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# DEDICATORY EPISTLE TO KING AMANULLAH KHAN OF AFGHANISTAN

*Translated by M. Hadi Hussain*

[Translator's Note:—This is a rather liberal translation of the opening poem in Iqbal's *Payam-i-Mashriq* entitled Peshkash. It is faithful to the original poem's thought and imagery from passage to passage and, in places, even from couplet to couplet, but is not a literal line-for-line rendering. Where I have departed from the original poem's diction and syntax I have done so because of the requirements of English idiom and prosody and the need for some degree of poetic felicity, at least enough of it to make the translation readable as English verse.]

Great ruler of an ancient monarchy,  
Youthful in years, old in sagacity,  
Inspired practitioner of the royal art,  
Possessor of the wisdom of the heart,  
With a will as strong as your mountain walls,  
And constant circumspection that forestalls  
All risks, ambition as high as my thought,  
And organizing power that has brought  
Together feuding tribes, you have untold  
Gifts made to you by kings—silver and gold,

Rubies and jewels. O king, son of a king,  
Accept from me this humble offering.

---

Ever since I found out life's mystery,  
It is as if a fire blazed inside me.  
My song is a flame of that inner fire--  
A song of passion sung on wisdom's lyre.  
That Western sage, that bard of Germany,  
That ardent lover of things Pahlavi,  
Saluted the East with his great Divan,  
That tribute to the poets of Iran  
And veritable picture-gallery  
Of vignettes, all in Persian imagery.  
To that salute this book is a reply,  
This gleam of moonlight in the Eastern sky.  
Without deluding myself, I will dare  
To tell you how the two of us compare.  
His was the vital spark of the young West;  
Mine has been wrung from the East's aged breast.

A flourishing spring garden gave him birth;  
I am a product of a long-dead earth.  
He was a nightingale that filled with song  
An orchard ; I am but a desert gong,  
A signal for the caravan to start.  
We both have delved into the inmost heart  
Of being ; both of us are messages  
Of life in the midst of death's ravages;  
Two daggers, morning-lustred, mirror-bright ;  
He naked ; I still sheathed, concealed from sight.  
Two pearls, both precious, both unmatched are we,  
Both from the depths of an unfathomed sea.  
He burst out of the mother-of-pearl's womb,  
For he could rest no longer in that tomb.  
But I, who still am lying shell-enshrined,  
Have yet to be astir in the sea's mind.  
No one around me knows me properly:  
They go away with empty cups from my  
Wine-fount. I offer them a royal state,

With Chosroe's throne for use as their footmat.  
But they want fairy tales of love from me,  
The gaudy trappings of mere poesy.  
They are so purblind that they only see  
My outside, not the fervid soul in me.  
I have made Love my very being's law:  
In me can live together fire and straw.  
The truths of statecraft and religion both  
God has revealed to me ; so I am loth  
To turn to any other guide. From my  
Imagination do the flowers come by  
Their hues. Each line of verse that I compose  
Is a drop of my rich heart's-blood that flows  
From my pen's point. Do not think poetry  
Is merely madness ; if this madness be  
Complete, then wisdom is its name. Alas!  
Vouchsafed this gift, I am condemned to pass  
My days in exile in this joyless land,  
This India, where no one can understand

The things I sing of like a nightingale  
With not a tulip, not a rose to hail  
Its song—a nightingale singing alone  
. In some deserted place, sad and forlorn.  
So mean is fortune that it favours fools.  
Woe to the gifted, who defy its rules!

---

You sec, O king, the Muslims' sun dimmed by  
The darkling clouds that overhang the sky---  
The Arab in his desert gone astray;  
The way of godliness no more his way;  
The Egyptian in the whirlpool of the Nile;  
And the Turanian slow-pulsed and senile;  
The Turk a victim of the ancient feud  
Of East and West, both covered with his blood;  
No one left like that ardent soul, Salman;  
His creed of Love now alien to Iran,  
Which has lost all its fervour, all its zest,  
The old fire all cold ashes in its breast;



The Indian Muslim unconcerned about  
All save his belly, sunk in listless doubt.  
The heroes have departed from the scene:  
All, all gone— Khalid, Omar, Saladin.

---

God has endowed you with a feeling heart.  
That bleeds to see the Muslims thus distraught.  
Across this wilderness pass like a breeze  
Of spring; blow back Siddiq's and Omar's days.  
This race of mountain-dwellers, the Afghans,  
The blood of lions flowing in their veins,  
Industrious, brave, intelligent and wise,  
With the look of the eagle in their eyes,  
Have not, alas, fulfilled their destiny:  
Their star has not yet risen in the sky.  
They dwell hemmed in by mountain fastnesses,  
Shut off from all renascent influences.  
O you, for whom no labour is too great,  
Spare no endeavour to ameliorate

Your people, so that you may add your name  
To those of men who worked for Islam's fame.

---

Life is a struggle, .not beseeching rights;  
And knowledge is the arms with which one fights.  
God ranked it with the good things that abound  
And said it must be grasped, wherever found.  
The one to whom the Quran was revealed,  
From whom no, aspect of truth was concealed,  
Beheld the Essence itself with his eye;  
And yet "God, teach me still more " was his cry.  
Knowledge of things is Adam's gift from God,  
The shining palm of Moses, Aaron's rod,  
The secret of the greatness of the West,  
The source of all that it has of the best.  
Did we but have the eyes to see, there must  
Be some good even in the roadside dust.  
Knowledge and wealth make nations sound and strong,  
And thus enable them to get along.  
For knowledge cultivate your people's minds;

For wealth exploit your mineral finds.  
Go plunge a dagger into your land's bowels;  
Like Somat's indol it is full of jewels.  
In it do rubies of Badakhshan lie;  
In its hills is the thunder of Sinai.

---

If you desire a firmly founded state,  
Then make of men a proper estimate.  
Many an Adam acts like an Iblees;  
Many an Iblees acts like an Idrees,  
With false pretences that cheat simple folk,  
His tulip-heart a lamp that is all smoke;  
Deceitful, with a show of piety,  
His heart full of hate and hypocrisy.  
O king, be careful in assessing them:  
Not every stone that glitters is a gem.  
The sage of Rum, of blessed memory,  
Has thus summed up why nations live or die:  
"The end of no past nation has been good  
Which could not tell a stone from aloe-wood."

---

A king in Islam is God's servitor—  
A selfless Ali or a just Omar.  
Among your multifarious tasks of state  
Give yourself time to think and contemplate.  
The ambusher of Self can never lose  
A quarry: quarries fall into his noose.  
In royal robes live like an anchorite:  
Eyes wide awake, but thought of God hugged tight.  
That soldier-king, the Emperor Murad,  
Whose lightning-spouting sword kept his foes awed,  
An Ardeshir with an Abu Dhar's soul,  
Played both a king's role and a hermit's role.  
His breast wore armour for his soldier's part,  
But in it dwelt a hairshirt-wearer's heart.  
All Muslim rulers who were truly great  
Led hermits' lives despite their royal state.  
Asceticism was their way of life;  
To cultivate it was their constant strife.  
They lived as Salman lived in Ctesiphon.

A ruler he who did not care to don  
The robes of royalty and who abhorred  
All outfit save the Quran and the sword.  
Armed with love of Muhammad, one commands  
Complete dominion over seas and lands.  
Ask God to grant you some small part  
Of that love for Muhammad which the heart  
Of Siddiq and of Ali bore, because  
The life of the Islamic people draws  
Its sustenance from it and it, in fact,  
Is that which keeps the universe intact.  
It was Muhammad whose epiphany  
Laid bare the essence of Reality.  
My soul has no peace but in love of him—  
A light in me that never can get dim.  
Arise and make the cup of Love go round,  
And in your hills make songs of Love resound.

# IQBAL'S "MESSAGE OF THE EAST" (PAYAM-I-MASHRIQ)'

*Reynold A. Nicholson*

Amongst Indian Moslem poets of to-day Iqbal stands on a hill by himself. In him there are two voices of power. One speaks in Urdu and appeals to Indian patriotism, though Iqbal is not a nationalist in politics, the other, which uses the beautiful and melodious language of Persia, sings to a Moslem audience — and it is indeed a new and inspiring song, a fiery incantation scattering ashes and sparks and bidding fair to be " the trumpet of a prophecy ".

Born in the Punjab, Iqbal completed his education in England and Germany. East and West met, it would be too much to say that they were united. No one, however gifted, can hope to partake on equal terms and in full measure of two civilisations which have sprung from different roots. While Iqbal has been profoundly influenced by Western culture, his spirit remains essentially Oriental. He knows Goethe, Byron, and Shelley; he is as familiar with *Also sprach Zarathustra*<sup>1</sup> and *L'evolution creatrice* as he with the *Qur'an* and the *Mathnwi*. But with the Humanistic foundations of European culture he appears to be less intimately acquainted and we feel that his criticism, though never superficial, is sometimes lacking in breadth.

---

<sup>1</sup> First published at Lahore in 1923. The second edition (1924) includes a number of new poems and the author has expanded some of the old ones. The references in the article are to the second edition.

The leading idea of his philosophy, which is indicated rather than expounded in the *Asrar-i-Khudi*<sup>2</sup> and the *Rumuz-i-Be-Khudi*, may be briefly stated here, as without some knowledge of them it is not easy to understand his poetry.

He regards Reality as a process of becoming, not as an eternal state. The *templa scrota* of the Absolute find no place in his scheme of things: all is in flux. His universe is an association of individuals, headed by the most unique Individual, i.e., God. Their life consists in the formation and cultivation of personality. The perfect man "not only absorbs the world of matter by mastering it; he absorbs God himself into his Ego by assimilating Divine attributes". Hence the essence of life is Love, which in its highest form is "the creation of desires and ideals, and the endeavour to realise them". Desires are good or bad according as they strengthen or weaken personality, and all values must be determined by this standard.

The affinities with NIETZSCHE and BERGSON need not be emphasised. It is less clear, however, why Iqbal identifies his ideal society with Mohammad's conception of [Islam, or why membership of that society should be a privilege reserved for Moslems. Here the religious enthusiast seems to have knocked out the philosopher — a result which is logically wrong but poetically right. Iqbal, the poet, has a proper contempt for intellectualism. He contrasts Ibn Sina with Jalalu'ddin Rumi:

This one plunged deep and to the Pearl attained ;

The other floating like a weed remained.

---

<sup>2</sup> An introduction by the present writer appeared in 1920 under the title of *The Secrets of the Self*. The introduction includes an account of the philosophical background of the poem, contributed by the author,

Truth, flameless, is Philosophy, which turns

To Poesy when from the heart it burns.<sup>3</sup>

The *Payam-i-Mashriq* was written as a response to GOETHE'S *West-ostlicher Divans*. In the dedicatory poem, addressed to the Amir of Afghanistan, Iqbal says:

The Sage of the West, the German poet who was fascinated by the charms of Persia,  
Depicted those coy and winsome beauties and gave the East a greeting from Europe.

In reply to him I have composed the *Payam-i-Mashriq*:

I have shed moonbeams o'er the evening of the East.<sup>4</sup>

Although the *Payam* resembles the *Divan* in form, since both contain short poems arranged in sections which bear separate titles,<sup>5</sup> and also in its general motive, there is no correspondence as regards the subject-matter. "Madchen and Dichter" and "Mahomet's Gesang" are the only poems of Goethe (and these do not belong to the *Divan*) which are directly imitated.<sup>6</sup> In the piece entitled "Jalal and Goethe", Iqbal imagines Jalalu'ddin Rumi, for whom he has the greatest admiration, meeting Goethe in

---

<sup>3</sup> *Payam*, p. 122.

<sup>4</sup> *Ibid.*, p. 2.

<sup>5</sup> The poems in the *Payam* are grouped under the following heads: *Lala-i-Tur* (163 ruba'is); *Afkar* (miscellaneous pieces) ; *Ma'ay-i-Baqi* (ghazals); *Naqsh-i-Firang* (a criticism of European life and thought); *Khurda* (fragments),

<sup>6</sup> The counterpart to "Madchen und Dichter" is "Hur-u-Shai'ir". (p.147) While "*Juy-i-ab*" (p. 151) is a fine, though very free, rendering of "Mahomet's Gesang".



Paradise<sup>7</sup> After hearing him read *Faust*, Rumi speaks as follows:

Your thought into your heart's deep shrine withdrew,

And there created this old world anew,

You saw the spirit in the bosom swell,

You saw the pearl still forming in the shell.

Love's mystery not every one can read,

This holy threshold few are fit to tread.

'The blest initiates know and need not prove

From Satan logic, and from Adam love'.<sup>8</sup>

Much in the *Payam* is hard to comprehend and harder to translate. Subtle emotions and abstruse philosophical ideas, often couched in the conventional imagery of Persian poetry, yet expressed originally, make large demands on our intelligence — and even more on our sympathy. The following extract from a letter written to the poet by a Mohammedan friend, evidently a man of high culture and sensibility, goes to the root of the matter: "One must have read much, pondered much, doubted much, to be able to soar in thought to the heights to which you, in your easy manner, wish to take your readers. The work is only for those who are deeply conversant with the game of getting one's self wilfully entangled, for those who make it an article of faith to go on from one trap to another. You, it seems, have explored the

---

<sup>7</sup> *Payam*, p. 246.

<sup>8</sup> The final couplet, which sums up the lesson of *Faust*, is a quotation from the *Mathnawi*.

whole world of human emotions from the highest ecstasy to the darkest doubts. In your case it may be said with perfect truth:

دست از یک بند تا افتاد در بند دگر

We others, who have neither felt as much nor seem as much, have not the courage or qualifications to abide in this super-spiritual world. Still, occasionally we peer in".

All I can attempt here is to give glimpses of the poet's thought in the hope that some who read my translations may be induced to study this remarkable volume as a whole. It is worth while to become acquainted with Iqbal's rich and forceful personality. Granted that the difficulties are great, so is the reward; and LUCRETIUS said long ago: *Ardua dum metuunt amittunt vera vial*.

For Iqbal self-consciousness, individuality, is all in all. He never tires of preaching the gospel of self-knowledge, self-affirmation, and self-development. The pith of life is action, its end is the spiritual and moral power which grows from obedience and self-control. By conquering matter we become free, by living intensely and losing the spatial conception of time we gain immortality.

(1)

I asked a lofty sage what Life might be.

"The wine whose bitterest cup is best", said he.

Said I, "A vile worm rearing head from mire".

Said he, "A salamander born of fire".

"Its nature steeped in evil", I pursued.

Said he, "'Tis just this evil makes it good".

"It wins not to the goal, though it aspire".

"The goal", said he, "lies hid in that desire".

Said I, "Of earth it comes, to earth it goes".

Said he, "The seed bursts earth, and is the rose".

*(Payam, p. 145)*

(2)

A stranger to yourself, the Vision yonder

You sought, to Sinai ran.

Nay, 'tis in search of Man your feet must wander:

God too is seeking Man.

*Ibid., p. 34*

(3)

Feast not on the shore, for there

Softly breathes the tune of Life.

Grapple with the waves and dare!

Immortality is strife.

*Ibid., p. 41*

(4)

Think not I grieve to die:

The riddle of body and soul I have read plain.

What care though one world vanish from mine eye,

When hundreds in my consciousness remain ?

Ibid., p. 67

(5)

Our infinite world----of old

Time's ocean swallows it up.

Look once in thy heart, and behold

Time's ocean sunk in a cup.

Ibid., p. 45

(6)

Of Life, O brother, I give thee a token to hold and keep

Sleep is, a lighter death, and Death is a heavier sleep.

Ibid., p. 261

(7)

Agony in every atom of our being,

Every breath of us a rising from the dead,

To Sikandar lost amidst the Land of Darkness,

"Hard is Death, but Life is harder", Khidar said.

Ibid., p. 259

(8)

### EVERLASTING LIFE

Know'st thou Life's secret ? Neither seek nor take  
A heart unwounded by the thorn, Desire.  
Live as the mountain, self-secure and strong,  
Not as the stieks and straws that dance along;  
For fierce is wind and merciless is fire.

Ibid., p. 108

(9)

Sad moaned the cloud of Spring,  
"This life's a long weeping".  
Cried the lightning, flashing and leaping,  
""Tis a laugh on the wing."

Ibid., p. 110

(10)

### LIFE AND ACTION

"I have lived a long, long while", said the fallen shore;  
"What I am I know as ill as I knew of yore".  
Then swiftly advanced a wave from the Sea upshot:

"If I roll, I am", it said ; "if I rest, I am not".

Ibid., p. 150

(A reply to Heine's poem, "Fragen", which begins:

"Am Meer, am wusten, nachtlichen Meer Steht ein Jungling---  
Mann!").

(11)

### THE SONG OF TIME\*

Sun and stars in my bosom I hold;  
By me, who am nothing, thou art ensouled.  
In light and in darkness, in city and wold,  
I am pain, I am balm, I am life manifold.  
Destroyer and Quickener I from of old.  
Chingiz, Timur—specks of my dust they came,  
And Europe's turmoil is a spark of my flame.  
Man and his world I fashion and frame,  
Blood of his heart my spring flowers claim.  
Hell-fire and Paradise I, be it told.

---

\* Iqbal uses "Time" in the sense of BERGSON's *la-duree*, "the very stuff of which life and consciousness are made". Cf. *Asrar-i-Khudi*, translation, p. 134 and foll,

I rest still, I move—wondrous sight for thine eyes!  
In the glass of To-day see To-morrow arise,  
See a thousand fair worlds where my thought deep lies,  
See a thousand swift stars, a thousand blue skies!  
Man's garment am I, God I enfold.  
Fate is my spell, freewill is thy chant.  
O lover of Laila, thy frenzy I haunt;  
As the spirit pure, I transcend thy vaunt.  
Thou and I are each other's innermost wan:  
Thou showest me forth, hid'st me too in thy mould.  
Thou my journey's end, thou my harvest-grain,  
The assembly's glow and the music's strain,  
O wanderer, home to thy heart again!  
Behold in a cup the shoreless main!  
From the lofty wave my ocean rolled.

Ibid., p. 102 -3

(12)

## "THE SONG OF THE STARS

Our being is our Law,



Our rapture is our Bond;  
Our ceaseless revolution  
Is our everlasting life.  
The Heavens roll on: rejoicing  
We behold and go our ways.  
The theatre of Manifestation,  
The pagoda of Appearance,  
The war of Being and Not-being,  
The struggle of Existence,  
The world of Fast and Slow  
We behold, and go our ways.  
The heat of battle,  
The folly of ripest plans,  
Crowns, thrones, and palaces,  
The fall of kings,  
The game of Fortune  
We behold, and go our ways.  
The prince hath passed from power,  
The slave from servitude.

Past are subjugation and empire,

Past is the day of Caesarism,

Past is the fashion of idolatry:

We behold and go our ways.

The silent dust that weepeth so loud,

The frail dust that striveth so hard,

Now feasting with music and revelry.

Now borne aloft on the bier--

Him, lord of the world and bonds slave,

We behold, and go our ways.

Thou art sealed with questionings,

Thy mind is set on problem and solution.

Like a noosed deer

Thou art wretched and sorrowful.

We, in our high abode,

We behold, and go our ways.

Wherefore the Veil? What is Appearance ?

What is the source of darkness and light?

What are eye and-mind and consciousness?

What is unquiet Nature ?  
What is all this Near and Far?—  
We behold, and go our ways.  
To us thy much is but little,  
To us thy years are but moments.  
O thou that hast a Sea in thy bosom,  
Thou art content with a dewdrop.  
We, in quest of a Universe,  
We behold, and go our ways.

Ibid., p. 112

The concluding section, entitled "A Picture of Europe" (*Naqsh-i Firang*), is intended to give the Oriental reader a notion of some of the more important aspects of European thought as these are viewed by the poet. It is good to see ourselves as others see us, and better still if we take to heart the eloquent message (*payam*) in which Iqbal bids us throw off the fetus of an arid intellectualism and emerge into our inner world of Life and Love.

(13)

Amassing lore, thou bast lost thy heart to-day.  
Ah, what a precious boon thou bast given away!  
Philosophy's an endless maze: the rule

Of Love was ne'er admitted to her school,  
Her eye, with every fascination armed,  
Robs of their hearts the sages whom she charmed.  
Pointed with every charm her glances dart,  
But hold no hidden joy: they cannot thrill the heart.  
Never a deer on hill or plain she found,  
Not one rose gathered all the garden round.  
Then let us beg of Love to make us whole,  
Bow down in prayer to Love and seek a goal!

Ibid., p. 226

Open thine eyes, if thou hast eyes to see !  
Life is the building of the world to be.

Ibid., p. 231

Life is a flowing stream, and it will flow;  
This ancient world is young, and young will grow.  
What was and should not be will vanish here,  
What should have been and is not will appear.  
Love, from delight of seeing, is all eyes;  
Beauty would fain be shown and forth will rise.

The land where I wept blood — when I depart,  
My tears will turn to rubies in its heart.  
In this dark night I hear the news of Dawn;  
Lamps out, now come the signs of Sunrise on.

Ibid., p. 232

Iqbal does not believe in political short cuts to the Muslim faith. His lines on the League of Nations are characteristic of him.

(14)

To the end that wars may cease on this old planet,  
the suffering peoples of the world have founded a new institution.  
So far as I see, it amounts to this: a number of undertakers  
have formed a company to allot the graves.

Ibid., p. 233

(15)

Philosopher with statesman weigh not thou:  
Those are sun-blinded, these are tearless eyes.  
One shapes a feeble argument for his truth,  
The other a block of logic for his lies.

Ibid., p. 255

But the philosophers themselves get some stinging blows — particularly HEGEL, whose soaring mind is called

ماکیان کز زور مستثر خایه گژرد بی خروس

"a hen that by dint of enthusiasm lays eggs without assistance from the cock (Ibid., p. 245)"

As an example of the author's method of introducing his Moslem readers to European philosophy, I translate his verses on Schopenhauer and Nietzsche.

(16)

A bird flew from its nest and ranged about the garden; its soft breast was pierced by a rose-thorn.

It reviled the nature of Time's garden ; it throbbed with its own pain and the pain of others.

It thought the tulip was branded with the blood of innocents ; in the closed bud it saw guile of Spring.

From its cries of burning woe a hoopoe's heart caught fire. The hoopoe with his beak drew forth the thorn from its body,

Saying, "Get thee profit out of loss: the rose has created pure gold by rending her breast. If thou art wounded, make the pain thy remedy. Accustom thyself

to thorns, that thou mayst become entirely one with the garden."

While Iqbal cordially agrees with Nietzsche's "will to power" (meaning "the fullest possible realisation of a complete, self-reliant personality"), his view that Islam, considered as the ideal community, is a theocracy and democracy,<sup>9</sup> brings him into conflict with "the madman in the European china-shop"<sup>10</sup> whom he takes — unwarrantably, perhaps — to be an atheist.

(17)

If song thou crave, flee from him. Thunder roars in the reed of his pen.

He plunged a lancet into Europe's heart his hand is red with the blood of the Cross.

---

<sup>9</sup> Cf. *The Secrets of the Self*, Introduction, p. X and p, XXIX

<sup>10</sup> *Peyam*, p. 238, last line.

He reared a pagoda on the ruins of the Temple: his heart is a true believer, but his brain is an infidel.<sup>11</sup>

Burn thyself in the fire-of that Nimrod, for the garden of Abraham is produced from fire.<sup>12</sup>

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It would be fair, I think, to describe the author of the *Payam* as a Mohammedan Vitalist. Certainly there is no modern philosopher with whom he is so much in sympathy as with Bergson, whose teaching he interprets in these lines:-

---

<sup>11</sup> Suggested by the words which the Prophet is said to have used concerning Umayya ibn Abi'l Salt:

<sup>12</sup> The commentators on Qur'an, XXI 69 relate that the burning pyre on which Abraham was cast by order of Nimrod was miraculously transformed into rose-garden.



## BERGSON'S MESSAGE

If thou wouldst read Life as an open book,  
 Be not a spark divided from the brand.  
 Bring the familiar eye, the friendly look,  
 Nor visit stranger-like thy native land.  
 O thou by vain imaginings befooled,  
 Get thee a Reason which the Heart hath schooled !

Ibid., p. 247

Appreciators of witty and pungent criticism will find plenty of entertainment — Einstein, for instance, "the hierophant of Light, the descendant of Moses and Aaron who has revived the religion of Zoroaster"<sup>13</sup> or LENIN proclaiming the triumph of Communism to Kaiser WILHELM, who retorts that the people have only exchanged one master for another: Shirin never lacks a lover ; if it be not King Khusrau, then it is Farhad (*Kuhkan*).<sup>14</sup> "The Dialogue between Comte and the Workman",<sup>15</sup> "The *Qismat-nama* of the Capitalist and the Wage-earner"<sup>16</sup> and "The Workman's Song"<sup>17</sup> show, as might be expected, that Iqbal is

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<sup>13</sup> Ibid., p. 239.

<sup>14</sup> Ibid., p. 249.

<sup>15</sup> Ibid., p. 244.

<sup>16</sup> Ibid., p. 255.

<sup>17</sup> Ibid., p. 257.

whole-heartedly on the side of Labour. Here are three couplets of the "Workman's Song"

(19)

Clad in cotton rags I toil as a slave for hire

To earn for an idle master his silk attire.

The Governor's ruby seal 'tis my sweat that buys,

His horse is gemmed with tears from my children's eyes.

How long must we lead this moth's life, fluttering round the  
candle,

Pass how many days in exile, strangers to ourselves?

It has been said that "the current which in philosophy sets against intellectualism, in the political realm sets against the State".<sup>18</sup> Extreme nationalists and Panislamists can quote Iqbal for their purpose, just as the Syndicalists quote Bergson. But the creative action of Life need not be based on irrational impulse. Iqbal expressly declares that self-control is "the highest form of self-consciousness", and that in the Ideal Man "reason and instinct become one"<sup>19</sup>. This, to be sure, will not satisfy his critics

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<sup>18</sup> J. A. Gunn, *Bergson and his Philosophy*, p. 110.

<sup>19</sup> *The Secrets of the Self*, Introduction p. XXVII.

N.B.—The article was published in the *Crescent Islamia College Magazine*, Lahore, Vol. XX. No. 81, March-April 1926, pp. 9--18 Reproduced from *Islamic*, Leipzig, 1925, Vol. 1, Fasc.: I, pp, 112—124. Urdu translation of this article appeared under the caption: "*Payam-i-Mashriq*" in the *Paigham-i-Haq*, Lahore, Iqbal Number, Vol. XII, Nos. 1-3, January-March 1946, -pp 180-194.

who see clearly enough the uses to which his doctrines may be put. Let them read, then, his *Apologia pro Vitalitate Qua*:-

(20)

TO ENGLAND

An Eastern tasted once	the wine in Europe's glass;
No wonder if he broke	old vows in reckless glee
The blood came surging	in the veins of his new-born
up	thought:
Predestination's	he learned that Man is free.
bondslave,	
Let not thy soul be vexed	with the drunkards' noise and
	rout
O <i>Saqi</i> , tell me fairly,	who was't that broached this jar?

The scent of the Rose showed first the way into the Garden;

Else, how should the Nightingale have known that roses are?

Ibid.,  
p. 254

# IQBAL'S ATTEMPTS AT CREATIVE SYNTHESIS

*Khalifa Abdul Hakim*

During the last decades of his life and increasingly as with the lapse of years after his death Iqbal captured the imagination of large masses of humanity even beyond his own section to which his message was primarily addressed.

The poets hailed him as a great genius, the thinkers were stirred to think new thoughts with a fresh reorientation, the preacher in the pulpit warmed himself and his hearers by punctuating his sermons with verses culled from his poems, the politician used his verses to convince the prospective voters of the truth of his assertions and promises, the socialist quoted him as a socialist, the free thinker appreciated him as one who had broken the shackles of reactionary conservatism, and the conservative honoured him as a preserver of traditional ways of life. There is hardly any group that has shown any open hostility to him. Surely this is a strange phenomenon that needs a very close analysis and a comprehensive survey.

St. Paul said about himself that in the propagation of his faith and to bring it home to all types of men he had been 'all things to all men'. If an opportunist politician were to make that kind of admission or confession he would be taken to be a person who prefers expediency to principles but nobody would accuse St. Paul of being an opportunist, for he had developed a stable nucleus of faith which he would not barter for any material or immediate advantage.

Take another example from the teachings and life attitudes of Jalaluddin Rumi who is held in no lesser esteem than St. Paul in

the richness of his spiritual experience and in the breadth and depth of his religious teaching. Different Muslim religious sects, all claim him as a matchless expositor of Islam at its best. The traditional and conservative preacher chants his verses, the mystic dips his bucket in the esoteric well of his ineffable religious experience, the philosopher of religion looks up to him both for the ideals of faith and the dialectical presentation of his arguments.

### TO ALL AND TO NONE

Iqbal, deeply versed in the philosophies of all epochs and all creeds, chose him as a guide to conduct him through the realms of Eternity to elucidate for him the mysteries of human life and the destiny of Man. Who can doubt that he has been one of the greatest Muslims and his *Mathnawi* would continue to be an eternal book of reference for all those who desire to strengthen their faith in the spiritual background of Reality. But if, you were to enquire from Rumi as to what creed he belongs, his answer would be 'to all and to none'. It is related in his biography that the orthodoxy of his times was suspicious about his faith because he would subscribe to no dogmas and would attach himself to no sect. The Sheikh-ul-Islam was annoyed with him and made an attempt to expose and debunk him sending a dialectician to him well-equipped with the weapons of debate. The controversialist had mentally rehearsed that to whatever sect he confesses his adherence, he would counter him by specific arguments. The controversialist, at the very outset, asked him, "Sir, may I know to what sect, out of the 'seventy-two', you owe allegiance so that we start the debate on that basis," but he received a curious answer for which he was not at all prepared. Rumi said that he agreed with all the seventy-two. At this even the acute dialectician was

non-plussed because he had thought of no refutation for such an unexpected assertion. Getting irritated the man said, "That proves without doubt that you are an Atheist". Rumi replied that he agreed even with that and the debate ended abruptly. In one of his famous lyrics he cries in despair, saying 'O Muslims what shall I do: I cannot put any label on myself ; I am neither a Magian nor a Jew nor what you would consider to be a Muslim. Nor do I feel any racial or national affinities: I belong neither to the East nor to the West. If you insist on asking me about my creed I must tell you I am a lover of Love in all its universality and the Creed of Love transcends all other creeds.' On a level different from Rumi you could find the same perplexing dilemma about Shakespeare, who, according to the tribute paid to him by Iqbal, was a Mirror of Reality in which Truth reflects Beauty and Beauty reflects Truth. No one has ever been successful in finding out the creed of Shakespeare from his fifty plays in which all types of humanity pass before you in a fascinating and endless procession. Goethe, the paragon of not only German but European culture, confessed that he was devoid of the sentiments of nationalism or patriotism. The Get. anted him to express venomous hatred of the French but even Germany was crushed under the heels of Napoleon he sat quietly him in his theatre in Weimer. both the geniuses admiring each other. No great genius has ever submitted to be stretched on the Procrustean bed of narrow creeds: great minds refuse to put on strait jackets labels everywhere on the sources of libels.

Let me look at Iqbal now from this view point. Why do we find so much in Iqbal that appears on the surface to be contradictory? There are two reasons for such a variety in his thoughts and sentiments. The first reason is that his was not a static and stereotyped mind which imbibes certain doctrines from his parents or his communal or social environment at a very early

stage and these borrowed beliefs sink into the abysses of the subconscious mind and become inaccessible to conscious reason ever afterwards except through extraordinary upheavals or psycho-analytical probings. As a poet with great sensitivity he reacted to the influences that emanated from the environment or from his early education. No man, however great, can rise entirely above his environment, and as Goethe has put very aptly, a person's life is determined to a considerable extent by the door through which he enters life. You find in Iqbal's early poems intense patriotism: he exhorts his countrymen to rise above the wrangling of creeds and to worship at the Temple of Patriotism dislodging old gods who have become effete and superannuated and instal new ones in their stead. He says at this stage that every atom of the land we live in is to him a God to which we owe loyalty and devotion. His patriotic poems were recited with great fervour by Hindus as well as Muslims. It is a curious phenomenon that the anthem of 'Hindustan Hamara' was sung ill chorus at midnight in the hall where Bharat was celebrating its independence, forgetting that it was the song composed by the ideological founder of Pakistan which according to the Hindus had vivisected India. You will also find traces of Pantheistic Sufism in his early poems. There are also poems of youthful love or exuberance. This is the same Iqbal who later on vehemently denounced territorial patriotism or nationalism as the worst type of idolatory. The simple explanation is the evolution of the poet who continued extending the frontiers of his knowledge and emotions---a gradual process of universalisation and almost cosmic expansion.

The Holy Quran in a beautiful simile about the nature of God says that the Light that is God is neither Eastern nor Western. We have already quoted Rumi saying about himself that he belongs neither to the East nor to the West. Could we not say the same about Iqbal! He is never weary of denouncing the materialistic



outlook of the and the God-forsakenness of its economics and politics which is result of the severance of its life from Spiritual Roots. Getting dogmatic wranglings and cruelties perpetrated during the religion for almost two centuries Europe decided to secularise its en throwing away the baby along with the bath water. But he w blind to the achievements of the Western scientific and technology civilisation that had eliminated so much of disease and squalor soul-scaring poverty from which the East proud of its vaunted religiosity instill: suffering.

People quote him very often when they feel impelled to den Western imperialism and what they consider to be sheer materialism they forget what he thought of the East. He considered the East to spiritually as well as materially dead. And what about the Muslims? was pained to say that their spiritual and religious leaders, the *mullas* and the *sufis*, are worshippers of the forms which have been deserted by the ' Spirit, they are clearing the husks and shells in there is no kernel, like dogs they are fighting about the bones that depleted of any marrow. About his contemporary Muslims he that they are a heap of ashes left after the fire of Creative Love extinguished. But denunciations only are nothing very positive constructive. He is convinced that buried deep down in the ashes the East there exist still live embers which can generate flames if the Spirit of Life blows on them. He denounces the East denounces the West but aims at a synthesis of the best in both. In the terminology of Hegel, from the Thesis and Antithesis there is v' sing a grand synthesis which would preserve the abiding vat both and create a new Adam. The achievements of Western ralism and Reorientation must be infused and informed by a Sp' view of Life.

## SYNTHESIS OF REASON AND INTUITION

Iqbal is a rationalist and a mystic at the same time. He tried to achieve in his own ego a synthesis of Intuition and Reason. Mystics in the effort to dive in their own psyche had a tendency to deny and mentally annihilate physical Nature, reducing the entire Cosmos to a phantasmagoria of shadows. With respect to physical Nature they preached and practised not fight but flight. Nietzsche, the atheistic prophet of the Superman, in his lucid moment had many a flash of truth. He said, there is only one sound basis on which all religions could be classified, a religion either says Yes to Life or says No to it. He wanted *Weltbejahende* and not a *Weltebenemende* religion. Those who say Yes to Life are ready to meet its every challenge; they are ready to take the bitter with the sweet. But Nietzsche himself fell short of a total life-affirming acceptance of all Reality. Moving in the tone of Darwinian Evolution, his Superman turned out to be only a super-animal. The self in the self-realisation that Iqbal preaches is not a physical or biological entity: its aim is not Power for the sake of Power but the increasing power of Love. Iqbal, like Rumi, was a Creative Evolutionist. Rumi was much ahead of Bergson in his outlook although the philosophic genius of Bergson made this view more acceptable to modern philosophic and scientific thinking. Iqbal, although he is indebted a great deal to Bergson so far as the philosophic presentation and proof is concerned, was equally ahead of Bergson in drawing conclusions which Bergson hesitated to draw until the last decade of his life. Many years after Iqbal and centuries after Rumi he substantiated his thesis in his last book the *'Two Sources of Morality and Religion'*, that the clan vital, the Intuition, and the Creative Cosmic Urge are only other words for Creative and Universal Love which is the Source as well as the Goal of Life, and which is found at its best in the souls of saints and prophets for whom religion and morality are not parochial or tribal.

How Iqbal could synthesise the apparent opposites can be illustrated by taking his thoughts, not in their isolation but in their final integration. His first long philosophical poem was *Asrar-i-Khudi* (*The Secretsof the Self*) in which you find a strong plea for self assertion. No spiritually-minded poet or philosopher had ever before pleaded the cause of self-assertion so vehemently. The very word *Khudi* was identified with diabolical pride. Iqbal gave a new meaning to it, transforming it into self-realisation through the assertion of the self over against all that is non-self.

Nietzsche had preached the self-assertion of the Superman who should be devoid of all that we had hitherto considered to be love. There is good deal of what may be turned satanic in the make-up of his superman. We feel reverberations of Nietzsche in Iqbal's *Secrets of the Self* thereby he invited a good deal of adverse criticism from religious as well as philosophical quarters. People (lid not know that he was putting forth this strong advocacy of a teaching which looked heretical because he thought that the slumbering and self-negating East needed a strong dose. They were also unaware that the antithesis, the 'Secret of self-abnegation', *Ramuz-i-bekhudi*' was to follow soon after, in he has preached how the human individual ego widens its consciousness and its power by continuously merging itself in wider and wider ideals. This might be taken as a commentary on what Jesus said that. those who lost their life shall gain It. Similarly his *Shikw'a* (*Complaining to God*) has to be read in conjunction with the reply of God to that unfounded complaint.

With respect to his attempts at religious revival and renaissnce, it may be asked, was he harking back to the period of the Advent of Islam or did he aim at a total reconstruction of forms and institutions, so, that life may be fruitfully adapted to the present and move forward to a more vital future. To answer this question one must never forget that he was essentially a

Creative Evolutionist for whom Life in its Creative Urge cracks new realities at every step and demolishes forms and institutions which have outlived their use-fulness; to try to continue them is to drag on a heavy chain of antiquity which hampers the forward movement of life. In the words of Tennyson: 'Old order changeth yielding place to new ; as God fulfils Himself in many ways lest one good custom should corrupt the world'. For Iqbal, Islam and its fundamental trends are evolutionary ; it is only the decadence of the hide-bound and fossilized followers that makes it stagnant. For him the spirit of Islam is eternal but the superstructure of life as well as thought must be reworded which cannot be done without effacing time-honoured trends and prejudices.

## THE-DEMOCRATIC SYSTEM

Did he plead for democracy or did he stand for dictatorship? Again you could find him saying one thing in one place and quite the opposite in another place. Was he guilty of a glaring contradiction? The answer is 'no'. Before his vision was the Prophet of Islam and 'residents' of the first genuinely Islamic Democratic re-public? The Prophet was chosen not by the people who struggled to destroy him for more than a decade; he was elected by God, the Creator and Sustainer of human destiny. All great forward movements start not with the many but with the one, whom nobody understands .n the beginning. When his Truth begins to triumph it is only then that first. individuals and then whole nations flock to his banner. Did the Prophet of God become dictatorial; the answer is yes and no. About his God-granted revelation and vision he needed no majority vote to confirm its truth but as to the implementation of that vision he is exhorted by God himself not to rely always on his own judgment but act after consultation and his companions who were never

called his followers were also enjoined to settle all vital matters by consultation. In this democracy even an old hag had the right to stand up and contradict the 'President'. The right of vote was not limited by property or wealth or social status. All men of understanding and virtue were asked to participate and give advice. Iqbal wanted a similar kind of theo-democratic system in which the best of the Muslims is chosen as Head of the State. After you have chosen him you have to grant him wide powers, almost dictatorial in many respects, but the moment he transgresses the basic principles of Islam, you owe it to yourself and to him and to your Faith that he shall not be allowed to do so. As the Great Abu Bakr said in his short but pithy inaugural address, 'Follow me when I am on the right path and correct me when I am wrong.' Iqbal visualised democracy and dictatorship of this pattern, moulded in details by the exigencies of modern times.

Was he a socialist or did he uphold the right of unlimited ownership of land and wealth? He surely was a socialist of a very high order. He wanted to abolish big landlordism and would not tolerate a society in which virtueless ignoramuses become the rulers and legislators by dint of power and pelf. But he was at the same time a strong individualist and would not tolerate that type of socialism which starts with an atheistic and materialistic ideology and deprives the individual of all freedom of thought, expression and action. There was much that he appreciated in the Russian experiment but he was convinced that the real self of man, emanating from God and moving towards God in freedom of the Spirit, is thereby annihilated.

He was a great integrated vision. In every movement and in every ideology he appreciated what according to him would advance the dignity of Man and spurn all that he considered to be life-negating. He was a poet of Life and Love which possess the alchemy of transmitting everything into their own essence. He is

to be studied not in fragments but as a whole which is as wide as  
Life and Love.

# IQBAL AND NATURE

*Shakoor Ahsan*

Nature is one of the most fascinating themes in Iqbal's poetry. It awakened his earliest inspirations and stirred him to a deep sense of wonder and delight in its sensuous manifestations. A considerable number of poems in "Bang-i-Dara" is devoted to hymns of nature and even though the poet's attitude towards nature changed radically in certain respects under the influence of his metaphysical thought, it continued to inspire him to great lyrical heights and serve as background to heighten the inner significance of his message.

Iqbal started with eloquent descriptions of the "beauteous forms" of the outdoor world. But it was hardly confined to mere description at any stage. He was at first animated by a desire to associate nature with the principles of harmony, kinship and benevolence, thus reinforcing the aesthetic pleasure

derived from the beautiful objects of nature with the notion that the order of the universe is harmonious, benevolent and purposive towards man. In this he seems to be at one with the European romantic poets who in their cult of nature had borrowed so much from the contemporary metaphysical and scientific thought.

In his earliest poems, Iqbal betrays great discomfort at the discord of life and seeks consolation in nature only to find a spirit of peace which lies at the heart of endless agitation. He is overwhelmed with a feeling of sickness in the company of men and yearns for the blissful quiet of the country to lose himself in the freedom of lonely places and whisper with what Coleridge called "Nature iii the grove". Here he finds a deep sense of unity and kinship with the objects of nature. In his poem Chand in

Bang-i Dora, for instance, he draws a lengthy comparison between himself and the moon. To quote:

آہ! میں جلتا ہوں سوز اشتیاق دید سے  
تو سراپا سوز داغ منت خورشید ہے  
زندگی کی راہ میں سرگرداں ہے تو، حیراں ہوں میں  
تو فروزاں محفل ہستی میں ہے، سوزاں ہوں میں  
میں رہ منزل میں ہوں، تو بھی رہ منزل میں ہے  
تیری محفل میں جو خاموشی ہے، میرے دل میں ہے  
انجمن ہے ایک میری بھی جہاں رہتا ہوں میں  
بزم میں اپنی اگر اپنی یکتا ہے تو، تنہا ہوں میں

Ek Arzu, one of Iqbal's earliest poems, is not only an exquisite piece of scenic description but also a typical example of his disgust with the heat and pressure of life which is expressed in the very first line of the poem:

دنیا کی محفلوں سے اکتا گیا ہوں یا رب  
کیا لطف انجمن کا جب دل ہی بجھ گیا ہو

The poet's later philosophy is yet to take root and instead of his passion for the conquest of the environment, which ultimately becomes an integral part of his thought, he aims in this poem at penetrating into the comforting warmth and mystery of nature and to lose himself in its blissful solitude.

It reminds of the passionate yearnings of Byron, who has little of the transcendentalism of the other romantic poets, to seek consolation in the solitary beauty of nature.

*There is pleasure in the pathless wood,*



*There it a rapture on the lonely shore*

*There is society, where none intrudes,*

*By the deep Sea, and music in its roar*

(Childe Herold).

Iqbal's early dislike of the humdrum of city life is discernible also in the last line of *Himala* where he makes a passionate plea for the revival of the dim past:

ہاں دکھا دے اے ہمالہ پھر وہ صبح و شام تو  
دوڑ پیچھے کی طرف اے گردش ایام تو

One wonders if this yearning is not caused by what Prof. Fairchild attributes in his *Noble Savage* to the general notion prevalent in the romantic period, and also manifest in early European literature, to associate the word nature with a state of life untouched by human arts and institutions. The concept of nature held by Wordsworth, Shelley and Southey, according to Beach, is coloured by this primitivism.

Iqbal's nature poetry bears strong marks of resemblance with that of Wordsworth and other romantic poets. And this is rather significant that all translations rendered by Iqbal from English poetry are those relating to the period of romantic revival in English literature. The theme of these poems almost invariably concerns nature. This romantic fervour is the source of many an exquisite original nature poem by Iqbal. Like Wordsworth, Iqbal looks upon nature as the symbol of purposiveness and benevolence. He also regards it as a great educative force in life:

گلی کی کلی چٹک کر پیغام دے کسی کا  
ساغر ذرا سا گویا مجھکو جہان نما ہو

Again:

علم کے حیرت کدے میں کہاں اس کی نمود  
گل کی پتی میں نظر آتا ہے راز ہست و بود

The ideal cherished by the poet in *Ek Arzu* also brings to words of Lessing, the German romanticist, that "the spirit of made gentler by studying nature".

Like all romantic poets, Iqbal is dissatisfied with the present of life, and he is animated by the desire as that "of the moth star: of the night for the morrow", to reach the infinite:

طلبم نہایت آن کہ نہایتی ندارد  
بہ نگاہ ناشکیبی بہ دل امیدواری

He seeks to express his own personality; the longings, hopes ideals of his own spirit that has a tendency towards the infinite. the painful feeling of incompleteness. Hence the vague yearnings cause he has himself forgotten. This reminds us of Wordsworth in spite of his tender devotion to nature is driven to wistful meland made to write the following:

*The rainbow comes and goes,*

*And lovely is the rose.*

*The moon cloth with delight,*

*Look round her when the heavens are bare ;*

*Waters on a starry night*

*Are beautiful and fair*

*The sunshine is a glorious birth*

*But yet I know, where'er I go,*

*That there hath pass'd a glory from the earth.*

## DESTINY OF MAN

In his poems *Mab-i Nau* and *Aftab-i Subh* in *Bang-i Dara*, feeling of incompleteness is expressed in lines of pensive beauty. feeling is heightened by the loneliness of the spirit and the driven to identify or contract himself with objects of nature. In process of identification or vice versa, his vague yearnings become pronounced but nonetheless the poet becomes deeply conscious of frenzied passion which distinguishes him from the rest of the creation and he proudly relishes this great truth. In his ode to the meon, triumphantly claims ;

پہر بھی اے ماہ جبیں میں اور ہوں تو اور ہے  
درد جس پہلو میں اٹھا ہو وہ پہلو اور ہے  
جو مری ہستی کا مقصد ہے مجھے معلوم ہے  
یہ چمک وہ ہے جبیں جس سے تیری محروم ہے

This note of triumph and cheerful hope is struck in many other poems, for example in *Aftab-i Subh* and *Gul-i Rangin* in *Bang-i Dara*. 'Addressing the rose, the poet gives a wistful expression to his own completeness, but is suddenly heartened at the realisation that he ;Possesses a rare gift which has been denied to the former:

اس چمن میں سراپا سوز و ساز آرزو  
اور تیری زندگانی بے گداز آرزو

Thus his nature poems begin to reflect. here and there, the

destiny man and sing his glorification ; a subject which occupies all his later and has dealt with passion and vigour in the treatment of the Philosophy of Ego.

A careful study of Iqbal's poems on nature reveals that the poet has associated with nature the principle of movement which fits in with the philosophy of constant action. For him stars and all the heavenly nets are on the move and symbolise the essential purpose of life. This explains his special leanings towards these object of nature.

He has great likeness for the stars on which he has expressed If with repeated enthusiasm. They also communicate to him the of harmony and unity, to wit, *Bazm-i Anjum*, a poem remarkable its gorgeous imagery ; but the myriad of stars essentially convey him the message of constant movement. These stars are very aptly suggestive of a 'caravan' on the move and the poet employs this metaphor rather frequently. *Sarood-e Anjum*, a poem in *Piyam-i Mashriq* marks the culmination of this group of poems.

The poet seems to be carried, away with the symphony of move-t as the stars sing to him the song of constant change in the Universe. The streams and breezes communicate to him the same massage of endeavour and ceaseless activity. He is so much enamoured these objects that he employs them in the pattern of his beautiful imagery with the consummate skill of a master. The objects of nature him become symbolic of certain values and principles, The first flower that blooms in the spring becomes the symbol of life and its Potentialities:

بخامهء که خط زندگی رقم زده است      نوشتۀ اند پیامی به برگ رنگینم  
دل به دوش و نگاهم به عبرت امروز      شهید جلوه فردا و ترازه آئینم

(گل نسختین)

The spring reveals to him the hidden mystery of the universe:

خاک چمن وا نمود، راز دل کائنات  
 بود و نبود  
 جلوه گریهائے ذات  
 آنچه تو دانی حیات  
 آنچه تو خوانی سمات  
 خاک چمن وا نمود، راز دل کائنات

(فصل بهار)

من عیش هم آغوشی دریا نه خریدم  
 ان بادہ کہ از خویش رباید نچشیدم  
 از خود نه رمیدم  
 ز آفاق بریدم  
 بر لاله چکیدم

(شبینم)

## THE TULIP AND THE FIREFLY

The poet is particularly allured of the tulip and the firefly w stand as symbols of frenzied passion. Firefly has inspired him to two very exquisite poems which strike for their colourful imagery splendid music. Tulip is one of the most frequently used word in Iqbal's poetical works and is employed in a multi-coloured riot of and metaphor. It is so prominent in the poet's mind that not a few lyrics of "*Zabur-i Ajam*" open with it. It inspires the poet who in his fascinating poem *Lala-i Sehra* in *Bal-i-Jibreel* identifies himself with the flow cr. This leaning towards the above mentioned

objects is apparently the result of the fundamental importance which the poet attaches to love and which they so aptly symbolise.

Iqbal's treatment of nature, at one stage, almost synonymous with his stay in Europe shows unmistakable signs of pantheism. One of Prof. McTaggart's letters written to Iqbal after his return from England also reveals that Iqbal at that time was greatly influenced by pantheistic thought.

The element of pantheism in his nature poetry creates another point of resemblance between Iqbal and some of the European romanticists like Wordsworth, Goethe and Shelley. Two poems of *Bang-i Dara* namely, *Jugnu* and *Chand* are the typical examples of the trend of thought. In another poem *Salima* not directly concerned with nature but fully representative of pantheistic the entire imagery is borrowed from nature, as is the case with many of his other poems.

## NATURE'S INNER SIGNIFICANCE

Iqbal's treatment of nature is free from rigid uniformity, much as the concept of nature is subject to change. The poet passes from idyllic descriptions and appreciation of the purely aesthetic charm of nature to thoughts and associations inspired by scenic beauty. Thus the poet is led to contemplate over the principle underlying the glorious phenomena of nature. He does not express nature, like Keats, through his senses alone, but he intellectualises it. His music is set to transcendental language; and his treatment of nature begins to show strong resemblance with the methods adopted by Wordsworth and Shelley. He is not merely struck by the beauty of nature, but he also exults at its inner significance. Description leads to interpretation. He moves from the external fact to the idea; from the concrete to the abstract. In most of the later poems the idea occupies the dominant position. A casual

glance at two poems on the same subject, namely, the rose, in Bang-i Dara and Mashriq will explain the whole difference. But it must be noted that even while the abstract note is dominant, Iqbal is never forgetful of the aesthetic aspect of the poem and the romantic fervour breaks through very often. Some of the later poems in Piyam-i Mashriq give us Iqbal in his highest moments and exhibit his power of fusing metaphysical thought with lyrical feeling. In "*Shabnam*" we come across, what may, perhaps be considered as the best example of this kind.

In his mission of the interpretative imagination the poet fondly takes recourse to dialogues between objects of nature. There is a considerable number of poems in Piyam-i Mashriq and Zarh-i-Kaleem where this method has been used with great effect. The spirit of the message is thus brought home with remarkable clarity and force, for instance in '*Naseem-o- Shabnam*,, '*Phool*', '*Shabnam* our *Subh*'.

## NATURE AS BACKGROUND TO HIS MESSAGE

One of the most prominent aspects of Iqbal's art is the extraordinary skill with which he employs nature as background to heighten the appeal of his message. He takes inspiration from nature ; and also an argument from its book. As early as "*Khizr-i Rab*" Iqbal adopted this favourite scheme of creating the right psychological moment for appeal through lovely descriptions of scenic beauty, of course adding to it the felicity of rhythm and the stately beauty of diction. A tempestuous mountain torrent, as for instance in *Saqi Nama* in Bal-i Jibreel strikes the music of life as it gushes through hill and rock, and consequently inspires the poet with a new vigour to deliver his characteristic message. Or a desert landscape washed after a vernal shower and brightened with the morning glory of sunlit clouds as in "*Zowq-o-Showq*" in the

same book, gives a powerful release to the pent up emotion of the poet. It may be pointed out that the poems prolonged with nature are usually rich in musical appeal and have a very deep emotional effect.

Iqbal's philosophy of *Khudi* in which force plays a fundamental role, seems to have radically influenced his conception of beauty as well as his attitude towards nature. Although he could still sing of nature's benevolence in the following strain:

بہار و قافلہ لالہ ہائے صحرائی  
شباب و مستی و ذوق و سرور و رعنائی

اندھیری رات م میں یہ چشمکیں ستاروں کی  
یہ بحر! یہ فلک نیلگوں کی پہنائی  
سفر عروس قمر کا عماری شب میں  
طلوع مہز و سکوت سپہر مینائی

Yet he had developed unmistakable leanings towards the austere might of nature at the cost of its soft and tender beauty. The nightingale and the peacock have no fun for him for they represent merely sound and colour which symbolise only the tender side of life:

کر بلبل و طاؤس کی تقلید سے توبہ  
بلبل فقط آواز ہے طاؤس فقط رنگ

The poet is now impressed by the rugged grandeur of nature. Only the wild desert and mountain are the home of ideal humanity:



فطرت کے مقاصد کی کرتا ہے نگہبانی  
یا بندۂ صحرائی یا مرد کہستانی

All conceptions of grandeur and force become associated with the wild in nature:

یہ حسن لطافت کیوں، وہ قوت و شوکت کیوں  
بلبل چمنستانی، شہباز بیابانی!

(ص ۱۸۲)

## SUPERIORITY OF MAN OVER NATURE

The poet who in his early days found himself hopelessly isolated in his environment and would seek consolation in the warmth of nature is now inspired with no less an ideal than its very conquest. He has gradually realised that man stands far higher in stature in relation to because he is in possession of a creative mind which nature lacks. By possession of this virtue not only is the superiority of man established over nature, but it is also given to the creative mind to subdue and overpower it. Man, in other words, is ordained with the Mission of establishing supremacy over nature. The birth of Adam was in fact a phenomenon of supreme import, a vital indication in that direction:

نعرہ زد عشق کہ خونیں جگر پیدا شد  
حسن لرزید کہ صاحب نظرے پیدا شد  
فطرت آشفت کہ از خاک جہاں مجبور  
خود گری، خود شکنی، خود نگری پیدا شد

In a poem of rare charm in Bal-i Jibreel where the poet

describes being sung a song of welcome by the spirit of the universe, the it still more explicitly brought home:

ہیں تیرے تصرف میں یہ بادل، یہ گھٹائیں  
یہ گنبد افلاک، یہ خاموش فضاں  
یہ کوہ، یہ صحرا، یہ سمندر، یہ ہوائیں  
تھیں پیش نظر کل تک تو فرشتوں کی ادائیں  
آئینہ ایام میں آج اپنی ادا دیکھ  
سمجھے گا زمانہ تیری آنکھوں کے اشارے  
دیکھیں گے تجھے دور سے گردوں کے اشارے  
ناپید تیرے بحر تخیل کے کنارے  
پہنچیں گے گلک تک تیری آہوں کے شرارے  
تعمیر خود کر، اثر آہ رسا دیکھ

In the conquest of nature lies man's destiny. According to Iqbal, nature creates countless barriers in the path of human development. Therefore, it becomes imperative that in order to develop the ego these barriers must be shaken and overcome. Every obstacle put by nature is an incentive to greater development of the ego, for it thrives on obstacles created by nature. Thus nature becomes man's great rival and must be overpowered for the fortification of his *kehudi* or self. The purposiveness of nature in this manner, assumes an entirely different significance from that one conceived by him in his early days on as it was interpreted by some romantic poets especially Wordsworth. At this stage nature does not so much enchant the poet as offer him field for conquest. The poet in a humorous vein describes it as God's master piece, which it is given to man to

improve and beautify according to his own taste and intuition. The savage and uncouth it receives refinement and artistic glory at the hands of man. dialogue the poet retorts to God's claims of creation.

تو شب آفریدی چراغ آفریدم      سفال آفریدی ایباغ آفریدم  
بیابان و کھسار و راغ آفریدی      خیابان و گلزار و باغ آفریدم  
من انم که از سنگ آئینه سازم      من انم که از پر نوشینه سازم

The conquest of nature by man is only made possible by *Ishq* or love which word Iqbal uses in a very comprehensive sense. By this term he means the creative passion, the mad frenzy, the spirit of regeneration, the intuitive insight, which enables man to see life and nature in their true perspective and make the highest achievement possible.

#### QUESTS OF WORLDS ANEW

A general survey of Iqbal's treatment and concept of nature will leave the impression that Iqbal started writing nature poems under the influence of the European romanticists, though the creative in him gave his poetry at every step a positively individual stamp. He looked upon nature not as mere outdoor forms, but (used the word in a very wide sense, perceiving it) as a great force with certain basic principles underlying its working. He borrowed his symbols and imagery mainly from the domain of nature; used it as the background to sustain significance of his message; derived certain values and principles from it, and as time progressed he came to enlarge the original scope of purposiveness associated with nature as bequeathed to him by romanticists. Under the impact of his philosophy of the ego, his concept of beauty and especially of nature changed radically and he came to regard the latter as a means towards the fulfilment of man's

destiny, the fortification and perfection of his ego. And finally the poet who had started with romantic descriptions of scenic beauty in terms of wistful melancholy found nature bereft of feeling as well as active mind and too small and frail to contain the impact of his creative madness:

سما سکتا نہیں پنہائے فطرت م میں مرا سودا  
غلط تھا اے جنون شائد تیرا اندازہ صحرا

And feeling ungratified even with the conquest of nature he consoled his heart with the persistent quest of worlds anew:

ستاروں سے آگے جہاں اور بھی ہیں  
ابھی عشق کی امتحان اور بھی ہیں

# THE PROBLEM OF GOOD AND EVIL AS VIEWED BY IQBAL

*Abbadullah Farooqi*

The problem of good and evil is one of the most persistent problems in philosophy. Opinions differ as to the right criterion of good and evil. From the purely Islamic point of view evil is not self-existent (for it is against God's nature), but is created by decree and will, so that painful results are joined to evil actions by an external necessity. This gives the notion that certain actions are permitted, while others are prohibited.

From the Sufistic point of view, evil is imperfection: it limits human nature. Good, on the other hand, is perfection and proceeds from God. The aim of a Sufi is, therefore, to become perfect, as this is the path to God.

According to the Ash'arites, revelation is the criterion of good and evil. Reward and punishment are only the consequences of the pleasure and displeasure of God. But the Mu'tazilites hold that reason is the sole criterion of good and evil. We take a thing to be evil because we fail to account for it rationally. God is good. He is all-wise. Evil cannot be the negation of His wisdom. We see good and evil, but God sees harmony. Therefore, according to the Mu'tazilites, good and evil are two notes in God's diapason. Such is the Mu'tazilites, solution to the problem that the existence of evil is incompatible with belief in a God who is at once omnipotent and benevolent. They maintain that the rational

ordering and benevolent designing everywhere revealed in nature, unmistakably point to a divine source. These could not possibly be accidental. Not only do they prove the existence of God, they also prove His goodness. This teleological argument (adopted later by 18th century philosophy in Europe) has been seriously challenged by the doctrine of evolution, according to which the presence of order in nature is not to be attributed to the munificence of an external agency, but can be regarded as innate in it. To philosophers like Bacon and Spinoza, the appeal to final cause and divine activity appears unsound. Spinoza calls it the "refuge of ignorance".

Iqbal; who subscribes to the view of the Mu'tazilites, sometimes feels disgusted with the imperfect world in which he finds himself. Addressing God, he says:

صد جهان م میں روید از کشت خیال ما چو گل  
یک جهان و آن هم از خون تمنا ساختی  
طرح نو افکن که ما جدت پسند افتاده اہم  
این چه حیرت خانہ امروز و فردا ساختی<sup>20</sup>

A hundred worlds, beautiful as flowers,

Spring up out of my imagination:

Thou hast created only one world,

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پیام مشرق، ص ۱۸۳<sup>20</sup>

And even that is steeped in the blood of desire.

Bring new patterns into being,

For our nature craves originality:

What is this labyrinth of to-days and to-morrows

that Thou hast created around us?

And again:

نقش دگر طراز ده آمد پخته تر بیار      لعبت خاک ساختن می نسزد خدائے را<sup>21</sup>

Fashion a new pattern ;

bring a more perfect Adam into existence:

This making of playthings of clay

Is not worthy of God, the Creator.

The riddle thus remains as much a riddle today as it was in the past. Philosophers face difficulties in proving the absolute goodness of God owing to the existence of evil, suffering and ill-will. They say, "If God is the author of all that is good and benevolent in the world, the evil that undoubtedly exists must also be attributed to Him."

## **The Pantheists and Iqbal**

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<sup>21</sup>، پیام مشرق، ص ۱۲۹

Iqbal, like the pantheists, sometimes explains evil by denying its ultimate reality. Evil, according to him, is a result of our limited comprehension of things and has no absolute existence. We cannot know the universe as a whole. We see only parts and interpret them with reference to partial ends. But if we could see the whole of the universe and interpret every individual event by reference to the whole, we would find that there is no evil, no discord in the world--everything is harmoniously fitted to every other thing and as such tends to the good of the whole. He gives expression to this in the following lines:

چه گویم نکته زشت و نکو چیست      زبان لرزد که معنی پیچدار است  
برو از شاخ بینی خار و گل را      درون او نه گل پیدا نه خار است

What is good and what is evil ? What shall I say:

The tongue falters, because the idea is intricate.

Thou seest thorns and roses outside the twig.

Inside it there is neither rose nor thorns.<sup>22</sup>

Thus, evil arises out of the conflict of opposing individuals and is, therefore, relative to finite beings. God is the author of evil and yet is untouched by it.

Such a standpoint requires perfect knowledge, which is possible only to God, to whom all things appear in their true light. He knows the things perfectly because He sees them in their

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<sup>22</sup> پیام مشرق، ص ۵۴



proper relation to one another and to the world as a whole. God's knowledge is not limited to the present only. but extends equally over the past, the present and the future, which are all present to His consciousness in one eternal "now". He knows the absolute good and sees that all things are tending towards the realisation of that good. To Him, therefore, the world appears as a system of parts perfectly adjusted to each other, as a cooperating factor in a harmonious whole. But human knowledge, being confined to the present and to a limited number of things, cannot grasp the world as a whole. Man sees only parts and understands the world from a finite point of view. The absolute good being unintelligible to him, he cannot see the full significance and meaning of things. Thus, there appears evil in the world, because of our limited knowledge. But all evil and discord would at once disappear and melt into a sweet harmony of the good and the beautiful, if we could raise ourselves to the level of universal reason and look at things from an eternal and universal standpoint. This idea is beautifully explained by Sahabi Astarabadi<sup>23</sup> in the following lines:

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<sup>23</sup> Maulana Kamaluddin Sahabi, the pious recluse of Najaf, as he has been called, was, according to his contemporary biographer, Taqi Awhadi (تقی واحدی), born in Shuster, sometime during the first half of the 16th century. As he originally belonged to Jurjan(جرجان) the former capital of Astarabad, he became better known as Astarabadi, On account of the fact that the spent the years of his life in meditation at the holy shrine of Caliph Ali in Najaf he is also sometime styleds Najafi.

عالم به فظان لا اله الا هو ست      جاهل بگمان که دشمن است ایس یا  
دوست  
دریا به وجود خویش موجی دارد      خس پندارد که ایس کشاکش با  
اوست

The scholar is busy with the cry "There is no God but God"

The ignorant is in doubt whether it is a foe or a friend

The ocean breaks into waves of its own impulse

But the straw thinks that this agitation is got up against it.

Iqbal puts it differently, but no less beautifully:

گفتم که شر به فطرت خامش نهاده اند  
گفتا که خیر او نشناسی ہمیں شر است

I said, "Evil lies hidden in its nature",

He replied, "what is evil is that you do not know its goodness".

Iqbal thus maintains that there is unity and not duality and hopes there is no such thing as permanent evil. The infinite Self is the only reality, and as such the only good. Says he:

خودی کا سر نہاں لا اله الا اللہ      خودی ہے تیغ فسان لا اله الا اللہ  
یہ نغمہ فصل گل و لاله لا نہیں پابند      بہار ہو کہ خزان لا اله الا اللہ

خود ہوئی ہے زمان و مکاں کی نہ ہے زمان نہ مکاں لا الہ الا اللہ<sup>24</sup>  
زنی

The hidden essence of Khudi is, "there is no God but God",

Khudi is a sword; its whetstone is "there is no God but God."

This song is not dependent on a season of flowers.

Spring or autumn, sing, "There, is no God but God."

The intellect worships time and space.

There is neither time nor space and there is no god but God."

This obviously means that the universe cannot be regarded as an independent reality standing in opposition to God. It is only when we look at the creation as a specific event in the life-history of God that the universe appears as an independent other. In Him thought and deed, the act of knowing and the act of creating, are identical. (Lectures, p. 73).

As a believer in the religion of unity, Iqbal lays stress on the contrast between the eternal and the temporal, between the absolute and the phenomenal, between the finite and the infinite, between good and evil, and treats all phenomena as a succession of shadows cast by one eternal substance. According to him good and evil are not absolute but relative. The absolute value of good and evil is a characteristic of dualistic faith.

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<sup>24</sup> ضرب کلیم، ص ۸۰۷

According to dualism the world is a combined effect of two or more self-existent independent principles or is a result of the activity of two opposing self-existent personal powers, one all good and the other all evil, viz. God and Satan (Yazdan and Ahriman), so that all that is good and beautiful in the world comes from God and all that is evil and ugly comes from Satan. In the dualistic system good and evil possess absolute value, not relative.

## **METAPHYSICAL DUALISM**

Metaphysical dualism does not believe in the existence of two rival personal powers, but maintains that the world is derived from two self-existent principles, viz. the formal and the material. The formal principle is the idea of the good or the creative energy of the world, and the material principle is self-existent matter. The tendency of the formal principle is to make the world all good, beautiful and harmonious, but this transforming power of good is opposed by matter, so that there appear evil, discord and deformity. In the same system the idea of the good is identified with God. But then the God of dualism is a finite God, for there is another self-existent principle, viz. matter. God must necessarily be limited by it. By acting upon the self-existent stuff of matter God produces the world of finite things and mind, but being opposed to matter He cannot make the world as good and beautiful as He pleases. Thus there spring up in the world all sorts of evil and discord as a consequence of the opposition of matter to the activity of God. Pluralism goes further than this and maintains that the world is a result of a chance conglomeration or

an accidental juxtaposition of an infinite number of self-existent, independent substances. In a consistent pluralism, therefore, there can be no place for God.

The dualist's solution of the problem is that though God is the author of the world, He did not create it out of nothing, but fashioned it out of persistent matter. But matter, being opposed to form, obstructs the power of God, so that in spite of His infinite power, He cannot perfectly conquer matter and produce a world all good and beautiful. Thus evil in this world is not due to God but to the opposition of matter to the transforming power of God.

Iqbal, who believes in creative evolution, repudiates this concept of matter and points out that, unlike the traditional philosophers and moralists who regard the actual world of physical realities either as a mere illusion or as a hindrance to the development of the spirit, he holds that the real and the ideal are not mutually exclusive. According to him, the real is the starting-point for the realisation of the ideal. The growth of the self, he says, implies that the individual should evolve the inner richness of his being. This cannot, however, be brought about by withdrawing from the world of matter into the seclusion of one's environment. Life, according to Iqbal, consists in an incessant struggle between the ego and the environment. The ego invades the environment and the environment invades the ego. Matter, 'according to Iqbal, is not a fixed product, incapable of development; rather the world of matter is a reality in progress.

Matter, far from being inert and static, is ever-flowing and ever-changing. The universe is not a thing but an act and a passage from chaos to cosmos. The appearance of life and conscience is the result of a process of evolution. This process can never have any limit because there is no end to progress. The world is a unique self, endowed with a free and creative will. Hence what appears evil is not real, but relative.

As an advocate of creative evolution Iqbal regards the world as imperfect and holds that God is improving this imperfect universe through man. It is man who has brought order and beauty unto the chaotic world. He claims to have improved God's handiwork beyond recognition.

تو شب آفریدی چراغ آفریدم      سفال آفریدی ایغ آفریدم  
بیابان و کوہسار و راغ آفریدی      خیابان و گلزار و باغ آفریدم  
من آنم کہ از سنگ آئینہ سازم      من آنم کہ از زہر نوشینہ سازم<sup>25</sup>

Thou createst night, I the lamp,

Thou createst clay, I the vase.

Thou createst jungle, mountains and deserts;

I created gardens, orchards and flower plots.

I who make glass out of stone:

I who extract elixir out of poison.

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<sup>25</sup> پیام مشرق، ص ۱۳۲

The world, therefore, according to Iqbal, is a growing universe capable of increase and evolution.

گمان مبر کہ بہ پایاں رسید کار مغان  
ہزار بادۂ ناخوردہ در رگ تاک است<sup>26</sup>

Imagine not that the tavern-keeper's work

Has come to its appointed end:

For there are thousand wines still,

Untasted in the veins of grapes.

Deism, theism and pantheism, though they may differ from one another in many essential points, yet agree on this that the world ultimately proceeds from a single self-existent principle, viz. God. They are, therefore, different types of monism and are all opposed to dualism and pluralism. Deism conceives of God as wholly transcendent. According to it, though the world is the creation of God, it can go on without any assistance from Him. Hence God is not responsible for the evil that pervades the universe.

Theism conceives of God as both transcendent and immanent—transcendent in the sense that He is the creator of the universe and immanent in the sense that the universe after creation is maintained by His energy, so that the forces of the world are not mere mechanical forces, but are manifestation of

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<sup>26</sup> پیام مشرق، ص ۱۰۸

God's, represented as a means for the realisation of the good and perfection.

The tendency of pantheism is to deny the reality of evil, as of the finite altogether. The result is to deny the reality of good as well, for that is only intelligible by contrast.

Pantheism presents God as wholly immanent in the world and presents the world as thoroughly permeated by divine energy. It thus leaves no room for a personal God. The chief charge against pantheism as a theory of religion is that it denies the human personality. According to it, the only reality is God and all else is merged in Him. What we call freedom of the human will is an illusion. Against pantheism, Iqbal says that life is individual; it is real and not a mere illusion. When individuality develops, it becomes a self-contained exclusive centre, but it is not yet "perfect individuality". "He who comes close to God", Iqbal explains, "is the perfect person, not absorbed fully in Him, but absorbing God into himself. The true individual cannot be lost in the world, it is the world that is lost in Him.

کافر کی یہ پہچان کہ آفاق میں گم ہے  
مومن کی یہ پہچان کہ گم اس میں ہیں آفاق<sup>27</sup>

The unbeliever is one who is lost in the universe.

The believer is one in whom the whole universe is lost.

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<sup>27</sup> ضرب کلیم، ص ۳۹



Iqbal revolts against Indian philosophical thought also according to which evil exists so long as we identify ourselves with the personal, the illusory. It maintains that suffering or pain belongs to the human personality. It, therefore suggests that we can overcome evil by with-drawing ourselves from the personality into the real individual (the inner self or ego) that persists from life to life and is trying to realise that which is divine. Unlike the Indian philosophers Iqbal lays stress on both the material and the spiritual aspects of the self, without the combination of which neither self-realisation nor God-realisation is possible. Iqbal further holds that evil is power because it develops the latent capacities of our being as no other influence can. This is Iqbal's challenge to mankind.

یہ ہے مقصد گردش روزگار      کہ تیری خودی تجھ پہ ہو آشکار  
تو ہے فاتح عالم خوب و زشت      تجھے کیا بتاؤں تیری سرنوشت<sup>28</sup>

What is the purpose of this whirling of time?

That thy ego may be revealed to thee:

Thou art the conqueror of the world of good and evil.

I dare not reveal the great destiny ahead of thee.

Though it may seem a fallacy to credit evil with good, Iqbal recognises the real value of a spur, without which many of our noblest activities would cease:

گفتش کہ سود خویش زجیب زیاں بیار  
گل از شگاف سینه زر ناب آفرید  
درماں ز درد ساز اگر خسته تن شوی  
خو گر به خار شو کہ سراپا چمن شوی<sup>29</sup>

Get thy profit out of loss.

The rose has created pure gold by rending her heart.

If thou art wounded make the pain thy remedy.

Accustom thyself to thorns that thou mayst become entirely one with the garden.

Thus the question of the authorship of evil has agitated the world's mind from the very earliest times. The Qur'an's answer to it is that God Himself is the author of it. Following this, Iqbal vigorously holds that God -permits evil in the world. He has no evil in Himself and yet if there is evil, He is the author of it. Against the dualism of two rival powers Iqbal definitely believes in the unity of God.

اے کہ خوردستی زمینائے خلیل      گرمئی خونت ز صہبائے خلیل  
برسر ایس باطل حق پیرهن      تیغ لا موجود الہو بزن<sup>30</sup>

You have drunk out of the flagon of Khalil

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<sup>29</sup> بال جبریل، ص ۱۳۷

<sup>30</sup> پیام مشرق، ص ۲۳۵

Your blood is warmed up by his wine:

Strike the sword of 'There is no God but God'

Over the head of this untruth masquerading as truth.

Under the conception of the unity of God, the antagonism of good and evil evidently disappears, as it makes abundantly clear that man, who is inherently and potentially capable of both good and evil, was created by one God and that it was God who armed him with that capability. According to Iqbal, therefore, these two opposite characteristics of human nature are not the creation of two independent and mutually antagonistic powers, but of one and the same Divine Being. He, therefore, comes to the conclusion that there is a unity in nature and no duality ; that God is one and not two; that the soul is potentially capable of both good and evil.

One can, therefore, clearly discern that, unlike the religion of unity, the religion of duality originated as a recoil from a bad form of unity. It lays stress on the incessant contrast between good and evil. So far as men are concerned, they are equally persistent and are, therefore, practically eternal. It is worth notice that Iqbal, who believes in the constant evolution of the self, believes also in the eternal conflict between good and evil. But with him this is not dualism, for he believes in the relativity and not the absoluteness of good and evil.

' It is hardly too much to say that in one or other of its various aspects every human being has need of evil for the full

development of his character. We are unable to conceive of progress without it. We enter into life through the travail of another. We live upon the death of the animals beneath us. The necessities, the comforts, the luxuries of our existence are provided by the labour and sorrow of countless fellowmen. Our freedom, our laws, our literature, our spiritual sustenance have been won for us at the cost of broken hearts and wearied brains noble lives laid down.

Thus evil is useful and, therefore, consistent with the beneficent design of God. So far from being our enemy, evil is our ally in the battle of life. Evil, as Iqbal sees it, is not something that hangs over mankind as a curse which only God in His infinite mercy can lift. Rather, it is a challenge to be met and mastered by each acting in his own way. Had we not known evil, we could not, he thinks, recognize God. If evil did not present itself as a factor to be overcome, the individual would not have the opportunity to achieve a personality me in Iqbal's words,

پیش باطل تیغ و پیش حق سپر      امر و نہی او عیار خیر و نشر

A sword against untruth

and a shield for truth,

His affirmation and negation

The criterion of good and evil.

Iqbal thus regards Khudi as the criterion of good and evil. In the Introduction to the English translation of *Asrar-e-Khudi*, he

says that which fortifies his personality is good, that which weakens it is bad. He, therefore, revolts against pantheism and pseudo-mysticism, as they have tended to belittle the reality of the self, regarding it as a mere illusion of the mind, and not possessing abiding significance of its own. Evil according to Iqbal, is no doubt undesirable, but from another aspect it is useful, as it has remedial effects upon our nature. In evil man is confronted with hindrances and obstructions which serve to sharpen the insight and the power of the ego. Thus in apparent evil lies the secret of all good. No evil, no good. No life is worth living when there is no evil and no struggle against evil.

Iqbal, therefore, says:

Never reside in a world lacking in taste,  
which has a God but no Satan.

Iqbal has a living and passionate faith in the unlimited possibilities of man's development, which is impossible without the existence of evil. Thus, viewed from this angle of vision, evil has an important place in the evolution of the self.

Yet the fact that moral and physical evils stand prominent in the life of nature makes Iqbal feel dissatisfied and he often raises his voice in challenging lament to God against this.

ہو نقش اگر باطل تکرار سے کیا حاصل  
کیا تجھ کو خوش آتی ہے آدم کی یہ ارزانی

If the pattern is poor, what does repetition avail ?

Does it please Thee to see so many poor specimens of humanity?

Iqbal explains this in his Lectures:

"The Quran has a clear and definite conception of Nature, as a cosmos of mutually related forces. It, therefore, views Divine omnipotence as intimately related to Divine vision, and finds the infinite power of God revealed, not in the arbitrary and the capricious but in the recurrent, the regular, and the orderly. At the same time, the Quran conceived God as 'holding all goodness in His hands'. If, then, the rationally directed Divine will is good, a very serious problem arises. The source of evolution, as revealed by modern science, involves almost universal suffering and wrongdoing. No doubt, wrong-doing is confined to man only. But the fact of pain is almost universal; though it is equally true that men can suffer and have suffered the most excruciating pain for the sake of what they have believed to be good. Thus the two facts of moral and physical evil stand out prominent in the life of Nature. Nor can the relativity of evil and the presence of forces that tend to transmute it be a source of consolation to us ; for in spite of all this relativity and transmutation there is something terribly positive about it. How is it, then, possible to reconcile the goodness and omnipotence of God with the immense volume of evil in His creation ? This painful problem is really the crux of Theism."<sup>31</sup>

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31 رموزبيخودی، ص ۱۶۳

Nobody can deny the existence of evil in this world. No process of thinking gets rid of the problem of evil. Nor does any kind of ethical discipline enable man to realise with logical thoroughness his ideal conception of justice and benevolence. No matter what arrangement men may make with a view to promoting justice and mercy, some-one's rights are bound to be ignored. Thus, social progress and moral evolution must have their victims. No community can conduct its social, ethical or religious life without sacrificing something, or somebody, to be treated as outside the pale of its association. Iqbal admits these facts, but expresses the hope that they are incidental to a passing phase in the development of man's selfhood. "This", he says, "is the point where faith in the eventual triumph of goodness emerges as a religious doctrine. 'God is equal to His purpose, but most men know is not'. (12: 21)<sup>32</sup>

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<sup>32</sup> Reconstruction, p. 88 2. Reconstruction, pp. 80-81

# THE *SAQI NAMAH* (URDU): A METAPHYSICAL POEM ANALYZED

*Kama! Mohammad Habib*

["Man's consciousness of himself as the centre of the world, bearing within himself the secret of the world, and rising above all the things of the world, is a prerequisite of all philosophy: without it one could not dare to philosophize."--Nicholas Berdyaev<sup>33</sup>]

If I were asked to choose the greatest poem in Urdu, in the genre of long poems, my unhesitating choice would be Iqbal's *Saqi Namah*, the one in Urdu and not the one in Persian included in the *Payam-i Mashriq*. Although the latter commences with the same part pastoral, part lyrical motif, it is of too immediate an interest to compel even the slightest of comparisons with *Saqi Namah*, the Urdu which will never date.

The classical style not only involves a heightened expression, but also rejects the ephemeral, the trivial, and in describing the particular symbolizes the universal. Iqbal takes the idyllic natural surroundings of his locale, Kashmir, and builds from them the concept of regeneration. The regeneration implied is that of Islam, of course; but this should not detract from the classicism of the poem, since for Iqbal, orthodox Muslim that he is, Islam is the religion of mankind, the religion of nature, the true religion.

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<sup>33</sup> 1. Nicholas Berdyaev ; *The Moaning of the Creative Act*: translation by Donald A. Lowrie, (N. Y; 1962); pp. 56 -57,



The genre of *mathnavi* is a Persian invention. It has been variously employed, e.g. to narrate allegorical episodes and parables (as in Rumi's *Mathnavi*) or to express mystical ideas in the imagery of profane love (as in the *Saqi Namahs* I and II of Hafiz). *Saqi Namahs* at which most Persian poets have tried their hands are almost always in the *mathnavi* form.

The motif of the *Saqi Namah*, however, varies from one poet to another. Iqbal's Urdu *Saqi Namah* is, for example, antipodal to Hafiz's *Saqi Namahs*. Take the opening verse of Hafiz's *Saqi Namah*'I:

سرفتنه دارد دگر روز گار      من و مستی و فتنه چشم یار

"Life is again up to mischief against me. Here am I, far gone in intoxication, and there, in front of me, are my beloved's eyes, promising me some new trouble."

The poem goes on in this pessimistic strain, relieved only by epi-curean expressions of a longing for the "liquid ruby" (wine) and the rebec (music). *Saqi Namah* II is even more pessimistic, bewailing as I does all the time the fleeting and insubstantial nature of life. Only later does it move towards the mystical theme of the knowledge of reality as the true goal of human endeavour.

بیا ساقی از مئے اندارم گریز      بیک جام ساقی مرا دستگیر  
 که از دور گردون بجان آمدم      دوان سوئے دیر مغان آمدم  
 بیا ساقی آن جام ساقی صفت      که بردل کشاید در معرف

"O Saqi! I cannot do without wine. Strengthen me with a up of it; for, sore with suffering at the hands of the revolving eavens, I have come running to the Magi's tavern. Come, Saqi, give me that cup which has all thy goodness in it, so that it may open to my mind the door of true knowledge."

It is obvious that Hafiz's *Saqi Namahs* cannot be regarded as meta-physical. To be metaphysical a poem requires something more than the merely lyrical. "Metaphysical poetry, in the full sense of the term", writes Grierson, "is a poetry which, like that of the *Divina Commedia*, In *De Natura Rerum*, perhaps Goethe's Faust, has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence. These poems were mitten because a definite interpretation of the riddle, the atoms of Epicurus rushing through infinite empty space, the theology of the schoolmen as elaborated in the catechetical disquisitions of St. Thomas, Spinoza's vision of life *subspecie aeternitatis*, beyond good and evil, laid hold on the mind and imagination of a great poet, unified and "mined his comprehension of life, intensified and heightened his personal consciousness of joy and sorrow, of hope and fear, by broadening their significance, revealing to him in the history of his own soul a brief abstract of the drama of human destiny..."<sup>34</sup>

If we adopt the comprehensive yardstick proposed by Grierson, we can certainly class the Urdu Saqi Namah of Iqbal as

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<sup>34</sup> Herbert J. C. Grierson, *Introduction, Metaphysical Lyrics & Poems of the Seventeenth Century* (Oxford: Clarendon Press, 1956), p. xiii.

a major metaphysical poem within the corpus not only of Urdu but of world literature. A trite poet catechizes and preaches by emphasizing a certain proposition; a major poet digests experience and distils it symbolic abstracts. This is why a great poet implies; he does state. *King Lear and Oedipus Rex and Oedipus at Colonos* do arraign *hubris* and preach *Saphrosyne* (humility); they leave the audience free to interpret the climax and the denouement in any manner it wishes. Aristotle emphasizes in the *Poetics* that a poet, in order to be must have mastered the art of metaphorization, that is, of transmuting through the alchemy of his poetry, the part into the whole, the particular into the universal, the domestic into the cosmic (as Milton done in *Paradise Lost*). Gilbert Highet examines this point and rightly claims:

"The material and the media of art are the human soul and activities. The human soul may change, but it does not appear grow any greater or more complex from generation to generation, nor does our knowledge of it increase very markedly from age to age. one of his finest poems Housman comforts himself by the sad reflection Watching the storm blowing over Wenlock Edge, he remembers that the Romans once had a city there "<sup>35</sup>

In more poetic words, A. E. Housman says that the gale plies 'the sapling double," and that the Roman faced the same life that t Englishman faces:

There, like the wind through woods in riot,

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<sup>35</sup> 1. Gilbert Highet, *The Classical Tradition* (Oxford: Clarendon Press I p. 266.

Through him the gale of life blew high;

The tree of man was never quiet:

Then 't was the Roman, now 't is I.

The river Wrekin, Wenlock Edge, in fact, the Shropshire vi of the Midland England, have been vouchsafed a universal no this is how the art of metaphor is employed by good poets.

## II

The *Saqi Namah* commences with an idyllic setting. In put, German approach to poetry — especially that of Holderlin — is visible the early verses. Faust commences, on the other hand, with awesome cosmic approach. Holderlin adopts broadly the same kind of regenerative symbolism, as Iqbal adopts later in the Saqi Namah, in *To a Rose*:

In the mother-womb eternal,

Sweetest queen of every lea.

Still the living and supernal

Nature carries thee and me.

Little rose, the tempest dire

Strips our petals, ages us;

Yet the deathless seeds aspire

To new blooms miraculous.<sup>36</sup>

However, there is a great difference between Holderlin and Iqbal. For Holderlin in the seed there is "eternal germination and renewal, a potential life that has everything before it, containing in itself all possibilities of realization without his having to submit to the labour of giving them shape."<sup>37</sup> The *Saqi Namah*, despite this slight resemblance, is wholly devoid of any sexual symbolism. Iqbal does not see regeneration or the seizure of potential joys in the arms of the beloved: his regeneration is in terms of the spiralling evolution of the intellect, for he, as an intuitive poet, had realized what has been universally accepted, namely, that man's evolution will not be physical but mental.

In the event, Iqbal's close study of German poetry and philosophy conferred upon him a breadth of vision not shared by any Urdu poet before or since. He, in part, adopted a musical view of life. But he did not go as far as Fichte in making man as the reflection of the Cosmos. Fichte says, for instance, "In all the forms that surround me I behold the reflection of my own being, broken up into countless diversified shapes," and further: "The dead heavy mass, which only ad up space, has vanished; and in its place there flows onward, with the rushing movement of mighty

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<sup>36</sup> Gedichte, p 53 [as translated in the Hinkle (1916) edn], quoted by C. J Jung, *Symbols of Transformation* (London: Routledge and Kegan Paul, 1956), translated by R. F. C. Hall, p. 398.

<sup>37</sup> C. J. Jung, *Symbols of Transformation*, p. 398.

waves, an eternal stream of life and power and action which issues from the original source of all life."<sup>38</sup>

Such a view has resulted in the development of an existential approach towards philosophy and religion. This has resulted in certain excesses tinged with considerable cynicism. The Franco-Rumanian mist, E. M. Cioran, for example, holds that man, by his very nature, is prone to evil, and good is, at best, something pallid and incapable 'of creating or generating a creative act. But, insofar as the German of life is more musical than mathematical is concerned, Iqbal was more by the German approach. Christopher Dawson, in context, says:

The unity of existence is a kind of vital rhythm which reconciles opposite and apparently irreconcilable realities into an ultimate harmony...

Hence an entirely new attitude to history and society. A people is not an accumulation of separate individuals artificially united by conscious agreement for their mutual advantages, as Locke and the French philosophers had taught ; it is a spiritual unity for which and by which its members exist.<sup>39</sup>

Iqbal's approach is non-empirical but there is a complete departure from the German approach in that Iqbal accepts the Quranic verities and examines the cosmic environment from a thoroughly Islamic view-point. In the *Saqi Namah* the very basis

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<sup>38</sup> J. Fichte, *The Vocation of Man*, tr. W. Smith, p. 172 (Ed. Ritchie, 1906).

<sup>39</sup> Christopher Dawson, *Progress and Religion* (New York: Image January 1960), pp 30-31.

which he adopts is that of *istighna*. This he elaborates elsewhere by stating:

Nature, then, must be as a living, ever-growing organism whose growth has no final external limits. Its only limit is internal, i. e., the immanent self which animates and sustains the whole. As the Quran says: "And verily unto thy Lord is the limit" (53:4). Thus the view that we have taken gives a fresh spiritual meaning to physical science. The knowledge of Nature is the knowledge of God's behaviour. In our observation of Nature we are virtually seeking a kind of intimacy with the Absolute Ego ; and this is only another kind of worship.<sup>40</sup>

As we shall now see, the *Saqi Namah* is a poetic elaboration of the same view. The symbols that Iqbal has employed, spring, variegated flowers, stream of life, ash, and so on, are age-old symbols but their implications and symbolism have been completely transformed.

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<sup>40</sup> M. Iqbal, *The Reconstruction of Religious Thought in Islam* (Lahore: Sh, Muhammad Ashraf, 1965), pp. 56-57.

### III

As I have pointed out earlier, Iqbal does not begin the *Saqi Namah* on a personal or esoteric note but imbues his environment with universalism:

ہوا خیمہ زن کاروان بہار      ارم بن گیا دامن کوہسار  
گل و نرگس و سوسن و نسترن      شہید ازل لالہ خونیں کفن  
جہاں چھپ گیا پردہ رنگ میں      لہو کی بے گردش رگ سنگ میں!  
فضا نیلی نیلی، ہوا میں سرور      ٹھہرتے نہیں آشیاں میں طیور

The caravan of spring has pitched

Its tents ; these hillsides are bewitched

Lily, narcissus, and rose have come,

And poppy from age-old martyrdom

Red shrouded, with colours to hide earth's face;

Through rock itself hot pulses race;

Blue, blue the skies, with calm winds blest,

No winged thing loiters in its nest.<sup>41</sup>

"Caravan," Iram (an artificial Eden built by Shaddad), the flowers, the birds, the riot of colour, and even the rocks are all symbols of regeneration. Even the rock crystals are not devoid of

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<sup>41</sup>Translation by V.S. Kiernon, p. 46.



the processes of catabolism (breakdown) and anabolism (build up). Streams are washing and burnishing the pebbly surfaces. It is from this process of regeneration, of constant death and rebirth with the scales tilting in favour of the latter, that the poet visualizes that stage of progress when the tiny sparrow (symbolizing both man's soul or ego and the Muslim world) would dare to defy the falcon (the material environment which is an inhibitory factor in his progress or the West):

اٹھا ساقیا پردہ اس راز سے لڑا دے ممولے کو شہباز سے

Oh, Saqi, raise

The secret's curtain and let this weak

Sparrow challenge the falcon's beak.<sup>42</sup>

The Saqi is invoked for the bibulation not of the earthy but the divine wine, to induct the poet into the mysteries of this incessant activity which we call life. The pastoral motif has been extremely cleverly wrought, and one could only wish that Iqbal had done this oftener. The poet's liberation from the particular is complete: he has fully identified himself with the universal. The symbol of the falcon has, for instance, been inverted here; mostly the falcon is employed as the symbol of dynamism, as in *Javaid Ke Nam* (To Javaid):

ہوئی نہ زارغ میں پیدا بلند پروازی خراب کر گئی شاہیں بچے کو صحبت

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<sup>42</sup> Ibid

## زاغ

"The jackdaw cannot cultivate the skill of flying high in the skies ; on the contrary, its company has told on the majestic flight of the falcon".

I, however, have a suspicion that the symbol here has been inverted deliberately and skilfully. Since falcon connotes dynamism, it is, Iqbal in effect implies, the West that is dynamic, and it is the Muslim world that has yielded to hebetude. When, however, the sparrow challenges the falcon, their roles will be reversed, and the sparrow will emerge as the super falcon, as it were.

The second stanza of the *Saqi Namah* represents, in part, a ream to his posture in the *Tulu-i-Islam* but the ordonnances are now in the hands of a more skilled Iqbal. Gone is that unbridled optimism: its place has been taken up by a through-and-through melioristic attitude Iqbal could well see that in addition to pragmatism and utopianism (arrayed against each other), the Europe of his day did have a considerable tinge of cynicism and pessimism. The exemplars of the named attitude were Nietzsche and Oswald Spengler. Nietzsche mirrors the hopelessness of the situation when he says, "God is dead, implying that the image-making capacity of man to visualize God been lost, and also when comes out with a devastating attack on Europe of his time in *Beyond Good and Evil*."

Today, conversely, when only the herd animal is honoured dispenses honours in Europe, and when "equality of rights" could

too easily be converted into an equality in violating rights — by that I mean, into a common war on all that is, rare, strange, or privileged, on the higher man, the higher soul, the higher duty, the higher responsibility, and on the wealth of creative power and mastery — today concept of "greatness" entails being noble, wanting to be by o being capable of being different, standing alone, and having to independently; and the philosopher will betray something of his own' when he posits. "He shall be the greatest who can be the loneliest, most hidden, the most deviating, the human being beyond good and the master of his virtues, he that is overrich in will. Precisely this be called *greatness*: to be capable of being as manifold as whole wide as full." And to ask this once more: today—is greatness possible.<sup>43</sup>

It is this solipsism which is present even in a profound Christain like Rudolph Otto and spurts out like an uncontrollable geyzser in Spengler, with the life cycle of every civilization fixed without possibility of any supervention of reprieve. About Nietzsche's of eternal recurrence Iqbal says:

It is only a more rigid kind of mechanism, based not on ascertained fact but only on a working hypothesis of science. Nor .does Nietzsche seriously grapple with the question of time. He takes it objectively and regards it merely as an infinite events returning to itself over and over again. Now time, regarded as a perpetual circular movement, makes immortality absolute in

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<sup>43</sup> Walter Kaufmann (ed.), *The Portable Nietzsche* (New York: The Press, 1963), p. 446.

tolerable...It is the expectation that a recurrence of the combination of energy centers which constitutes my personal existence is a necessary factor in the birth of that ideal combination which he calls "superman." But the superman has been an infinite number of times before. His birth is inevitable; how can the prospect give me any aspiration? We can aspire only for what is absolutely new, and the absolutely new is unthinkable in Nietzsche's view which is nothing more than a Fatalism worse than the one summed up in the word "Qismat". Such a doctrine, far from keying up the human organism for the fight of life, tends to destroy its action-tendencies and relaxes the tension of ego.<sup>44</sup>

Solipsism, if it cultivates any ego, would generate an individual ego; Islam would create multiple egos, so that the development of ego would not be the prerogative of an individual but of a whole people, here of the *Dar-ul-Haram*. The development of ego is not a racial tempt as for Otto and Spengler ; every Muslim is enjoined to its development and progress.

Iqbal, therefore, felt convinced that some sort of historical pattern was emerging. The Revolution of 1911 under the great Sunyat Sen had liven China a new lease of life, and, when human beings quaff the liquor of vigour, the environment also bubbles with life.

پیرانی سیاست گری خوار ہے      زمیں می رو سلطان سے بیزار ہے

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<sup>44</sup> M. Iqbal, *The Reconstruction of Religious Thought in Islam* (Lahore: Sh, Muhammad Ashraf, 1965), pp. 115-116.

گیا دور سرمایہ داری گیا دکھا کر تماشا مداری گیا

The hoary arts of politics sink,  
In earth's nostrils kings and sultans stink,  
The cycle of capitalism is done,  
The juggler has shown his tricks and gone.<sup>45</sup>

At the end of the stanza Iqbal employs the symbol of the hearth here also, symbolizes regeneration:

بجھ ہی عشق کی آگ اندھیر ہے! مسلمان نہیں راکھ کا ڈھیر ہے

Quenched is devotion's burning spark,  
Islam an ash-heap, cold and dark.

Whether Iqbal has employed the concept of the "world-ash" which Jung discusses in *Symbols of Transformation* or not, the symbol has something in common with the world-ash Yggdrasil of Nordic mythology and it has been employed as a symbol of regeneration. Rake the ash and you may find a cinder or two to set the hearth afire again.

A superb poet will vary the metrical arrangement of a according to the theme, motif, and the mood of the poem. The metrical" arrangement in *L'Allegro and II' Penseroso* of Milton is basically de same (iambic pentameter); the verses of the former are dancing and swift, while those of the latter are slower and heavier in keeping with the solemnity of the poem. The metrical

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<sup>45</sup> Translation by V.S. Kievnon, p. 47.

arrangement of the *Saqi Namah* is the same. The second stanza abounds in گئے (gaiay), گیا (gaya), لگے (lagay). The abundance of 'و', 's', 'م', 'دیا' etc. at the end of the second heristich confers the overall effect of stretch. In the third stanza where the poet especially acquires an overpowering effect, there is a recurrence of the metrical swiftness of the first stin. In the overall musical effect, the first stanza builds up *accelerando*, with the second stanza serving as *poco ritenuto*.

The third stanza builds up a sort of *crescendo*, with Iqbal the affirmationist Muslim launching an onslaught on and against scepticism. Any scepticism that arises in his mind he suppresses through the burning zeal for the greatest of religions as bequeathed to man by the Holy Prophet (peace be on him). That doubts and radical questions do harass him at times he does confess, but he stanches their flow by means of the dam of his faith.

امیدیں مری، جستجوئیں مری!	امیــنــگیــں مری، آرزوئیں مری!
غزالان افکار کا مرغزار!	میری فطرت آئینہ روزگارا!
گمانوں کا لشکر یقین کا ثبات!	میرا دل مری رزم گاہ حیات!
اسی سے فقیری میں ہوں میں امیر	یہی کچھ ہے متاع ساقی متاع فقیر

These throbbings, these long hauntings, these

Far questing hopes and anguries,

My nature. Creation's looking-glass,

Parks through which like gazelles thought pass,

My heart, life's battleground, where eager

Armies of doubt break on faith's leaguer:-

These the world-wanderer's wealth by which

I, saqi! scorning the world am rich.<sup>46</sup>

The poet has projected the duality of man's intellect: belief scepticism. The one is synthetic, based on axioms (here Islam), other, if not properly controlled and managed, chaotic. The symbolize the loftiness of thought. In fact, the gazelles here for grace and beauty, and from their fleeing sound, while escaping the hunter, derives the origin of the genre of *ghazal* itself. By using the word, *murghzar* (park) Iqbal symbolizes controlled thought. Just lithe parkland for gazelles can be laid out, so also one can regulate the parkland of thought.

In one of his famous *ghazals* Ghalib says:

ممکن نہیں میں بھول کر بھی آرمید ہوں  
میں دشت غم میں آھوئے صیاد دیدہ ہوں

(For me no rest is possible even by a fleeting chance ; for I am le the gazelle who has seen the hunter and spends his life in fleeing from him).

One can see how beautifully Iqbal has regulated the image of the gazelle to denote multiple symbolism. For the gazelle here stands both scepticism and rejuvenation of faith. The gazelles of

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<sup>46</sup> 1. Translation by V,S. Kiernon, p. 47.

thought rejuvenate the power of his faith through graceful imaginings and the intrusion by doubts has been warded off.

From the fourth stanza onwards the poem becomes rather difficult. Although imagery gives way, for the most part, to statements, the motif is principally philosophical, and it is the Muslim concept on the organic nature of life that is poetized:

دہم سادہ رواں ہے یہ ہم زندگی      ہر اک شے سے پیدا رہم زندگی  
یہ ثابت بھی ہے اور سیار بھی!      عناصر کے پنہدوں سے بیزار بھی  
یہ وحدت ہے کثرت میں ہر دم اسیر      مگر ہر کہیں بے چگون، بے نظیر

The sea of life flows on, great in its vastness, conferring on every living; being the zest for life,

The sea of life, through quiet, yet hides in its bosom the fervour might at one stroke remove the decoy cast round it by the elements.

It is the unity present in every diversity, and yet everywhere its manifestations are different ; everywhere it is unique.

One might, if he seeks parallels, get one from William Blake:

To see the world in a grain of sand

And the heaven in a wild flower,

Hold infinity in the palm of your hand

And eternity in an hour. (*Auguries of Innocence*)

While Blake resorts to images, Iqbal invokes statements within the of the symbol of the river of life (*Yam-i-zindagi*). This



symbol is aptly chosen, for Iqbal believes that the net flow of life overwhelms the barricades of death. Now it has been established that if today through the application of modern biological techniques — cryogeny, transplantation of organs and tissues and storage of tissues in dimethyl sulphoxide (DMSO), hormonal treatment and so on—it were possible to breed Methuselahs, procreation and human progress would be stifled; for through death alone is the evolution of new species possible. And the continuity of life is guaranteed by the transmission of genes from the parent to the offspring, in the birth of lateral and collateral descendents. If the original anthropoid from whom man evolved wen living today, there would be no man. If the reptiles from which birth evolved were alive today, there would be no birds. The cosmic mechanism may be simplified as:

Anabolism + Catabolism = Metabolism

(build-up)            (break-down) (net result)

And metabolism is operative everywhere — in the body of micro-organisms, in crystals (where the growth is surfacial, as in stalactites), and man. Matter, therefore, becomes metamorphosed and the stream of life runs through the tiny viruses (simple protein particles) down to man. For Goethe, in the *Prologue in Heaven in Faust* (Part I) the net result of this on the cosmic plane appeared to be what it was in the beginning — a circular concept of recurrence. Raphael says:

The day-star, sonorous as of old,

Goes his predestined way along,  
 And round his path is thunder rolled,  
 While sister-spheres join rival song,  
 New strength have angels at the sight  
 Though none may scent the infinitude,  
 And splendid, as in primal light,  
 The high works of the world are viewed.<sup>47</sup>

For Iqbal, on the other hand, birth results in something new, alchemy whereby the old yields something fresh and new. In the stanza he says:

تڑپتے سارے پر ذرہ کائنات	فریب نظر ہے سکون و ثبات
کہ ہر لحظہ ہے تازہ شان وجود	ٹھہرتا نہیں کاروان وجود
فقط ذوق پرواز ہے زندگی	سمجھتا ہے تو راز ہے زندگی
سفر ہے حقیقت، حضر ہے مجاز	سفر زندگی کے لیے سوز و ساز
کٹھن تھا بڑا تھامنا موت کا	ہوا جب اسے سامنا موت کا
رہی زندگی موت کی گھات میں	اتر کر جہان مکانات میں
اٹھی دشت و کہسار سے فوج فوج	مذاق دوئی سے بنی زوج زوج
اسی شاخ سے پھوٹتے بھی رہے	گل اس شاخ سے ٹوٹتے بھی رہے

<sup>47</sup> Goeth, Faust, (Part One), translated by Philip Wayen (Harmondsworth, Middlesex: The Penguin Books Ltd., 1958), p. 39

سمجھتے ہیں ناداں اسے بے ثبات      ابھرتا ہے مٹ مٹ کے نقش حیات  
زمانہ کہ زنجیر ایام ہے      دموں کے الٹ پھیر کا نام ہے

"Habitude and inertia are the illusions of appearance ; the tiniest particle of the cosmic order is restless and moving.

The caravan of life moves on and on ; and every moment there is a display of newer creations. You think that life is a secret ; only it is the desire to rise to loftier heights than ever before ; that is life.

This journey is the wherewithal of life ; its movement is reality, its inertia is an illusion.

When it came face to face with death, life was faced with a great a challenge.

But, descending into this world of retribution, life built up an attacking position to tackle death.

Because it is conjugal by temperament, it became paired ; and from deserts and mountains it heaved itself into magnificence like the mightiest of mighty armies.

Flowers effloresced and sprouted from the same branch of life ; they also fell down from the self-same branch.

Only the ignorant would call it an illusion ; the etchings of life wear after erasure, and defy it.

What is time ? Naught but the chain of days and nights ; it is her name for the constant change in the manifestations of life".

The singularity of Iqbal's intuitive approach can be well appreciated the fact that the *Saqi Namah* was indited at a time when the atom's structure was not so well known as it is today and the existence of fundamental particles was but hazily known. The neutron, neutrino, and antiparticles like positrons were not at all known. But the orbital structure had been elucidated by Rutherford and Bohr.

We may take here the liberty of quoting from Bertrand Russell:

Genuine laws, in advanced sciences, are practically always quantitative laws of *tendency*. I will try to illustrate by taking the simplest possible case in physics.

Imagine a hydrogen atom, in which the electron is revolving not in the maximum orbit, but in the next, which has four times the maximum radius. *So long as this state continues, the atom has no external effects*, apart from its infinitesimal gravitational action ; we cannot, therefore, obtain any evidence of its existence except when it changes its state. In fact, our knowledge of atoms is like that which a ticket collector has of the population of his town: he knows nothing of those who stay quietly at home. Now at some moment, according to laws of which we have only statistical knowledge, the electrons in ow atom jumps to a smaller orbit, and the energy lost to the atom travels outward in a light-wave. We

have no causal law as to when the electron will jump, though we know how far it will jump and exactly what will happen in the neighbourhood when it does...<sup>48</sup>

We may stand by the side of a lake and think that the environment around us is quiescent. But if we examine a small cross section of the environment by means of an electron microscope, with magnification of, say, 400,000, the picture would be entirely different. What appears to us as vacuum will be full of tiny particles, with aerosols and tiny particles wafting in the medium of air. Within the type of material known as the colloid, there is all the time what we term the "Brownian motion." And so what we take to be static is actually dynamic, and we really see "the world in a grain of sand," as it were.

Now billions of years ago life appeared on the planet, earth. That is to say, through the alchemy of the mixture of the air. The Quran clearly points out that life was created in water (30:21), a point which I have discussed earlier.<sup>49</sup> And so from one many appeared. One *Amoeba* splits up into two, and so life is one, being continuous, and dual, comprising, as it were, billions of organisms. Taken individually, thus an individual life has a limited span ; collectively it may be regarded as non-mortal.

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<sup>48</sup> Bertrand Russell, *An Outline of Philosophy* (London: Allen & Union Ltd., 8th impression, 1961), pp. 150 – 151.

<sup>49</sup> Kamal M. Habib, *The Reconciliation between Islam and Evolution in the Thought of Khalifa Abdul Hakim, Iqbal Review*, October 1965, pp. 111–123.

The fourth verse embodies within it far more than what appears on the surface. Here is an attack on the Platonic concept of ideas and on the Platonic First Cause. The Demiurge of Plato does not create *en nibilo*; he only records the matters that already existed.

Now, according to the Quran, the cosmic order was created by the mind of God *ex nibilo*, and once matter has been created, it will keep on evolving. This happens in the case of non-living matter as well. Radioactive decay of radium, for example, leads to the production of lead: the process may be long or short, depending on the nature of the element, but it is there. Similarly, by means of addition of thermal neutrons, it is possible to obtain superheavy elements which do not at in Nature.

Now, Plato is the first philosopher to have come out with the there of "ideas" or "forms." The phenomenal world, according to to, is an imitation of the ideal world. "The cat is real ; particular cats are only apparent." But, since Plato's concept, both of cosmogeny ad of phenomenology, was static, he could not have foreseen that Ideas" may vanish. Where are Trilobites (or the fossil crustaceans) or Diplodocus or Pterodacty) today? Similarly, a beautiful flowery plant ay disappear today and with it its idea.

One thing, Iqbal seems to argue, is real: this is the state of flux or evolution. God created the cosmic order and with the natural laws: evolution is one of such laws. The useless is rejected: the dynamic lames more dynamic and scales still higher rungs of progress.

Now Iqbal believes that the evolution of man has been deliberate and not accidental. Tennyson, on the other hand, in *The Memoriam* believes differently:

Are God and Nature then at strife,  
That Nature lends such evil dreams?  
So careful of the type she seems,  
So careful of the type ? But no !  
From scarped cliff and quarried stone  
She cries: A thousand types are gone,  
I care for nothing, all must go.

But, as Iqbal has emphasized in his prose writings, the birth of Adam represents the appearance of conscious experience *sui generis*; and from that time to the advent of Islam the spiritual experience of man underwent a process of evolution. In a sense, Iqbal is closer to the *elan vital* of Bergson but, in Bergson's philosophy, Bertrand Russell says:

Separate things, beginnings and endings are mere convenient fictions: there is only smooth, unbroken transition. The beliefs of to-day may count as true today, if they carry us along the stream; but tomorrow they will be false, and must be replaced by our beliefs to meet the new situation. All our thinking consists of convenient fictions, imaginary congealing of the stream: reality flows on in spite of all our fictions, and though it can be lived, it

cannot be conceived in thought. Somehow, without explicit statement, the assurance is slipped in that the future, though we cannot foresee it, will be better than the past or the present: the reader is like the child who expects a sweet because it has been told to open its mouth and shut its eyes. Logic, mathematics, physics disappear in this philosophy, because they, are too "static"; what is real is an impulse and movement towards a goal which, like the rainbow, recedes as we advance, and makes every place different from what it appeared to be at a distance."<sup>50</sup>

Now in Iqbal's philosophy the goal "cannot recede as we advance since an experience like the *Mairaj* of the Holy Prophet (peace be on him) represents the very zenith of spiritual experience. To look at the issue from Iqbal's viewpoint, that would be the ideal, enshrined in reality and not in mere idealism. And this ideal also is the net result of evolution in revelatory experience and so the evolutionary impulse, if correctly regulated, should result in progress. While Kant seeks synthetic or extra-sensory experience in geometry, space, and time, Iqbal takes revelatory experience to be the yardstick of synthetic experience. This for our poet represents reality ; inertia would, as the other hand, plug the vents of the receipt of the breeze of progress.'

Now what does Iqbal mean when he says that life took up attacking position against death and lay in its wait ? This pr Iqbal

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<sup>50</sup> Bertrand, Russell. *Our Knowledge of the External World* (London: Allen & Unwin, 1961), P. 25.



implies, commenced in the birth of Adam or the birth of conscious experience, and reached its perfection in Islam. He says

Life offers a scope for ego-activity, and death is the first stage the synthetic activity of the ego. There are no pleasure-giving pain-giving acts ; there are only ego-sustaining and ego-dissolving acts. It is the deed that prepares the ego for dissolution, or disciplines hill for future cause. The principle of the ego-sustaining deed is respect for the ego in myself as well as in others. Personal immortality. the, is not ours as of right ; it is to be achieved by personal efforts. Man is only a candidate for it. The most depressing error of Materialism is the supposition that finite consciousness exhausts that object.<sup>51</sup>

In another exquisite Persian poem, the Nawa-i-Waqt (The Voice Time), he voices man's challenge to death:

دریادۂ امروز کیفیت فردا ہیں	آسودہ و سیارم، ایس طرفہ تماشا
_____ ہیں	_____ ہیں
صد کوب غلطان ہیں، صد گنبد خضرا	پنہاں بہ ضمیرمن، صد عالم غلطان
_____ ہیں	_____ ہیں

I rest still, I move—wondrous sight for thine eyes,

In the glass of Today see Tomorrow arise,

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<sup>51</sup> M. Iqbal, *The Reconstruction of Religious Thought in Islam* (Lahore. Sh Muhammad Ashraf, 1965), p. 119.

See a thousand fair worlds where my thought deep lies,  
See a thousand swift stars, a thousand blue skies:  
Man's garment am I, God I behold.

(Translation by Reynold A. Nicholson)

And so the challenge to death is the birth of life. For, if there no life, there would be no death. Death was challenged with birth of Adam and Eve when duality out of unity was generated the level of conscious experience. And the final triumph was in the Holy Prophet Muhammad (peace be on him). The religious experience of Islam, according to the Holy Prophet, consists creation of Divine attributes in man." Further, Iqbal, elaborating the continuity of life, goes on to say:

However, according to the teaching of the Quran, the ego's re-emergence brings him a sharp sight (50:21) whereby he clearly sees his self-birth "fate fastened round his neck." Heaven and Hell are states not localities. The descriptions in the Quran are visual representations of an inner fact, i.e., character. Hell, in the words of Quran, is "God's kindled fire which mounts above the hearts.... the painful realization of one's failure as a man. Heaven is the joy; of over the forces of disintegration. There is no such thing eternal damnation in Islam. The word "eternity" used in certain relating to Hell, is explained by the Quran itself to mean only of time (78:23). Time cannot be wholly irrelevant to the development of personality. *Character tends to become permanent; its must require time.* Hell, therefore, is a corrective experience which

may make a hardened ego once more sensitive to the breeze of Divine Grace. Nor is Heaven a holiday. *Life is one and continuous.* Man marches always onward to receive ever fresh illumination from an Infinite Reality which "every moment appears new glory." And the recipient of Divine illumination is not merely a passive recipient. Every act of a free ego creates a new situation, and thus offers further opportunities of creative unfolding.<sup>152</sup>

And, while Western poetry seeks diversity within unity in the gar of mythology, Iqbal discards all mythological frills. Iqbal derives the concepts that drive the vessel of poetry irresistibly onward from the Quran. He does not employ the medium of love, as physical love to him would restrict man's journey towards evolution. In all Western poetry there is nothing so exquisite as Shakespeare's *Phoenix and Turtle* to express a slightly corresponding idea:

Property was thus appalled,  
That the self was not the same ;  
Single nature's double name  
Neither two nor one was called.

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Reason, in itself confounded,

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<sup>52</sup> 1. M. Iqbal, *The Reconstruction of Religious Thought in Islam* (Lahore: Sh. Muhammad Ashraf, 1965), p. 123.

Saw division grow together,  
To themselves yet either neither  
Simple were so well compounded.

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That it cried, How true a twain  
Seemeth this concordant one!  
Love hath reason, reason none,  
If what parts can so remain.

But, as I have remarked already, Iqbal has rejected the prop mythology. He has enlarged upon the metaphor of rejuvenation through the first idyllic stanza. His *Weltanschauung* is Quranic.

The closing verse of the stanza is perhaps, though seemingly s' extremely difficult to comment upon, as Iqbal brings in the question of time. On the physical level time is serial—a succession of events. And yet such a simple explanation is hardly satisfying. man, through a shock, may suddenly age and decades may be crushed into the concentrate of a few minutes. Similarly, the time consciousness of a polype may be different from that of a snail or man. But how! would the concept of causal time apply to, for instance, the most unto, of spiritual experiences like the *Mairaj* (Ascension) of the Holy Prophet ? It is an experience that embodies immortality within immortality. Divine space and divine time are entirely different from our concepts of physical space and

time. Says the Quran: "We created man, and We know what his soul whispereth to him, and We are closer to him than his neck-vein" (50:15). The comparison of life to a tree is an absolute *tour de force*, for life is like a tree with the branches denoting the lateral and collateral dichotomy of life and the flowers the transience of life.

Plato calls time to be "the moving likeness of eternity", and in the *Timaeus* adopts a remarkable old Testament-like stance (cf. The Genesis): the approach is typically anthropomorphic.

For there were no days and nights, months and years, before the Heaven came into being; 'but he planned that they should now come to be at the same time that the Heaven was framed. All these are parts "Time, and "was" and "shall be" are forms of time that have come to be; we are wrong to transfer them unthinkingly to eternal being. We say that it was and is and shall be; but "is" alone really belongs to it and describes it truly; "was" and "shall be" are properly used of becoming which proceeds in time, for they are motions. But that 'is' is for ever in the same state immovably cannot be becoming older or younger by lapse of time, nor can it ever become so ; neither it now have been nor will it be in the future; and in general nothing belongs to it of all that Becoming attaches to the moving things of sense; but these have come into being as forms of time, which images eternity and revolves according to number....

Be that as it may, Time came into being together with the Heaven, order that, as they were brought into being together, so

they may dissolved together, if ever their dissolution should come to pass ; and is made after the pattern of the ever-enduring nature, in order that may be as like that pattern as possible; for the pattern is a thing that has being for all eternity, whereas the Heaven has been and is and shall be perpetually through all time.<sup>53</sup>

Time, according to Plato and Aristotle, is to be measured in terms of "Numbers" or planetary motions. But could psychic and divine time be measured thus ? An ordinary life, according to Islam, can Outscale this measure through religious experience or submission of life for a noble cause. This idea Iqbal has elaborated in the *Nawa-i-Waqat*. More, for instance, than what Christianity could achieve within half a millennium, Islam achieved, immediately after its inception, in My years. The time scale with regard to the evolution of an ecumenical idea underwent a devastating revolution. F. H. Bradley, who subjects reality to a searching analysis, says:

To transcend experience and to reach a world of Things-in-the-selves, I agree, is impossible. But does it follow that the whole universe in every sense is a possible object of my experience ? Is the collect' of things and persons, which makes my world, the sum total of existence? I know no ground for an affirmative answer to this question. That many material systems should exist, without a material centre point, and with no relation in space—where is the self-contradiction? That various worlds of experience

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<sup>53</sup> Plato, *The Timaeus*, 37E and 38B.C, quoted from F. M. Cornford, *Plato's Cosmology* (London: Routledge & Kegan Paul, 1952), pp. 98.99.

should be distinct, and, for themselves selves, fail to enter into the other—where is the impossibility? That arises only when we endorse, and take our stand, upon a prejudice."<sup>54</sup>

And yet Bradley concedes that the ego has some kind of reality. Iqbal, in this context, asserts:

Yet, in spite of the fact that his ruthless logic has shown the ego to be a mass of confusion, Bradley has to admit that the self must be "in some sense real"...We may easily grant that the ego, in its finitude, is imperfect as a unity of life. Indeed, its nature is wholly aspiration after a unity more inclusive, more effective, more balanced, more unique. Who knows how many different kinds of environment it needs for its organization as a perfect unity?<sup>55</sup>

Once the environment of Islam, holds Iqbal in the *Saqi Namba*, comes into being, the efflorescence of egohood will have a congenial ground for achieving all-around development. This point he elaborates in the sixth stanza:

خود کی کیا ہے راز درون حیات      خودی کی ہے بیہداری کائنات  
ازل سے ہے یہ کشمکش میں اسیر      ہوئی خاک آدم میں صورت پذیر

Selfhood is the innermost secret of life. What else but it animates the cosmic order.

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<sup>54</sup> F. H. Bradley, *Appearance and Reality* (London: Swann Sonnenschein & Ltd, 1908), pp. 215-16

<sup>55</sup> M. Iqbal, *The Reconstruction of Religious Thought in Islam* (Lahore' Sh. Muhammad Ashraf, 1965), p, 98.

Ever has it been pulsating with movement till at last it appeared in the form of Adam.

So from life Iqbal has moved on — rather logically — to egohood. Would one say that Oblomov, who constantly slept, to have really lived ? Would the human beings who fritter away their energies after short-sighted pursuits be regarded as anything else but the living dead? Purposiveness is what confers on man the uniqueness of conscious experience. It is the uniqueness of such conscious experience that appears as *belles lettres*, philosophical works, creative poetry, scientific - h, and so on. Short-sighted sollipsism is death-in-life, while the sharpening of the ego is life-in-death. In an extremely exquisite 'let towards the end of the stanza Iqbal says:

خودی کا نشیمن ترے دل میں ہے      فلک جس طرح آنکھ کے تل میں ہے

The mansion of the ego is within your heart just as the pupil of the eye scans the infinitude of the sky.

It is also no coincidence that Iqbal has employed the panetheistic symbols of the drop and the ocean. As far as possible, the images have been used as *double entendres*; that is, on the surfaces they are similes but deep down they symbolise infinitude. The subject, one has to admit, is extremely difficult to poetize upon ; and no one but Iqbal could. have handled it so cleverly. Just imagine the majesty of the two verses in the same stanza which, if anything, are demeaned by translation:

سفر اس کا انجام و آغاز ہے      یہی اس کی تقویم کا راز ہے





یہ عالم، یہ بتخانہ چشم و گوش      جہاں زندگی ہے فقط خورو نوش  
خوید کی ہے یہ منزلیں اولیں      مسافر! یہ تیرانشیمن نہیں  
یہ ہے مقصد گردش روزگار      کہ تیری خودی تجھ پہ ہو آشکار

Bread earned by any servitude,  
For the watchman soul is poisoned food;  
If you can eat and hold your head  
High among men, you eat good bread...  
Kneel to God only: that prostration  
Forbids as impious such oblation  
To other. Earth's bright panoply,  
This vale subject to death's decree,  
This idol house of eye and ear,  
Whose life is only belly-cheer,  
This is the self's first halting place,  
Wayfarer, not your homel...  
Time's revolutions have one goal,  
To show what is in your own soul.<sup>56</sup>

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<sup>56</sup> 1. J.A.K. Thompson, *Classical Influences on English Poetry* (New York: Collier Books, 1962), p. 32.

Here is the poetry of statement at its highest ; nothing in Urdu literature can compel comparison with such masterful deployment words and measured rhetorics. Take, for instance, the technique of *anaphora*, in which a word or a phrase is repeated in clause after clause:

"Yeh alam, yeh hangama-i-rang-o-saut ...yeh alam ke hai zair-i-farman-i-maut...yeh alam, yeh butkhana-i-chashm-o-gosh."

Thompson says about Virgil's mastery of sound in Georgics IV. 511-515: "That is Virgil's impression of the nightingale's song. Because it is given only for the sound, it need not be translated. Indeed it cannot be translated, for it is sound."

Iqbal seems to have mastered the art of employing sibilants in rhyming couplets. These are especially skilfully employed in the *Kidr-i-Rab* (Khidr of the Way), *Shama-o-Shair* (the Candle and the Poet), and the Saqi Namah, as will be observed in the verses just quoted. In the result, the overall musical effect is indeed overpowering. Also see how the poet builds up the climax and then the release ; each word is a gem; nothing is superfluous. Iqbal also employs the rhetorical techniques of *synecdoche and metonymy* in the poem. They, however, appear indirectly. In the former, the part stands for the whole, as in the first stanza, for instance, where spring stands for the rejuvenation of life. The second stands for the naming of a thing by one of its attributes: in the stanzas that follow the phenomenal changes stand for life. The first stanza is almost an equivalent of the parode of the Attic darama, and the last stanza the equivalent of a stasimon. So having written as

Oriental a poem as any can be, Iqbal has been able to achieve a sensibility that is not exclusively Oriental, and its appeal should be universal.

## 1V

There is little doubt that most of the ideas set forth in the *Saqi Namah* lie interspersed in Iqbal's earlier poem: nevertheless it is the first and the last unified version of these ideas in Urdu. The greatness of the poem then resides in its classicism (by this I, of course, mean that a balance, a symmetry, a blending of the disparate has been achieved), suggestiveness and symbolism (its symbolism is, at times, so deep that the poem requires a detailed commentary than a short essay like this), and the loftiness of its poetry — both in terms of imagery, metrical skill, and music.

Now what Iqbal has done is to have poetized the Quranic view about some aspects of life and man's station in the cosmos. Two thousand years ago a Roman poet attempted to put down in verse Epicurus' philosophy. The result was one of the greatest poems of Western literature. Lucretius' answer in *De Rerum Natura* to the riddle of life is resignation, so that fear and despondency may no longer be, according to him, man's rewards in from what he regarded as the world of pain and injustice, although he himself committed suicide. He might have been unafraid of death but he did not achieve resignation. After describing how men seek escape from their own selves when victims of an inner conflict

and hence of misfortune, seeking vainly relief in the change of place, he says:

Each man flies from his own self ;  
Yet from that self in fact he has no power  
To escape: he clings to it in his own despite,  
And loathes it too, because, though he is sick,  
He perceives not the cause of his disease.  
Which if he could but comprehend aright,  
Each would put all things else aside and first  
Study to learn the nature of the world,  
Since't is our state during eternal time,  
Not for one hour merely, that is in doubt,  
That state wherein mortals will have to pass  
The whole time that awaits them after death).<sup>57</sup>

Rather remarkably, both Iqbal and Lucretius are unafraid of death; for Lucretius death is that in which all is serene. But for Iqbal death *akhirat* (after—life), *Dies Ira*, and Resurrection are all measures of how man has lived on earth. Again, in the light of modern scientific observations, e.g., quantum mechanics, electromagnetic waves, theory of Natural Selection and mutations,

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<sup>57</sup> *De Rerum Natura*, Bk. III, 1068—78 (translation by R.C. Trevelyan).

etc., Iqbal has given a new touch to the poem altogether. This is an approach entirely at variance with that of poets whom he had earlier followed, at least broadly, or his own in the *Tulu-i-Islam* (The Dawn of Islam) and the *Shikwa* and the *Jawab-i-Shikwa* (The Complaint and Reply to the Complaint). The *Musaddus* of Hall was the first attempt to take Urdu out of the quagmire of traditionalism which was stifling the natural evolution of Urdu poetry. Indeed, Hali's *Muqaddama-i-Sheir-o-Shairi* (Prolegomena to Verse and Poetry) represents an attempt at emphasizing the limited ambit within which Urdu poetry was contained. Here, however, Iqbal has taken the Urdu poetry out of that limited orbit, although the style is conventional. The last stanza of the *Saqi Namah* reminds one of Abdul Tayyab Mutannabi's immortal verse on death:

ولا فضل فيها بلشجاعة والذى      وصبر الفتى لولقاء شعوب

If the advent of death were not a sure and inexorable happening, courage, generosity, and patience would not possess the lofty stations which we accord them.

And so *khuld* (immortality) can be achieved through character. The very concept of the *Darul Haram* implies the congregation and collaboration of like-minded people believing in the same verities and the same socio-political structure.

Why has Iqbal, it may be asked, discarded the Muslim symbolism of the *Masjid-i-Qartaba* (The Mosque of Cordova) and other longer poems in the *Saqi Namah*? The answer lies, I suspect, in Iqbal's belief that Islam has to act both as a centrifugal and

centripetal force. The *Saqi Namah*, like the last of Iqbal's poems, *Hadrat-i-Insan* (Man) is unique in being an invitation to the lapsed believer and the non-believer alike to come to the fold of Islam. It might be as well recalled that the poem was written in the British Indian days and could read the Urdu-reading non-Muslims also. Pre-ordained perdition for Iqbal, as indeed it is for Islam, is non-contingent and this is a message so high and noble that it needed a lofty poem like the *Saqi Namah*.

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# ART & LITERATURE

Abdullah, S. M., "Iqbal on Fine Arts", Pakistan Times, Lahore, April 21, 1962, page 7.

Iqbal's theory of Aesthetics can be summed up as follows:

- a. Art is a means of communication through self-realisation. It must serve life, not only by giving pleasure but by effecting social improvement.
- b. Art is an expression of personal emotion. It has social association and implications also.
- c. Real art is the one which arouses a sense of power and dignity, and interprets beauty in terms of strife, not only for existence but also for the reater evolution of mankind.

Iqbal's theory of Art is just a mixture of several conceptions of M. Partly, it resembles the theory of Plato inasmuch as he 'Wens that beauty is at one with truth. He also seems to be in \*cement with Tolstoy or Ruskin who considers Art to be a universal Image which should be understood by all and used for ethical purposes. Iqbal is also not far away from Croce, whose first principle d Arts rests on his definition of 'Art as Intuition'.

Iqbal was an exponent of Islamic tradition of aesthetics. Art, according to the Muslims, is not an end in itself, but a means to an end, largely of a practical or useful nature. Mere 'pleasure-seeking'



never been the aim of or incentive for the Muslim artist or his  
ice.

Muslims took more interest in geometrical arts than in  
represent arts, because the Arabs believed in the presence of a  
geometri-

Ow in all life because they thought harmony, through which  
perception of beauty is possible, depends on geometrical laws.  
Iqbal has classified the Arts in two kinds:

1. The Arts of the free people.
2. The Arts of the slaves.

According to Iqbal, Art is a means, not only of perception but  
also of realisation of self.

He stresses the moral side of the Arts and desires to effect a  
compromise between religious and aesthetic ideals. He is a  
modern exponent of the Islamic values of Art.

Iqbal's theory of Arts is linked up with his theory of Khudi.  
The doctrine of Khudi is linked up with life-serving ends.

Iqbal does not believe in mere idealisation.

Realistic art, however, is discouraged by him because its  
subjects must naturally be portraiture of the ugly, the ignoble, the  
diseased, the low and the sordid.

The Greeks hold tragedy as the greatest art but for Iqbal tragedy is just a process of life. There is nothing in tragedy which may be regarded as something "extraordinary" and worthy of special interest.

Iqbal opposed Naturalistic Doctrine so far as Fine Arts are concerned.

Iqbal does not believe in the theory of imitation. The Artist should *perfect and supplement* what already exists; he should not merely copy; he should create. The artist would re-interpret nature, not in terms of physical appearance, but in the light of his own esoteric experience.

According to Iqbal, imitative naturalism is bound to destroy the originality and the individuality of an artist. Iqbal condemned Fro-deans also who interpret the whole life in terms of sex behaviour. According to Iqbal, Absolute Beauty exists as an Ideal for which efforts should be made. Iqbal's leanings are more towards the abstract arts, more to the geometrical arts of Islamic pattern. His preference in Arts seems to be in the following order:

Poetry — is a dignified medium for thought emotionalised.

Music — is the most abstract art and also it lifts one's soul on the path of higher existence.

Architecture—is a symbol of solidity and solemnity.

Painting—is a method of presenting beauty.

Iqbal is not against Artistic activity but he is certainly against the indulgence or over-emphasis on arts as against religious experience.

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Zafar, Yusuf; "Iqbal as An Artist", Pakistan Times, Lahore, April 21, 1955, page 5.

Iqbal, like all great Artists, has ideas to lodge and know whereto lodge them. The depth of his feeling, the beauty of expression, the richness of his experience, the profundity of his philosophy and the & charm of his eloquence all combine to create a world absolutely and nascinatingly his own.

To bring home his thoughts, he employs all the ways known to art. He creates an enchanted atmosphere and completely captivates his readers. At the extreme pitch of his artistic excellence, he uses idles and metaphors which always fit his feelings and emotions and viviny the situation he wishes to explain.

Iqbal's images are as vivid as in actual life but pregnant with new, hitherto unapprehended meaning. This command of expression and poetic insight has in fact made Iqbal the "Poet of the East".

His imaginative powers, coupled with a mastery of words, create an atmosphere which would be beyond the reach of a painter, a musician and a scupltor to put into one. If we look deep

into his art, we find that from the very outset there was a dramatist working within him. He brings before us characters whom history has paid the most glowing tributes, and they all chant his verses and bequeath the same feeling and inculcate the same spirit for which he resurrected them.

In his hands, meters and forms look like clay, ready to take any form that he would give them.

Iqbal did not attain this perfection in a day. At the outset he talked of the Himalayas and sang of a brook and in the end he visualised the entire span of existence and non-existence, the universe and the hereafter all through the compass of a mosque.

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## **KNOWLEDGE**

Ajmal, Mohammad; "The Poet's Attitude towards Knowledge", *Pakistan Times*, Lahore, April 21, 1953, page 5.

Iqbal's attitude towards knowledge is based upon his revolutionary conception of the nature of man which manifests itself in his relation to environment. Iqbal holds that man's struggle with environment is not to adopt himself to it but to bend the forces of nature to his will.

According to Iqbal, thought is not finite which cannot capture the infinite i. e. ultimate reality but is dynamic and unfolds its eternal infinitude in time and reveals reality to us.

Iqbal holds that Idea is a necessary element of mystical experience (mystical experience is outside the ken of understanding).

Iqbal puts forth intellectual and pragmatic proofs of the existence of God. He holds that man has the capacity to experience the ultimate reality in the same way as he possesses the capacity to feel a tree, to build a bridge and to change the course of rivers.

Iqbal holds that man is an ultimate being and is the fount of all values.

According to Iqbal, thought is based upon 'sense perception' and knowledge is 'sense perception' elaborated by understanding.

Iqbal regards, 'sense perception' as a passive process in time and again refers to 'sense - data' as forming the substratum of sense perception.

He assumes that in sense-perception, the relation between the perceiving agency and the thing perceived is characterised by a 'veritable otherness'.

Iqbal accepts the theory of sense-data by Bertrand Russel and G.E. Moore. He characterises science as "empirical" in its technical sense. He refers to observation as the basis of scientific knowledge and scarcely refers to experience.

He holds that knowledge and action mutually exclude each other.

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Rafiuddin Mohammad; "Iqbal's Contribution to Knowledge".  
*Pakistan Times*, Lahore, April 21, 1962, page 1.

The general conception is that sensation and reason are the No fundamental capacities of man by which he acquires knowledge.

But, to be true, he has only one fundamental capacity by which he acquires all knowledge whether scientific or philosophic and that is; Intuition. His senses and reason are both servants of his intuition. Our knowledge is organised merely out of our intuitive concepts of beliefs and its validity or otherwise depends wholly on the validity or otherwise of these beliefs.

Everything in the universe, that we can possibly know of, is in the form of a whole or a unity. The function of reason is to find out the relationship of the various wholes discovered by intuition in order to enable intuition to discover a bigger unknown whole consistent with these wholes and of which these wholes are parts, or to discover smaller wholes which are consistent with and form part of a bigger known whole. The former process is known as synthesis and the latter as analysis.

The scientists and all of us do make assumptions and create intuitive hypothesis in our daily life, that is, we frequently resort to belief in the unseen in regard to many a concept. Every fact that we believe in is originally a hypothesis and, subsequently, the discovery on newer data goes to strengthen this hypothesis and it

goes on assuming the shape of a 'fact' for us so much so that our faith in it becomes unshakable.

The need of forming intuitive assumptions felt by the scientist is also due to the fact that a number of minor unities go to make a major one and we are forced by the nature of the universe, as also by our own nature, to know and comprehend facts as unities.

The philosopher also explains the facts of the universe with the help of some universal intuitive concept.

Both the scientist and the philosopher operate in the same sphere on knowledge and both depend for their knowledge and investigation on the same human capacity, Intuition.

The knowledge, aided by the true concept of reality, proceeds onwards, smashing its own idols, towards its natural destination of truth. Iqbal points to this when he says, "Knowledge which is intimate with the heart and the intuition is Abraham for its own idols".

It would be rather difficult to elucidate Iqbal's views in regard to the phenomenon of prophethood. The first and the most valuable gift of a prophet to mankind is his true concept of the Reality of the universe which is known as the concept of God. The last of the prophets who gave the perfect concept of Reality to mankind is the Holy Prophet Mohammad. Iqbal was the first philosopher who made this perfect concept of Reality received through the agency of perfect prophethood, the basis of his philosophy in this age of the progress of science. The perfect

concept which organises the scientific data of the age according to the perfect concept of Reality is the concept of 'Self' (*Khudi*). According to Iqbal, *Khudi* or self is that concept of reality which is true and which integrates all the known facts of the 'universe into a single unity. This single unity is the concept of God.

Iqbal further holds that it is only the love of God which can form the basis of a true philosophy of man and the universe, and the source on this love is perfect submission to the prophet.

This union between philosophy and prophetic teachings is a landmark in man's intellectual progress and it has ushered in a new one whose pioneer and herald is Iqbal.



# GENERAL THEORY

Farooqui, H. A. "A, Comparative Study of Iqbal's Thought", *Pakistan Times*, Lahore, April 21, 1964, page 11.

Iqbal tried to reconcile religion and philosophy. He based his philosophical thought on experience, rather than on mere speculation and maintained that speculation without experience cannot give us a clue of the ultimate reality. He takes inspiration from both, modern science and Quran, which is essentially empirical in its attitudes. Iqbal believes that reality is knowable and can be discerned through Intuition.

Plato explains life in terms of system of ends which are fixed realities. The highest good for man are virtue, wisdom, truth or beauty. These virtues are universal.

Plato explained the entire reality of the universe in terms of ideas which are universal and immutable.

Hegel establishes the unity of the world which can be discerned or grasped by reason. For Kant reality is unknowable but according to Hegel it is rational and hence knowable.

Reality from the idealist's view-point, is spiritual rather than material. According to Iqbal, the ultimate reality is not mere spirit but an absolute ego from whom the finite egos proceed. Conquest of nature or material forces is the first step to achieve the goal of human life.

The phenomenal world, according to Iqbal, exists and has objective reality. The duality of subject and object is a necessity, not only for all knowledge but also for self-realisation. The life of the ego consists in the mutual contention of the ego invading the environment and the environment invading the ego.

According to Iqbal, neither matter nor spirit or mind is unreal. For Iqbal, both the views, Idealistic and Materialistic, are one-sided.

Iqbal holds that reality is not static but in a perpetual movement. This movement constitutes life ; for him life is the manifestation of will.

While all the rationalistic philosophers have regarded the universe as a permanent and solid block, Iqbal regards it as an ego, evolving toward its perfection.

The idealists maintain three eternal values, Truth, Beauty and Goodness. Iqbal holds that the ideal of self alone can give us a

standard of value and maintains that the ego attains freedom and perfection, when by acquiring power it becomes able to remove all obstructions in the way.

According to the naturalists, human knowledge is not transcendental or spiritual, but rather empirical and experimental. According to them, values are neither fixed nor eternal and objective.

Rousseau holds that good and evil are determined by Nature. What is natural is good, what is civilised is evil.

Lamarck holds that organisms develop or decay according to the principle of use and disuse.

Darwin holds that only the strongest survive in the battle of life. The organisms that adopt themselves to the novel situations are better fitted for survival in life.

Iqbal maintains that mere adjustment to the environment is not the goal of human life. Man is destined to mould environment according to his own will. It is through will that he advances in the battle of life.

Iqbal realises that life is not merely change, but there are elements

of permanence and stability in it.

Evolutionary naturalists also maintain that complete freedom is necessary for the development of personality. Iqbal accepts this view with some reservations.

Iqbal regards psychology as an incomplete study of man; it does not deal with the basic spiritual values in man which form the essence of his physical nature.

The pragmatic view-point is that life should be full of concrete doings and should not be wasted in purposeless activities. Iqbal appreciates its practical side, he rejects it because it

works towards denial of faith in authority as well as eternal values of life.

Iqbal believes in human values, which have no prior existence. These values come into being in the course of grappling with the stern realities of life. Iqbal stresses the fact that there are human purposes to be fulfilled and human wants to be satisfied. Philosophy is only a weapon which helps in pursuing these aims.

For both pragmatists and Iqbal, man is the measure of all things. Iqbal goes further and believes in the unity of God and finality of prophethood, which have over-riding control over all other values.

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Imtiaz, Mohammad Khan., "Iqbal's Murshid Rumi", *Pakistan Times*, Lahore, April 21, 1965, page 7.

When Iqbal reached his forties he discovered Rumi as the one philosopher who covered all the philosophies worth study.

Rumi's high ideal according to which the entire universe of God is "dependent on man's appreciation of it", made Iqbal reject all philosophies. Believing in progress, not dissolution, as the goal of life, Rumi stressed the onward march of humanity as a whole. For Rumi there is no decay or death. Communities and individuals may rise and decay but life and humanity continue. Death and disappearance is a phase in the cycle of evolution.

According to Rumi, nations, which are mere man-made institutions, may perish but for humanity as a whole there is no decay but rather higher and higher goals. A community perishes; its achievements do not perish; they are taken up, by another community; progress continues upwards. For Rumi it is the degenerated public opinion that leads a nation towards decline and death.

Rumi holds that just as an individual can rejuvenate himself by developing an interest, so can nations. If you want to postpone your old age, have an ideal before you and work for it. This ideal is called 'love' by Rumi, but this ideal must be impersonal, collective and spiritual.

According to Rumi, man is commander, not the tool of destiny. He can, therefore, get over the old age as well if he so wills it.

Iqbal's poetry is full of idealism. As with Rumi, so with Iqbal, there is no death but only progress writ large in the universe. Iqbal calls upon his community to drink Rumi's wine.

Iqbal says: "It was from him (Rumi) that I got my convictions, and in this even moon and stars helped me. He opened to me his heart and from dust arose a new world",

Rashid, K. A., "A New Approach to Iqbal and His Thought", Pakistan Times, Lahore, April 21, 1963, page III

The position of Iqbal as a thinker is all-embracing and all inclusive; it deals with every aspect of a Muslim's life. Iqbal is convinced that Islam as a 'Deen' represents the whole man. Iqbal's fundamental approach to the problem of man aims at awakening him by instilling in him the right concept of self-awareness.

It is for this reason that his philosophy centres round the theory of 'Khudi'. It has been used in the sense of a being, an essence, and ego and a self. He holds that being, essence, ego and self are inter-related and indispensable for the evolution of human personality.

He encourages independent thinking in the Muslims to re-evaluate the injunctions of the Holy Quran. He is against blind following. He feels that in the Muslim formula, 'Kalima' lies a cure for all of their ills.

He teaches the Muslims to act without fear, for in acting without fear lies the true essence of life. His philosophy is dynamic and non-deterministic. He persuades the Muslims to action. He recommends to them heart-searching and self-observation.

Iqbal taught to adapt to the advancing world of science in order to help the growing civilisation reach its climax, which will make the creation subservient to man simultaneously making man subservient to the Almighty Creator. The future evolution of man rests on the evolution of his ego, or his being.

It is only by raising the level of one's being that man can achieve higher dimensions.

Iqbal thinks, it is necessary to overcome the laws of Nature in so far as they apply to one's own struggle for existence which enables one to achieve a higher level of evolution.

Like other thinkers, Iqbal too has an ideal before him, i. e. the perfect and forceful personality of the Holy Prophet of Islam, Muhammad. He always keeps in view this towering personality as the Superman, the *Insan-i-Kamil*.

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Schimmel, Annemarie, "Western Influence on Iqbal's Thought", Lahore, April 21, 1961, page 10.

Iqbal was born in 1873, at a time when the first attempts had been made to reconcile Islamic thought with Western civilization. Sir Thomas Arnold introduced him to both Eastern and Western thought. He deeply submerged in Hegelian thought which he, nevertheless, criticised afterwards as the produce of artificial reasoning — Hegel is characterised in the *Payam-i-Mashriq* (1923) as "a hen that by dint of enthusiasm lays eggs without assistance from the cock."

The solid knowledge of European thought was useful to him in all his political and philosophical work.

In couplets of *Asrar-i-Khudi* and in others also, the influence of vitalist philosophy is clearly to be seen.

He admired the German philosopher Nietzsche whom he locates in the heavenly journey pictured in the *Javed Nama* (1932) beyond the Saturnic sphere of Heaven — his condemnation of anti-religiosity is equally strong.

The Nietzschean *Urbemensch* is only for a certain moment an ideal for Iqbal, but Superman's denial of God is not tolerable for the Muslim thinker.

According to Iqbal, the 'Perfect Man' is one who is always acting in complete harmony with his Creator, and never forgets the divine command.

Deeper than the influence of Nietzsche was the influence of Goethe. Goethe is just like Iqbal's Eastern Spiritual Guide, Maulana Rumi. The personality of Satan, who plays an utmost important role in Iqbal's work, shows traces of Goethe's Mephistopheles.

In Satan, the fallen angel, we can also see the influence of Milton whose *Paradise Lost* was deeply admired by Iqbal.

In spite of deep Western influences his work is filled with sharp criticism of western thought and politics.

Iqbal has used all the life-giving forces he found in East and West for changing the destiny of his people.



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Sharif-ul-Hasan., "Iqbal and Rumi", *Pakistan Times*, Lahore, April 21, 1964, page 4.

The most original and foremost interpreter of the Maulana in the modern world was the poet-philosopher Iqbal. He demonstrated that far from preaching renunciation of the world, the Maulana advocated full participation in life for fulfilment of the divine purpose in creating man, the best of the creatures.

Iqbal developed an aversion to traditional mysticism — best exemplified in the delicious but sporific melodies of Hafiz of Shiraz which induced negative tendencies of resignation to fate, inertia and lethargy. He returned with reverence to the Muslim for enlightenment and guidance when he discovered that the Mathnavi of Maulana Rumi preached a positive and dynamic, and not a negative and passive, attitude towards life.

Iqbal found in Rumi's philosophy the secret of regeneration of the decadent Muslim Orient— nay, that of the entire human race. In full agreement with Rumi, Iqbal also believed that Intuition, quickened by love and faith, revealed instantaneously the Truth, which by the slow process of logical reasoning arrived at clumsily.

Iqbal claims that he composed his famous Mathnavi "*Asrar-i-Khudi*" at the behest of the Maulana. In this poem, Iqbal's central

theme is that man should realize the secrets of his self, setting his ideals higher and higher and aspiring to attain the unattainable.

We find him making — under inspiration from the Mathnavi — a subtle analysis of Plato and Aristotle, Hegel and Kant, Karl Marx and Lenin, Ibn Sina, Abdul Karim, Shihabuddin Suhrawardi and Mansur Hallaj.

Rumi was the master par excellence who taught Iqbal his dynamic philosophy.

Since Iqbal freely acknowledges that the main spring of his thought is the Mathnavi, will it not be true that by the same token Maulana Jalaluddin Rumi is the spiritual Grandfather of Pakistan ?

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Vahid, S. A., "Iqbal and his Greatness", *Pakistan Times*, Lahore, April 21, 1961, page 12.

The most important characteristic of Iqbal is his versatility. The poet's highest office is to be a revealer of new truths or to be an unveiler of truths forgotten or hidden from common ages.

There is another function which poets fulfil- that of giving beautiful and artistic expression to thoughts and statements which all share.

These two aspects of the poet co-exist in all great poets in different proportions, in one the prophetic insight predominates,

in another the artistic utterance. Iqbal is one of the few poets who attain perfection in both.

We can summarise the truths, that Iqbal revealed, in one word: Humanism. The greatness of Iqbal lies in this combination of three factors, all of far-reaching importance to humanity.

According to Iqbal, humanism means human self-esteem. It indicates the endeavour of man to reconstitute himself as a free being.

Iqbal revealed to man his own potentialities and the way in which man can develop himself to work out his destiny.

Iqbal wanted to see human life to take a stand on its own dignity and set itself free from narrow tribal, racial, class, territorial or regional attachments and evolve a brotherhood extending to the ends of the earth and linking each other by ties of common humanity. In his advocacy of Pakistan, Iqbal was inspired by humanistic considerations. It was his humanism that led him to reveal the truth that human personality can develop only in an atmosphere of freedom.

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Abdul Hakim, Khalifa., "Iqbal's Concept of Life", *Pakistan Times*, Lahore, April 20, 1958, page 11.

Narrow minds can see only a fragment and cannot look at life steadily and as a whole. Iqbal's mind is not closed to any

impression, the windows of his soul are open on all sides. For Iqbal life is a goal-seeking activity.

Nietzsche holds that there are only two kinds of religions — those that say 'Yes' to life and those that say 'No' to life. One has to judge creeds and philosophies only by this criterion--do they affirm life or do they negate it ?

Islam among the creeds and Iqbal among the thinkers stand for perpetual affirmation of life. Iqbal holds that God is eternally creative life and as life He creates only life and as a Supreme Ego creates only egos; therefore matter as conceived by materialists has no independent existence, nor could inert lifeless matter produce life.

Iqbal has two renowned predecessors, Rumi and Leibnitz. He agrees with Rumi in entirety but differs from Leibnitz who conceived of egos as self-enclosed and windowless reflecting existence in various grades and the order of cosmos is the result of any action or inter-action but is eternally pre-established by God, who is a Supreme Monad among the infinites of created Monads.

Rumi conceived of God as a Supreme Personal ego from whose being other egos have emerged and started their career in the lowest category of being as living atoms not yet endowed with free will. Immediately with separation from Him the urge to return to their origin in God begins to work and thereby life

becomes an evolutionary process. Every ego creates its own body as an instrument of survival and progress.

According to Iqbal, life and love are two words for the same reality. Life at every stage is living and moving towards something that would not only preserve but enhance life. The object of life is life itself at a progressively higher level. He who is seeking God is seeking more life. Iqbal's concept of God reflects his concept of life because for him life and God are identical.

Socrates, Plato, Aristotle, Ibni-Sina and Parabi, hold that all real knowledge is knowledge of universals only and, therefore, God has no knowledge of the particulars.

In company with Bergson, Iqbal says that God would not be creative if He were merely implementing a plan that existed from eternity. His activity is free and this makes man also free. The free man is an architect of his own fate. Progress of life is progress in freedom.

Iqbal's concept of life after death is also a corollary of his general view of God and life. Physical death is not a transition to an eternal paradise or an eternal hell but life shall continue to develop in other spheres and other planes of existence. According to Iqbal, heaven and hell are the states of mind.

Iqbal's religious convictions, his ethics, his aesthetics, his economics, his sociology and politics are all logical derivations of his concept of life and love. Poetry and music are the languages of life and love. It was on account of this that life makes Iqbal

choose poetry as its vehicle. Goethe made a remark that "he sings of the self and he sings of life and love." This is the trinity of Iqbal —a unity and trinity at the same time. Plato's trinity of Truth, Beauty and Goodness which he also conceived as a Unity presents a similar view. Love is the truth of life and it also creates beauty and goodness.

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Kifait Ali, Mian., "Iqbal's Doctrine of 'Khudi'", *Pakistan Times*, Lahore, January 16, 1963, page 1.

The doctrine of 'Khudi' as postulated by Iqbal is not an exposition of "Self" in its psychological context, but in its universal character. Thus it signifies to him the creative impulse to which the entire universe owes its existence.

Khudi's struggle is unending ; it brings into being new realms to conquer; new elevations to reach ; and new ideals to achieve.

Iqbal also believes that it reveals itself in man and also reposes in every humble particle of dust.

According to Iqbal, the highest perfection, corporeal and incorporeal, forms the province of 'Khudi' and its struggle. Thus, ultimately, according to Iqbal, what it signifies is but an expression of the Divine will a 'taqdir', which is neither immutable nor unchanging.

In Iqbal's view, the blueprints of pre-destination are always amend-able by their Divine Author. Iqbal holds that belief in pre-destination as an unchanging order breeds despondency and despair which are destructive of Khudi's urges to action.

Iqbal's concept of 'Khudi' does not form the stuff of Nietzsche's Superman. The man of 'Khudi' is a superior being, superb in all respects but always humane. His ideal personality is by no means above moral restrictions like that of Nietzsche's superman.

Iqbal's 'Khudi' promotes life, graces it as a gift of God and projects it into the new seen and unseen realms, both here and hereafter. When Iqbal talks of 'Khudi' in relation to human life he means stirring up of a man's inner self by urges of 'Ishq'.

Iqbal strongly believes that Islamic monotheism elevates and enervates an individual's 'Khudi' thus. 'Khudi' is not a subdivinity but only a way of God.

Iqbal outlines three stages for the cultivation of 'Khudi':

1. The individual abides by the laws completely and subjects him-self to their discipline.
2. Then he cultivates self-control.
3. Then he prepares himself for the vicegerency of God.

The ideal of 'Khudi', which Iqbal placed before his people for attainment, was too vast to be circumscribed by the confines of a state. The state only constitutes a step towards its achievement.

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Shaukat Ali,, "Iqbal and his Philosophy of Ego". *Pakistan Times*, Lahore April 21, 1953, page 6.

Iqbal adopted ego as the kernel of his philosophical studies. Ego does not mean pride or arrogance but, represents the sovereign manifestation of man's nobility and idealism for Iqbal; it is a "forward assimilative movement". Man in order to develop his individuality is perpetually striving and struggling to conquer the environments. Culmination of this reaches, striving when he masters the universe and absorbs even God Himself. Thus the qualities required to fulfil the purpose of human existence are self-respect, courage and struggle so that he may be able to face the oddities of life.

The reason of Iqbal's stress on the development of 'Khudi' or Ego was the social, political and economic conditions of the East. The people of the East had sunk deep in political and intellectual degradation. Taking advantage of this degradation the Western powers made the East a tournament ground for their imperialistic designs. Internal feuds and foreign intrusion had torn the fabric of Muslim world into pieces.



Iqbal found that the mystic doctrine of "Wahdat-ul-Wujud" of Platonic and Vednic philosophies had killed the sterling qualities of Muslim thought. Iqbal evolved his philosophy of Ego to unfurl a flag of revolt against this paralytic doctrine. According to Iqbal, there is tension caused by the war between Ego and Environment and this is the essence of human life. Man can achieve his salvation by strengthening and perfecting his Ego only. Ego is a conspicuous feature not of man alone; even inanimate objects of universe are capable of possessing it.

According to Iqbal, man possesses inexhaustible potentialities of perfecting and expanding his Ego to an extent that he can become a master of his own destiny and at this stage man surpasses angels in status and becomes a matter of pride for God. Iqbal's 'Momin' is a person whose Ego has attained the acme of perfection. Ego of the Momin is the only propelling push, which leads to human progress, and keeps the continuity of tension in life which is the only way to attain immortality.

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## **SOCIAL & POLITICAL THOUGHT**

Abdulla S. M., "Iqbal's Criticism of Modernism", *Pakistan Times*, Lahore, April 21, 1961, page 10.

The word 'Modern' is derived from Latin 'Modernus', 'Modo' meaning just now. It has a chronological sense, giving an idea of the 'Present' time as against the 'Past Time' and for the matter of

that, all things and ideas and modes relating to the present time. According to some writers, 'Modernism' is only an attitude, and a condition of the mind, and has, therefore, no time association.

In literature, it means 'repudiation of all traditions and all accepted canons of beauty'.

The most important factor in modernness is the growth of science and adoption of attitudes based not on any religious authority but on scientific knowledge, correlated inductively or deductively. But Iqbal was partly dissatisfied with its growth.

Some of the causes of Iqbal's dissatisfaction with the "Modernism" of the West have been indicated by him in *Bal-i-Jibreel*:

One-sidedness of modern knowledge; its exaggerated emphasis on materialism; its superficial objectivity and territorial nationalism, modernism is not confined to these but covers the whole field of human life. On the positive side, the spirit of modernism lies in the ideas of discovery, change and progress, and these are the great ideas which have revolutionised the entire structure of European life, and have also done much good to humanity.

The Western moderns are firm believers in the evolution of things and ideas, and evolution means gradual change, which is the essence of life. This is one facet of the problem. There is another facet also and that is about the variant changes in the meaning of truth since the time of Newton. The old philosophers

held, "Truth is eternal, unchangeable and divine". The moderns have brought about so many changes in its conception during the last two or three centuries that all the charm of achieving and following truth is now drowned in lust and sensuousness. The moderns believe in the sensuous only and spurn all the suprasensuous considerations about truth, and say that "the best man is one who is the best animal". Animality is the crux of modernism.

Iqbal is not alone in his protest against this dangerous drift of mankind towards total disaster which faces humanity at present.

The problems on which Iqbal has differed basically from the West are disbelief in the Supernatural (Divine) Existence; organisation and maintenance of family life on Islamic pattern in which men and women are destined to play their separate roles in the joint effort of living a total life; and distribution of wealth or means of production on a basis which is laid on the principle of equity and voluntary equality.

Iqbal seems to be very much disturbed about the growing disintegration of the Muslim code about women and about the futility of modern education among men and the tendency to follow in the foot-steps of the western women, and the trend to destroy all what was given to us by Islamic tradition.

Iqbal is not satisfied with the philosophy of the modern West, because for him it is partial and fragmentary. The modern spirit of 'Revolt' is also a cause of his displeasure.

As to the idealism of the West, he has paid glowing tributes in the course of his writings. He, however, differs from most of the moderns in that they do not believe in God and the world hereafter.

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Al Hamza., "The Poet of Freedom", *Pakistan Times*, Lahore April 21, 1961, page 4.

Iqbal advocated the liberation of human race from the bondage of superstition and ignorance, and recommended that mankind own up the ideal of universal justice, equality and fairplay.

Iqbal uses the word 'Momin' for designating the free individual. The Momin understands the relationship of things and, as such, is truly wise. Momin is contemptuous of animal fears in his mission of establishing justice and freedom among men or, in the beautiful and moving Islamic metaphor, in establishing the kingdom of God upon earth.

Iqbal opposes sadhuism and monasticism which are contrary to the law of life of Islam.

Momin is motivated by 'Ishq' and without the motivation of 'Ishq' man would be a vegetable or a mineral. Iqbal's 'Ishq' is more than the Freudian biological urge; it is supra-animal, supra-rational and wholly in consonance with the mysterious divine purpose.

'Ishq' transfigures the individual from a base worm to the shining sword of the just God.

The free individual lives in a climate of moral pride. His Khudi is distinct from the sense of personal identity.

The man and woman whose Khudi is awakened will not become an agent of exploiters nor permit injustice to be done.

As the poet of freedom, Iqbal opposed Western imperialism and protested against their exploitation of the East.

Iqbal fully understood that the basis of Western imperialism was economic gain and that European prosperity depended upon the conquered territories of Asia and Africa.

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Ahsan, Shakoor., "Iqbal and Nature", *Pakistan Times*, Lahore, ' April 21, 1953, page 5.

Like Wordsworth and other romantic poets Iqbal looks upon nature as the symbol of purposiveness and benevolence and also an educative force in life. He is dissatisfied with the present show of life and is animated by the desire as that "of the moth for the star ; of the night for the morrow", to reach the infinite. He finds a deep sense of unity and kinship with the objects of nature.

In his poems on nature Iqbal expresses his own personality, his own spirit, that has a tendency towards the infinite. The feeling of incompleteness is expressed in lines of pensive beauty.

Iqbal has associated with nature the principle of movement which fits in with the philosophy of constant action, for him stars and all the heavenly planets are on the move and symbolise the essential purpose of life and give a lesson of harmony and unity.

The objects of nature for him become symbolic of certain values and principles. Blooming flower is a symbol of life. Tulip and the Firefly stand as symbols of frenzied passion.

Iqbal's treatment of nature shows signs of pantheism but it is free from rigid uniformity. He intellectualises nature and exults at its inner significance.

Iqbal's philosophy of 'Khudi' in which force plays a fundamental role seems to have influenced his conception of beauty as well as his attitude towards nature.

Iqbal holds that man possesses a creative mind to subdue and over-power nature.

According to Iqbal, nature creates countless barriers in the path of human development. Therefore in order to develop the ego these barriers must be overcome. Every obstacle put by nature is an incentive to a higher development of the ego, for the latter thrives on obstacles created by nature. Thus nature becomes man's great rival.

Iqbal takes nature as a means towards the fulfilment of man's destiny.

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Baqir, Mohammad., "A Study of Iqbal's Thoughts on Governmental Forms", *Pakistan Times*, Lahore, April, 21, 1961, page 5.

Iqbal was a thinker and not a politician with the result that he expressed his views about various forms of the government in vogue and left it to the people to decide for themselves the form they liked best.

Autocracy is labelled as "Iblisinizm" by Iqbal and he holds that this system was responsible for driving out mankind from religion and morality, and establishing slavery.

Iqbal feels that democracy is another garb of autocracy. He holds that whether there is one ruler or a number of rulers, the ruled will be always deprived of their basic human rights.

Iqbal was somewhat attracted towards socialism and has a soft corner for it so far as it helped in setting up a system in which poor man's lot was improved. But discovering that socialism was divorced of religious feelings, he condemned it also.

Iqbal has equally condemned dictatorship, because it is based on individual vigour and wisdom and does not get inspiration from religion and established laws of morality.

Now the question arises if Iqbal does not favour any existing forms of government, then what would satisfy him.

Here only his recommendations can be narrated as follows:

- I. Iqbal believes that separation of politics from religion will lead to chaos.
2. Iqbal pleaded for a government based on religion and restoration of Khilafat.

This conception is based on the faith that the earth belongs to God and man is here to act as vicegerent of God.

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Hashmi, Anwar-ul-Haq. "Iqbal and Democracy", *Pakistan Times*, April 20, 1958, page 8.

A certain group of interested critics hold Iqbal as anti-Democracy. The question of how far, if at all, Iqbal is against democracy cannot, therefore, possibly be decided in the light of a hemistich here or on the basis of a couplet there in his work.

Those critics hold three arguments:

1. Iqbal has pronounced his unequivocal verdict on democracy in his famous verse: "Democracy is a way of government wherein men are counted and not weighed").
2. Under the spell of Nietzsche, Iqbal has, in his different terminology, extolled to the heights of heaven the persons endowed with towering strength and superiority, sway and sweep, dominance and power, and even brute, ruthless



like-force. Iqbal's unfailing insistence on his passionate and reverent concept of shaheen — Eagle — and his lavish tribute to Satan underlying the "Dialogue between Gabriel and Satan" are, usually, pressed into service in an effort to prove the point.

3. There is nothing in Iqbal's works to suggest in a positive sense that he is really in favour of democracy.

But the criticism is not correct. Iqbal is a democrat. He does not, however, subscribe to democracy in a blind, absolute and unqualified manner. The position of believing in democracy and yet simultaneously pointing out some of its glaring defects is not untenable and Iqbal is not a solitary thinker to take such a position. Iqbal was particularly struck with its main drawback because of his back-ground. In the undivided India, the Muslims comprised a hopeless minority, in spite of their substantial population of nearly 100 million. In the Western type of democracy, which was being introduced in India with increasing scope and extent, the minority, however superior in its cultural heritage, was bound to go to the wall. This tragic aspect brought to fore the woeful nature of democracy in its most lurid colours.

Iqbal has glorified strength and strong man but it is not right to put him in line with Nietzsche. According to Nietzsche, democracy is the spring-head of all conceivable ills and evils. His "Superman" is but a brute and blustering atheist whose truculence cannot tolerate any spiritual values and democratic principles. In contrast Iqbal's conception of the strong-man is that his

superiority lies not so much in physical force as in the nobility of character.

Iqbal's ideal man, the Mard-i-Momin, stands in the fundamentals of democracy and he has nothing in him of an autocrat and dictator.

He lives, moves, and toils under a deep sense of being answerable to God in the hereafter and of being answerable to the people on the earth. In Hindu society, the fate of "Shudaras Versus Brahmins" is well-known, it is just like Plato's "Republic". He visualises two levels of morality and socio-political status — one for the few philosopher-rulers and the other for the common citizens.

In the society of Iqbal's strong-man, such hide-bound classes and different levels of morality for various sections of the population are absolutely unthinkable. It is a full, frank and creative partnership from end to end, infused with a high sense of dignity of every individual irrespective of his position or office. Neither divided into antagonistic classes, as most of the other societies are, nor "classless" in the communist sense of the word, the society of Iqbal's strong men is a democracy.

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Siddiqui., Marghub, "Iqbal as a Liberal Democrat", *Pakistan Times*, Lahore, April 21, 1963, page 11.

Iqbal saw no future for the Muslim community in India. There-fore he directed his efforts towards rescuing the individual Muslim from his state of abject surrender to philosophies demanding abdication of his worldly and materialistic interests.

While reawakening the individual to a consciousness of his responsibilities to himself and his fellow-beings, Iqbal did borrow some assumptions from socialist or communist thought to express his disdain of the individual becoming brute and unreasonable in his dealings with society, social institutions and non-human universe. This is not Socialism or Communism but a brake to the unfettered growth of the 'self' which may lead an individual to self-destructive pursuits.

The necessity of devising checks and balances led Iqbal to the expression of diverse philosophies.

Secular Western as well as religious Islamic thinkers regard the definite personality of the self, its unique definite form, as ultimate, real, moral and divine. Self-renunciation, self-denial or merger of the self into something else is alien both to religious Islamic and Western secular thought. This precisely is the difference between Iqbal and Rabindranath Tagore, between Jinnah and Gandhi.

By raising the dignity and stature of the individual far above the level indicated by Western democratic theories, Iqbal presented himself to the world as a Liberal Democrat.

In Iqbal's scheme of things, while there is no place for self-abdication of Taoism, Buddhism and Vedantic Hinduism, the individual is protected from socially destructive pursuits through his moral and religious obligations to his fellow-beings as well as towards God's other creations.

This is how Iqbal's Liberal Democracy promises to enhance the status, dignity, power, prestige and creative ability of the individual without the risk of his becoming threat to state or society.

According to Iqbal, only a spiritually emancipated individual will be able to bridge the gulf between theory and practice — that is, will be able to develop his 'Self ' without constituting a danger to anything good.

Iqbal holds that Democracy could survive the crisis brought about by a showdown between the individual and society.

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Siddiqui, Abdul Hameed., "Iqbal's Contribution to Islamic Renaissance", *Pakistan Times*, Lahore, April 21, 1965, page 1.

His book: "The Reconstruction of Religious Thought in Islam" is a representation of his creative ideology as the most gifted leader of Islamic Renaissance.

The time when Iqbal appeared in the world, science was almost worshipped and was about to take the place of worn-out

religious systems and would teach man to comprehend Reality only with the help of observation.

It was Iqbal who defined clearly the limitations of science and explained that this exaggerated and misplaced confidence on the physical science is quite unjust.

Resting on mere sense-perception with no other source of observation, science is bankrupt, inasmuch as it finds no individual enjoyment in nature, no aim in nature, no creative activity in nature. What it finds are mere rules of succession. Iqbal believes that man cannot lead his life with peace in an arid intellectualism. For this, he needs the warmth of love and intuition also.

Iqbal has also explained that scientific method cannot help us to solve the problem of "whence and whither". Thus, science cannot solve the riddle of life. Scientific knowledge is by nature sectional ; it cannot give us a complete view of reality.

Iqbal concludes that science, uncontrolled by faith, or, in other words, 'power without vision' has made modern life full of hurry, strain, frustration and so little of promise.

All this does not imply that Iqbal is an obscurantist. He recommends the study of science with the sanctity of worship. Iqbal believes the Quran exhorts man to harness the forces at work both in him and in his external world. But the soul of man, the unique core of each individual, can never be grasped and described adequately. Its method is intuitive perception by the

heart which gives meaning to life and makes the intellect a source of blessing for mankind.

Heart is a mysterious special faculty, rather a mode of dealing with reality in which sensation in the psychological sense of the word does not play any part. Psychological knowledge may be a condition for full knowledge in intuitive perfection i.e., in the act of love, but it can show us what man is not, it cannot tell us what man is. Psychological insight can never take the place of act, it can lead to it, and this is the legitimate function of psycho-analytical work.

Iqbal firmly believes that neither science alone nor philosophy nor psychology can give "upward looking and light" to a despairing humanity. The modern age needs a religion which in its "higher manifestation is neither dogma, nor priesthood, nor ritual".

Iqbal has discussed the nature of religion represented by Islam. He asserts that Islam is not a religion in which this word is commonly used ; a private relationship between man and his Creator. Islam is the real and abiding substrata of the universe and a complete code of human life.

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Vahid, S. A., "Iqbal as a Seel", *Pakistan Times*, Lahore, April 21, 1963, page 1.

There is a close connection between poetry and prophecy and poets in various languages of the world. The poetry of Hebrews is contained in prophecies. The prophet's deep concern for humanity and his work in bringing about its amelioration is shared by the prophetic poets. A prophetic poet tries to perform the functions of a prophet in a limited way. By avoiding pitfalls against which a poet holds out warnings and by following his guidance we can make our lives rich and beautiful.

To be able to perform the true prophetic role the poet must be a Seer. He must be able to foresee the future and to survey the march of events which must happen as a consequence of human actions. To foresee the future the poet must be gifted with vision and he has to have an insight into the present and to understand the past in its true significance.

A Seer cannot have a vision when he wants it. It comes as a flash of illumination, and the poet has only to put his experience in words when the flash comes. It is not possible for the Seer to suppress the experience. The only way for the Seer to get relief is to give his experience an expression.

The inspired insight on which the vision is based comes from the poet's self. By looking inside himself the poet sees the present, and then he sees the future in a flash of illumination. The Seer's vision can be compared in a way to a prophet's inspiration.

As early as 1907 Iqbal could foresee the fatal results of materialism which was thwarting spiritual and moral urges in the West, and he warned the Western nations.

Iqbal could foresee the race for nuclear bombs, death-inflicting missiles and other dreadful weapons, so much so that the very future of human race is in danger today.

Most of Iqbal's poetry is prophetic, but in addition to this, Iqbal was a Seer. While he realises the menace that mankind faces from the instruments of destruction that it has forged, he tells us that humanity will be saved eventually. He has used his gifts as a poet and Seer in the service of mankind.

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Rashid, Khwaja Abdul., "Iqbal and Ouspensky", *Pakistan Times*, Lahore, April 21, 1965. page 11.

Iqbal has quoted Ouspensky in his second lecture on the philosophical tests of the religious experience and introduces him at a stage when he himself wants to put forward his own concept of the fourth dimension in relation to time.

Iqbal considers that Time regarded as the fourth dimension of space ceases to be time. Iqbal does not consider Time as a content of the three dimensional space; hence he thinks it cannot form the fourth dimension.



Time, for Ouspensky, is a dimension which has a new direction in space. Ouspensky has based his concept of the 'elevation of man's being' on the fact of the possibility of increasing dimensions. But Iqbal does not here agree with Ouspensky.

Extension in time, for Ouspensky, is extension into the unknown space and hence time becomes its content and the fourth dimension of space.

Ouspensky considers Time having all the properties of space-extension, but we do not feel it except as time, which feeling is inexpressible, hence a 'misty space-sense'.

The four-dimensional space, being or form, is serial time relatively looked at, and is identical with the serial time as Iqbal calls it.

Ouspensky teaches that there are beings of one, two, three and four dimensions in this world. These dimensions can be further increased according to the spiritual capabilities of man. Thus man is capable of raising the level of his being. This idea is near to Iqbal's philosophy.

Ouspensky also lays great stress on the purification and development of the emotional centre, by virtue of which man is able to establish contact with the higher centre, and liberate himself into the higher dimensions.

Ouspensky's first book on the fourth dimension appeared in the year 1909 when he was thirty-one and Iqbal was thirty-six. They have tremendous amount in common in their philosophy of the self. Ouspensky's teaching in all its essence is akin to Iqbal.