarged body, constituted at Lahore under the name of "The Central Iqbal Day Committee" (مجلس مرکزیہ یوم اقبال) which represents all the admirers and disciples of the late Allama. The earnest endeavour of the Committee will be, not only to plan and execute the observance of the IQBAL DAY throughout this country as well as abroad, but also to secure for the celebrations the fruits of the research of those who have sincerely and faithfully devoted themselves to the study of his life and work. The celebrations

at Lahore will take place on the 9th and 10th April, 1939. The last-mentioned day will be observed as the IQBAL DAY.

It is hardly necessary to dwell on the achievements of Iqbal and the vital importance of his message. His genius blossomed at a time when the moral and material decline of the East had reached its lowest depths. Politically, most of the eastern peoples lay prostrate at the feet of conquering powers, and it seemed as if the fate of Asia was sealed for ever. The political and economic downfall of the East was tragic enough, but still more tragic was the spiritual collapse of its peoples. Their thought, lacking fibre and vigour, contented itself with merely spinning variegated cocoons. Action had become paralysed. Throughout the East the flame of life was burning dim, and particularly the Muslims had been living in a petrified state for several centuries past. Iqbal saw around him this piteous spectacle of decay and ruin. His heart bled, and within his bosom surged tumultuous storms. He had drunk deep at the font of

knowledge in the East and in the West, and to him had been vouchsafed Inner light. He came face to face with Reality, and discovered that the secret of life lay in the building of the Self. He revealed this secret to the perplexed peoples of the East, particularly the Muslims, and they beheld a miracle. Out of the ashes of their present they saw arise, phoenix-like, a new future, full of hope strength, and glory. Iqbal's message leapt beyond the frontiers of his country, and the whole of the East resounded with it. Under his lashings, the apathy which so long had held in bondage the peoples from Morocco to China vanished, and the slumbering East became astir with new desires, emotions, and aspirations. The energies which his spark liberated brought the untapped possibilities of life within the range of practical politics.

Iqbal seeks to create a new world order and to direct the whole of mankind towards one way of life. He recognises no racial or geographical frontiers. He revolts against the determination of human relations by blood, colour, or country. He



has a message both for the East and the West. In the East he has kindled afresh the fire of life, but he has also a healing balm for the people of the West, tormented by national hatreds, and mesmerised by the magic of Mammon.

Literature has been called the "mirror of life"; and just as Iqbal has taught us a new philosophy of life, so has he inaugurated a new era in our literature. For centuries past the creative impulse had been dead, and our poets and writers merely ploughed the furrows left by their predecessors. Iqbal came as an iconoclast and a new builder. He has invested old forms with new meanings, brought into being a host of new words, phrases, and constructions, created a world of new ideas, and employed poetry, a potent and palatable medium, for preaching a Message. So great and abiding is his influence that we may truly call the present age in eastern literature as the "Age of Iqbal".

Iqbal had great faith in our youth, who, according to him, are the natural spear-heads of our advance. Our history is replete with examples of youths,

who, in their teens, liberated whole nations, and created states so that the world might be made safe for equality, solidarity and freedom. We, therefore, especially appeal to the youth to employ their best energies for the success of the Day: for their destiny lies in the triumph of Iqbal's message.

Let us henceforth devote our hearts and minds to the message of one whom Time gave birth after centuries of pangs, and who epitomises in himself all that is noble and great in our past, and who is the herald of our future glory and triumph.







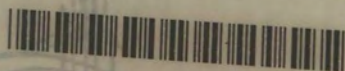








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