



O' Arab World

(MUHAMMAD IQBAL'S PASSION FOR THE ARABS)



Dr. Zahid Munir Amir

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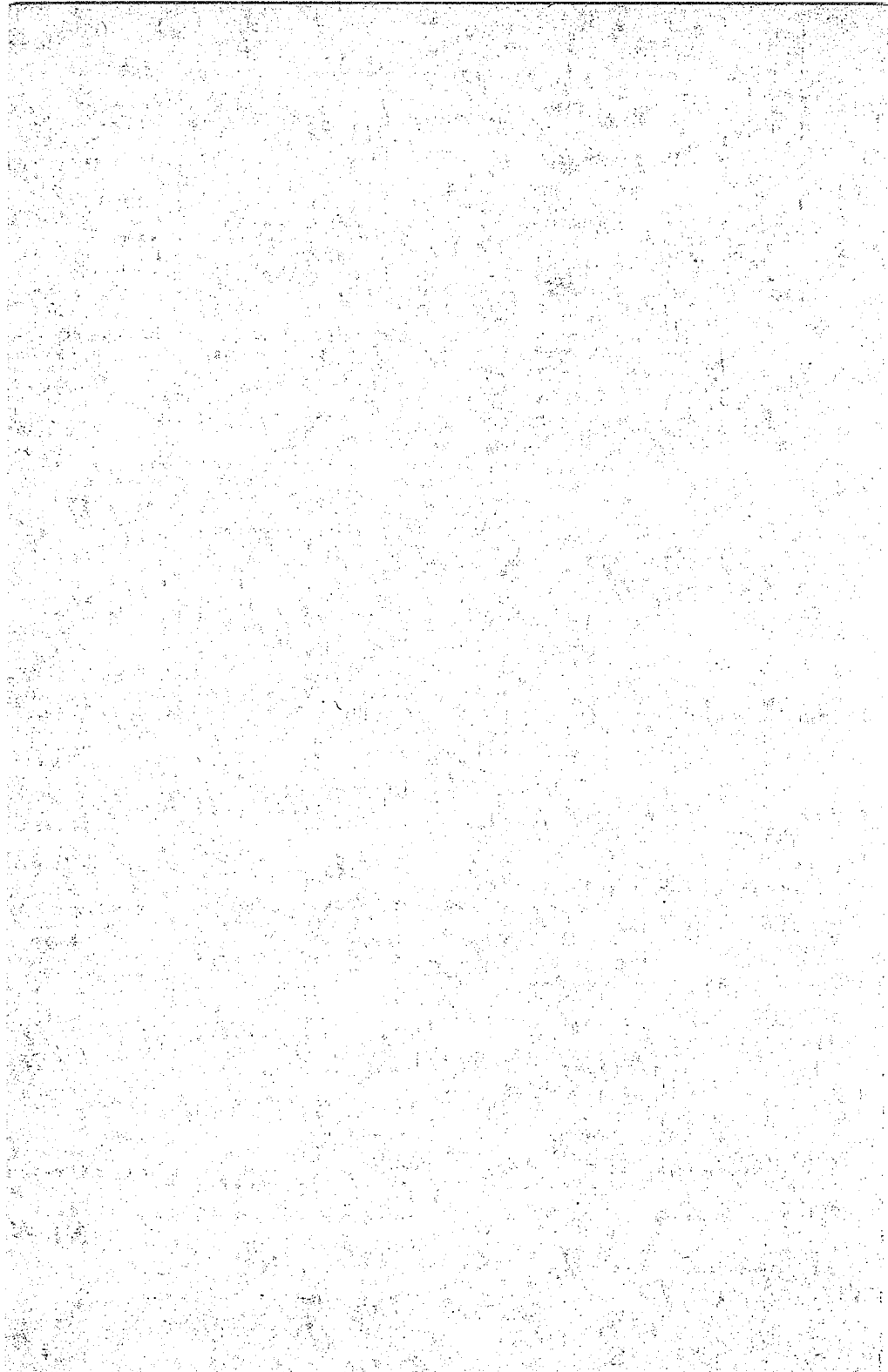
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Dedicated
To
Iqbal Scholars of the Arab World

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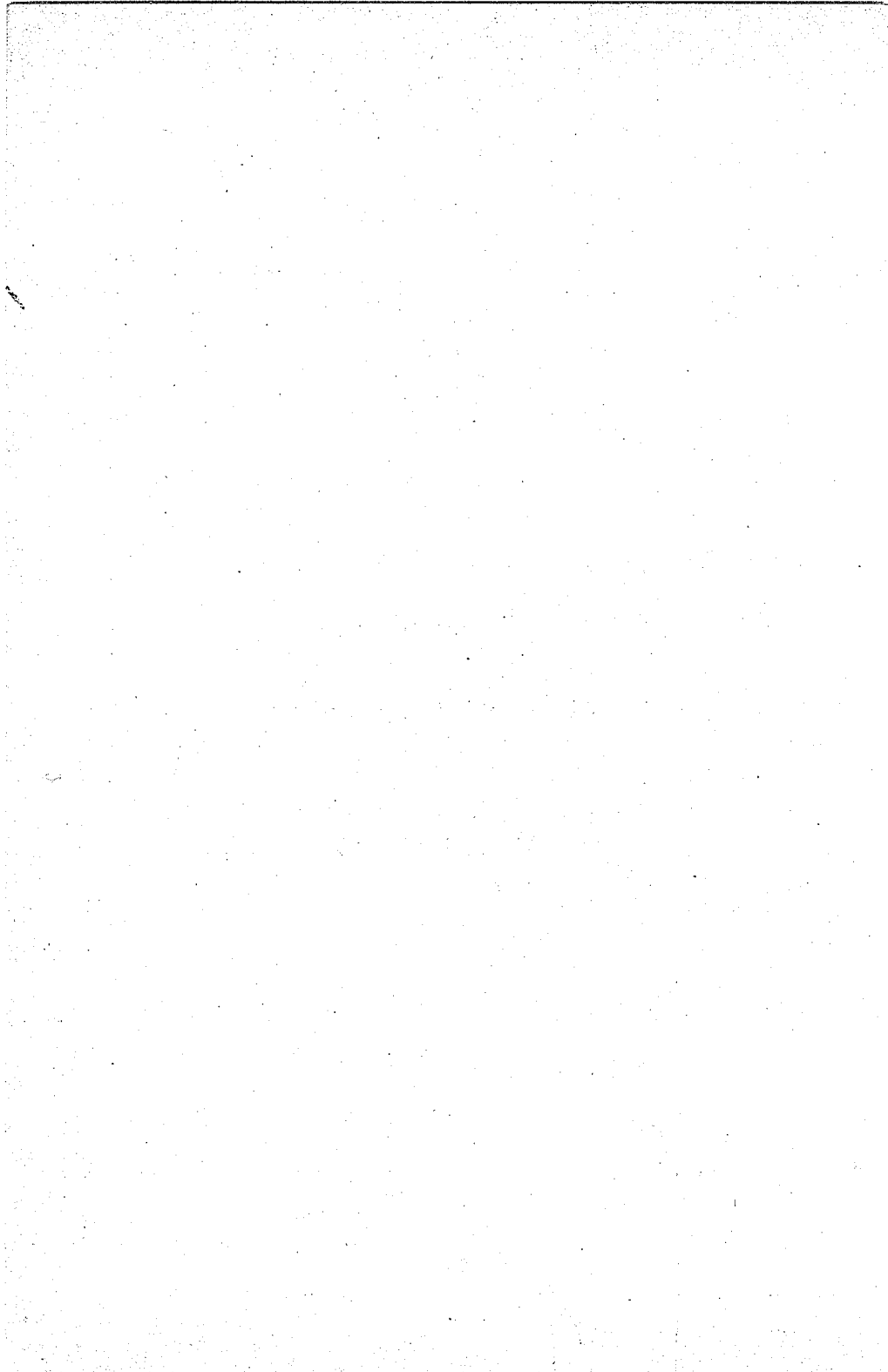


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THE PRESSING OF MY SOUL

(Some Observations on Iqbal's Concept of the *'Ajam*)

M. Suheyf Umar

شراب میکہ من نہ یادگار جم است
نشرده جگر من بہ شیشہ عجم است

*No Jamshid's memory, the wine that floweth in this inn of mine
It is the pressing of my soul that sparkleth in the bowl of Persia*

*

Thus sang Iqbal in his *Zubūr i 'Ajam (Persian Psalms)*.¹ The multi layered metaphor of *'Ajam* was one of the oft-repeated motifs of Iqbal's poetry. He used it, in various contexts, to allude to a particular human collectivity, a specific geographical area, genius of a human race and a mind-set that proved to be one of the most important formative influences that moulded the Islamic civilisation in its present form.² In his view the Islamic civilisation was created from the twin elements which he defined, in his short poem "Islamic Culture", in a symbolic manner as *'Ajam* عجم کا حسن طبیعت، عرب کا سوز و درد! (*kā husn i tabī'at, 'Arab kā sūz i darūn*. (finesse and refinement of the Persian genius and inward burning of the Arab soul).³

As Mustansir Mir has noted, Iqbal's view of the role of Persia in Islamic history at first sight appears to be ambiguous, or even self-contradictory, but a closer look will present the matter in a different light. Iqbal speaks approvingly of the refining influence of Persia on rugged Arabian character, yet he is critical of the enervating effect of

Persian mysticism on Islamic culture. But this only means that Iqbal's evaluation of Persia's legacy is nuanced. He takes a similar view of the influence of the West on modern Islamic history. He is severely critical of certain aspects of Western culture and repeatedly warns Muslims to beware of imitating the West slavishly. At the same time, he admires certain other aspects of that culture, and, furthermore, regards as highly positive the role of the West in giving a wake-up call to the slumbering Muslim world. In the same vein, he is also critical of the decadence and deviation to which the Arab part of the Islamic civilization became subject to. A representative comment would help elucidate the point. In his *Reconstruction of Religious Thought in Islam* he lamented, "To my mind these arguments, if rightly appreciated, indicate the birth of an international ideal which, though forming the very essence of Islam, has been hitherto overshadowed or rather displaced by Arabian Imperialism of the earlier centuries of Islam."⁴ Would that warrant us to conclude that the "Arab" as such was responsible for the overshadowing of the "very essence of Islam"? Similarly would the verses given below, which criticize the Arab world, provide us a sufficient reason to conclude that Iqbal saw nothing of value in the Arab world and anchored no hopes for the future of Islam in the genius of the Arab race?

عرب کہ باز دہد محفل شبانہ کجاست
عجم کہ زندہ کند رود عاشقانہ کجاست

*Where is the Arab, to revive
The old night-revelry,
And where the Persian, to bring alive
The love-lute's minstrelsy?*⁵

خود را کتم سجودی، دیر و حرم نمائندہ
این در عرب نمائندہ آن در عجم نمائندہ

I bow down before myself—there is no temple or Ka'bah left!

*This one is missing in Arabia, that one in other lands.*⁶

در عجم گردیدم و تم در عرب
مصطفیٰ نایاب و ارزان بولہب

*I have wandered through lands, Arab and non-Arab,
Bū Lahab is everywhere, Mustafā nowhere.*⁷

خودی کی موت سے روح عرب ہے بے تب و تاب
بدن عراق و عجم کا ہے بے عروق و عظام

*The Arabs have lost their former zeal,
Their souls are shrunk, they can not feel;
Iraq and Persia are bereft
Of bones and veins and naught is left!*⁸

As could be seen easily, these remarks and other statements to the same effect address certain specific situations or problems that the Muslim community had faced during the course of the historical unfolding of its cultural ethos. So is the case with his observations on the *Ajam* which, if taken out of context or studied in isolation, can lend them to an interpretation that, to say the least, would be misleading and would stop short at giving us an inaccurate view of Iqbal's real assessment of the role of Persia in Islamic history.

Thus we observe that many commentators of Iqbal and even distinguished authorities in Iqbal studies do take a partial, often truncated, view of the highly nuanced usage of the concept/ theme of *Ajam* in Iqbal thus arriving at results that can not be supported by the poetic and prose works of Iqbal. We would like to elucidate through a representative sample. In his otherwise excellent discussion of the concept of *Ajam*,⁹ Mirza Muhammad Munawwar, brilliantly guides his readers through the corpus of Iqbal's works with reference to his nuanced and multilayered usage of *Ajam*, but leaves us with a half truth by highlighting only the negative side of the story; the enervating effect of Persianate ethos on the Islamic culture. Iqbal's view is much more complex and can not be

appreciated correctly unless one takes into consideration all that he had to say on the question.

In Iqbal's view, Muslim communal life depends not only on the 'unity of religious belief', but also on 'the uniformity of Muslim Culture'.¹⁰ Muslim culture is 'relatively universal' in the sense that it is not the product of a single race.¹¹ Hence he recognised the importance of the fact that the Persians had a brilliant pre-Islamic civilisation of great spiritual and artistic beauty, and played a major role in the very foundation of Islamic civilisation.

In fact, although Islamic thought and culture succeeded in freeing itself from becoming only 'Arabic' or 'Persian' during the Umayyad and Abbasid periods, both of these peoples left their indelible mark upon its historical deployment and development. The Persians on the one hand, played a central role in building Islamic civilisation¹² and, on the other, were able to integrate within the universal perspective of Islam many elements of their pre-Islamic past, which thus became completely Islamicized. They therefore not only became thoroughly Islamic and have remained one of the most productive of Islamic peoples intellectually and artistically, but they were also able to preserve their own identity and remain distinctly Persian, creating a second cultural focus within the unity of Islamic civilisation, which in its classical phase and almost up to modern times could be divided culturally into the Arabic and the Persian zones. Let us analyse the issue now with reference to his prose and poetic works in order to arrive at a conclusion that is squarely rooted in his views and provides us a comprehensive answer while steering clear of the confusions that have come to surround the question over the years.

As early as 1910 we find a note in his personal diary which reads as follows:

If you ask me what is the most important event in the history of Islam, I shall say without any hesitation: The

Conquest of Persia. The battle of Nehāwand gave the Arabs not only a beautiful country, but also an ancient civilisation; or, more properly, a people who could make a new civilisation with the Semitic and Aryan material. Our Muslim civilisation is a product of the cross-fertilisation of the Semitic and the Aryan ideas. It is a child who inherits the softness and refinement of his Aryan mother, and the sterling character of his Semitic father. But for the conquest of Persia, the civilisation of Islam would have been one-sided. The conquest of Persia gave us what the conquest of Greece gave to the Romans.”¹³

He expanded on the same subject. In the same year, while delivering his seminal address “The Muslim Community—A Sociological Study”, Iqbal made a statement that revealed his views on the subject in more detail and in a manner that is no less than categorical. The extract is so important for the issue at hand that it deserves to be quoted in full.¹⁴

The Arab Race, the original creation of Islam, was certainly a great factor in its political expansion, but the enormous wealth of literature and thought—manifestation of the higher life of the spirit—has been the work of chiefly non-Arabian races. It seems as if the birth of Islam was only a momentary flash of divine consciousness in the life-history of the Arab race; the working of its spiritual potentialities was due to the genius of people other than the Arabs.just as the Muslim Community does not recognize any ethnological differences, and aims at the subsumption of all races under the universal idea of humanity, so our culture is relatively universal, and is not indebted, for its life and growth to the genius of one particular people. Persia is perhaps the principal factor in the making of this culture. If you ask, me what is the most important event in the history of Islam, I shall immediately answer— the conquest of Persia. The battle of Nehāwand gave to the Arabs not only a beautiful country, but also an ancient people who could construct a new civilisation out of the Semitic and the Aryan material. Our Muslim civilisation is a product of the cross-fertilization of the Semitic and the Aryan ideas. It inherits the softness and refinement of its Aryan mother and the sterling character of its Semitic father. The conquest of Persia gave to the Musalmāns what the Conquest of Greece gave to the Romans, but for Persia our culture would have been absolutely one sided. And the people whose contact transformed

the Arabs and the Mughals are not intellectually dead. Persia, whose existence as an independent Political unit is threatened by the aggressive ambition of Russia is still a real centre of Muslim culture, and I can only hope that she still continues to occupy the position that she has always occupied in the Muslim world.the loss of the Persia's political independence would not be a territorial loss. To the Muslim culture such an event would be a blow much more serious than the Tartar invasion of the 10th century. But perhaps I am drifting into politics which it is not my present object to discuss, all that I mean to establish is that in order to become a living member of the Muslim Community the individual besides an unconditional belief in the religious principle, must thoroughly assimilate the culture of Islam. The object of this assimilation is to create a uniform mental outlook, a peculiar way of looking at the world, a definite standpoint from which to judge the value of things which sharply defines our community, and transforms it into a corporate individual giving it a definite purpose and ideal of its own."

The elements that Iqbal, in his above quoted remarks, claimed to be the God given mediums of "the working of Islam's spiritual potentialities" were also mentioned time and again in his Urdu and Persian verse through the use of a variety of symbols. For example he declares it to be a manifestation of Divine Mercy, using the symbol of "the waters or rainfall of Mercy" in the following verse:

رگ تاک منتظر ہے تری بارش کرم کی
کہ عجم کے مے کدوں میں نہ رہی مے مغانہ

*The vine awaits Your bounteous rain: no more
Is the Magian wine in Persia's taverns sold.*¹⁵

Because the Persians became thoroughly Islamicized and yet created a distinctly Persian Islamic culture related on a certain plane with their pre-Islamic past, to understand their role in the formation of the Islamic civilisation, it is necessary to cast a brief glance at the religious history of the people during the past three thousand years but that is the topic of a full length book and can not be compressed in the space of an article.¹⁶ For the purposes of our immediate discussion it

suffices to point out that the major spiritual transformation in Persia came, strangely enough, not from one of the new members of the family of Iranian religions but from a religion of Abrahamic and Semitic background, namely Islam. Although the military defeat of the Sassanids before the Arab armies was a sudden and rapid process, the spiritual struggle between Islam and Zoroastrianism was a gradual one and did not really terminate until the fourth/tenth century. This fact itself indicates that the Persian accepted Islam, not through force, as is claimed by some modern historians, but because of an inner spiritual need.¹⁷ When the Persians regained their political independence from the caliphate there were still very sizeable Zoroastrian communities in Persia. But instead of showing any inclination to return to this tradition, the newly independent Persian rulers became themselves the champions of the spread of Islam, while insisting on the independence of the literary and cultural life of Persia. Most of the Muslim lands of Asia have, in fact, been Islamicized through the intermediary of the Persian form of Islam. And to this day, when a person belonging to the Persianate world thinks of the domain of 'Persian culture' he sees before him nearly the whole of the Eastern lands of Islam from the Western borders of the Iranian plateau to Western China, with Iraq as an intermediary realm where the Persian, Arabic and, later, Turkish elements met.

It should not, thus, come as a surprise when we notice Iqbal saying, "my religion is from Hijaz but it has reached me through Ispahan, Kabul and Tabriz"¹⁸ or when he sings, "My heart is from the sanctuary of Hijaz, my song from Shīrāz".¹⁹ In his view, the Arabs and the Persians (*al-Arab wa'l-Ajam* in traditional Islamic sources) together founded the Islamic civilisation and have influenced nearly every phase of its subsequent history.

عرب کے سوز میں سازِ عجم ہے
حرم کا راز توحیدِ اہم ہے

تہی وحدت سے ہے اندیشہٴ غرب
 کہ تہذیبِ فرنگی بے حرم ہے

*"Building" of the 'Ajam is contained in the "burning" of the Arab,
 The secret that keeps the "sacred precinct" is the unity of nations.
 Western thought is bereft of the idea of Oneness,*

Because the Western civilization has no sacred precinct.²⁰

Islam, like any universal religion, aims at creating a larger circle of human unity and solidarity to which various human collectivities, different racial genius and diverse national temperaments can contribute while retaining their distinctive features and individuality. The first semicircle that builds this Truth-centred circle is, in a sense, inward and pertaining to the self while the other arc is civilizational and outward. The first bow i.e. *sūz i 'Arab* allows the human self to reach perfection by making it a manifestation of the Truth while the latter i.e. *sāz i 'Ajam* brings the world to its complete fruition by making it a medium through which the Truth can manifest itself in the outward realm. The *'Ajam*, because of its racial temperament and brilliant pre-Islamic civilisation of great spiritual and artistic beauty, played a major part in creating new conceptual frameworks and intellectual manifestations of the Truth based on Islam and it also moulded Islam into a civilisation. In other words, the rock like stability and permanence that is essential to a religion is manifested through the Arab temperament while the cultural diversity required of a civilization unfolds through the medium of the mind of the *'Ajam*. That is to say that *sūz i 'Arab* stands as a metaphor for the originality (in the sense of unbroken, living link to the origin) of religion and religious ethos while the *sāz i 'Ajam* stands for the unfolding movement and creativity that brings forth cultural forms and intellectual constructs.

He returned to the same theme in one of latter verses, this time using a different set of terms (that is ذکرِ عرب [the Arabian

remembrance] and فکرِ عجم [the Persian Mind]) lamenting the decline of both these constituent elements of the Islamic civilization in the times of decadence.

ذکرِ عرب کے سوز میں، فکرِ عجم کے ساز میں
نے عربی مشاہدات، نے عجمی تخیلات

*The burning of the Arab remembrance, the building of the Persian thought
No more carry either the Arabian contemplative visions or the Persian
imagination.*²¹

To sum up, Iqbal gives due importance to both the aspects of the Islamic civilisation and is very clear as to how did the "Husn i Tabrāt," of *Ajam* manifested itself in Islamic history through making its rich contribution to the deployment of the Islamic civilization and his insights are remarkable with regard to the intellectual and spiritual activity that unfolded itself through the medium of "Sāz i 'Ajam" leaving its indelible imprint not only on Islamic history but in the annals of cultural heritage of all mankind.²² We wish to end our remarks by presenting to the readers the beautiful verses²³ that enshrine the tribute through which Iqbal²⁴ has acknowledged the debt:

چون چراغِ لاله سوزم در خیابانِ شما
ای جوانانِ عجم جانِ من و جانِ شما
غوطہ ہا زد در ضمیرِ زندگی اندیشہ ام
تا بدست آورده ام افکارِ پنهانِ شما
مہر و مدد دیدم نکاتم برتر از پروینِ گذشت
ریختم طرحِ حرم در کافرستانِ شما
تا سانسِ تیز تر گردد فرو بیچیدمش
شعلہ کی آشفتنہ بود اندر بیابانِ شما

فکر رنگینم کند نذر تہی دستان شرق
 پارہ لعلی کہ دارم از بدخشان شا
 میرسد مردی کہ زنجیر غلامان بشکند
 دیدہ ام از روزن دیوار زندان شا
 حلقہ گرد من زنید ای پیکران آب و گل
 آتشی در سینہ دارم از نیاگان شا

*In the avenues of your garden, I burn like the lamp of a tulip
 By your life, O youth of 'Ajam, and by mine!
 Time and again, my thought dove into the depths of life,
 Until I seized hold of the hidden thoughts of yours.
 I saw the sun and the moon, my vision soared higher than the Pleiades:
 In your infidel land, I laid the foundations of the Sanctuary.
 That its point may become sharper still, I twisted it down—
 A listless flame it was in your wilderness.
 My colourful thought presents to the empty-banded of the East
 A piece of a ruby that I have from your Badakhshan.
 There is about to arrive a man who will break the chains of the slaves
 I have looked through the window in the wall of your prison.
 Make a circle round me, O creatures of water and clay:
 In my breast, I have a fire that I carry from your ancestors?²⁵*

Not only that, he has to register a complaint as well:

نوای من بہ عجم آتش کهن افروخت
 عرب ز نغمہ شوقم هنوز بی خبر است

*My song has relit old fires in Persia,
 But Arabia is still a stranger to my ardent lay.²⁶*

NOTES AND REFERENCES

¹ *Zubūr i 'Ajām* in *Kulliyāt i Iqbal*, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 398. *Zabur-i 'Ajām* (*Persian Psalms*; Persian; 1927). In one of his letters, Iqbal summarises the contents of this four-part work: the first two parts present, respectively, man in conversation with God and man commenting on the world of man; the third part offers responses to a series of philosophical questions raised in a poem by a Muslim mystic of the thirteenth and fourteenth centuries; and the fourth part discusses the impact of slavery on a nation's religion and culture. In general usage, however, the title *Zabur-i 'Ajām* refers to the first two parts, each of the last two parts having acquired an almost independent status as a poem. Both for profundity of thought and exquisiteness of diction and style, *Zabur-i 'Ajām* occupies a distinctive place in Iqbal's poetical corpus. Also see Mustansir Mir, *Iqbal*, Iqbal Academy Pakistan, Lahore, 2006.

² In some instances, the word was used, no doubt, with certain negative connotations. But this did not change his essential position on the question of Persian influence on the Islamic civilization. Iqbal criticises the arts that have a soporific effect on people and kill their *khudi* instead of building it up (*Zarb i Kalim*, p. 562, 576, 580-1 in *Kulliyāt i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 1994). Iqbal was of the opinion that the Arab element in the Islamic literary tradition was basically healthy, invigorating, and life-affirming, whereas the *'Ajami* or non-Arab element—especially that represented by some of the medieval Persian mystics—was effete and lethargy-inducing, and should, therefore, be avoided by Muslim readers.

³ The complete line, which occurs in his poem "Islamic Culture" reads, "*Anāsir is ke hain rūh al-qudus kā dhawq i jamāl / 'Ajām kā husn i tabī'at, 'Arab kā sūz i darīn*" (Its constituent elements are the taste of Beauty imparted by the Holy Ghost / finesse and refinement of the Persian genius and inward burning of the Arab soul). The verse comes from a small poem entitled "*Madaniyyat i Islām*" (Islamic Culture) in *Zarb i Kalim*, in *Kulliyāt i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 1994, pp. 561.

Sūz (literally, burning, blazing, fiery and by extension, fervent, ardent, passionate) and its complementary term *sāz* (literally, building as well as musical instrument and by extension, edifice, structure, creativity) are among the most important of metaphorical devices that Iqbal had employed, not only for describing character types, mind-set or conceptual paradigms point toward modes of approaching reality, formulating a vision of reality and relating to the Infinite.

⁴ Muhammad Iqbal, *The Reconstruction of Religious Thought in Islam*, Iqbal Academy Pakistan/Institute of Islamic Culture, Lahore, 1989, p. 13.

⁵ *Kulliyāt i Iqbal*, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 393.

⁶ *Kulliyāt i Iqbal*, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 423.

⁷ *Kulliyāt i Iqbal*, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 719.

⁸ *Kulliyāt i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 2006, pp. 593.

The following verse (*Kulliyāt i Iqbal*, (Urdu), pp. 561) also speaks in the same vein:

وہ لذتِ آشوب نہیں بجز عرب میں
پوشیدہ جو ہے مجھ میں، وہ طوفانِ کرمِ جانے

⁹ Mirza Muhammad Munawwar, "Kalām I Iqbal mein 'Ajam kā maṣbūm", in *Mizān i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 1992, pp. 41.

¹⁰ Laif A. Sherwani, (Ed.), *Speeches, Writings and Statements of Iqbal*, Iqbal Academy Pakistan, Lahore, 1995, p. 125.

¹¹ *Ibid.*

¹² For the contribution of the Persians only to the purely religious sciences of Islam, see S. H. Nasr and M. Mucahhari, "The Religious Sciences", *Cambridge History of Iran*, Vol. IV, Cambridge, 1975, pp. 464-480; as for Persian contributions to Islamic philosophy and the sciences see S. H. Nasr, "Philosophy and Cosmology", *ibid.*, pp. 419-441 and "Life Sciences, Alchemy and Medicine", *ibid.*, pp. 396-418; see also H. Corbin, *Terre celeste et corps de resurrection*. The most thorough discussion of the mutual influence and interplay of Islam, its civilization, and the Persians is to be found in the Persian work of M. Muḥahhari, *Khadamāt-i mutaḡābil-i Islām wa Irān*, Tehran, 1349 AH solar.

¹³ "The Conquest of Persia", *Stray Reflections*, Iqbal Academy Pakistan, Lahore, 2006, p. 49. This entry was incorporated into the paper 'The Muslim Community' later the same year. Only minor changes were made. Namely, "but also an ancient people; or, more properly, a people who could..." was tightened up as "but also an ancient people who could..." In the same sentence, "civilisation with the..." was changed to "civilisation out of..." Next, "It is like a child who inherits..." was changed to "It inherits..." and "character of his..." to "character of its..." The last two sentences were re-arranged to read: "The conquest of Persia gave to the Musalmans what the conquest of Greece gave to the Romans. But for Persia our culture would have been absolutely one-sided."

¹⁴ "The Muslim Community- A Sociological Study", *Speeches, Writings and Statements of Iqbal*, (Ed. Laif A. Sherwani), Iqbal Academy Pakistan, Lahore, 1995, p. 125.

¹⁵ *Kulliyāt-i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 2006, pp. 353. The following verse could also be construed in the same vein:

نہ اٹھا پھر کوئی رومیؒ کے لالہ زاروں سے
دہی آب و گلگد ایران، دہی تمبریز ہے ساقی

(*Ibid*, pp. 351);

¹⁶ When we look at Persia today, or to be more accurate, the Persiante zone of the Islamic world, we see that it is one of the most overwhelmingly Muslim areas in the world. The life of the vast majority of Persians today is dominated and moulded completely by Islam, while, at the same time, the religious and cultural life of the country naturally reflects the long history of the Persian people. Persia has been both a centre from which major religious influences have radiated and a cross roads at which the religious traditions of the Mediterranean world and Asia have met, resulting often in new currents of religious life. Having originally belonged to the same ethnic and linguistic stock as the Aryan conquerors of India, the early Iranians who settled on the plateau possessed a religion akin to that of the Vedas. From this early background there arose the reform of Zoroaster and the establishment of the specifically Iranian religion of Zoroastrianism. Although the dates of Zoroaster are still much debated, there is no doubt that in the fifth century BC his teachings became the official religion of the Persian empire. The sacred book of Zoroastrianism, the Avesta, is the most precious religious document of the early history of Persia as well as a basic source for the study of the Iranian languages. Zoroastrianism, with its firm belief in the angelic world, its accent upon the moral dimension of human existence, its emphasis upon the reality of the after-life and Last Judgment, and its stress upon the purity of the elements and the sacred character of human life, left an imprint both on the later religious life of Western Asia and on the general outlook of the Persians.

The positive qualities that this religion implanted in the souls of the Persians survived and became transmuted into the Islamic mould after Zoroastrianism itself had decayed and lost the spiritual struggle against the new forces of Islam. For example, the care that many devout Persians take in keeping their clothing, food and habitat clean in a ritual sense, sometimes even over-emphasising this elements of religion, is founded upon an old Zoroastrian teaching reinforced by the emphasis of Islam upon cleanliness. Whatever survived of Zoroastrianism in the Persian soul was, however, thoroughly Islamicized and interpreted in the light of the unitary point of view of Islam.

From the matrix of Zoroastrianism, which is the stable and orthodox background of Iranian religions, there grew several religious movements that had worldwide repercussions and also shook the foundations of

Zoroastrianism itself. With the fall of the Achaemenian Empire, Hellenistic influences spread throughout the domain of the Persian people. This cultural movement was combined with a religious one known as Mithraism (considered as a distinct religious movement and not general devotion to Mithra, which ante-dated Zoroastrianism itself) which itself contained important Hellenistic elements. The mystery cult of Mithra, which spread as far West as Germany and Scandinavia, was a synthesis of Zoroastrian, Hellenistic, Babylonian and Anatolian elements, as well as pre-Zoroastrian Persian religious practices. If, for the world at large, this religious movement meant the spread of Iranian religious elements, for Persia itself it implied perhaps more than anything else the establishment of a religious sanction for the syncretic cultural life through which the Persians were now passing as a result of the conquests of Alexander and the establishment of Seleucid rule.

During the Parthian period, Zoroastrianism and the proper Persian cultural tradition began to reassert themselves until, with the advent of the Sassanids, the religion of Zoroaster became once again the official state religion, remaining in this position until the fall of the Sassanid empire. Nevertheless, its authority did not go unchallenged even on the religious plane. In the third century AD, a second world sweeping Iranian mystery religion, Manichaeism, came into being. Its founder, Mani, first found favour with the Sassanid ruler but was finally put to death through the opposition of the Zoroastrian priesthood. His cult nevertheless spread from China to France and in Persia itself gained many adherents. At once a socially revolutionary and a religiously mystical movement, it marked a major protest against established religious institutions. Although some of its cosmogonic and cosmological teachings found a place in certain forms of Islamic philosophy, for Persians of the later period Manichaeism has appeared as a rebellion against religious authority. It has never enjoyed the same status as Zoroastrianism, from which it came into being and against which it revolted.

The Sassanid period was also witness to other religious movements such as Mazdakism, a 'religious communism' known today mostly through what its enemies, both Zoroastrian and Christian, wrote against it. This movement, which was soon crushed, was again a protest against the Zoroastrian social order and foretold the collapse of this order that occurred with the coming of Islam. Also at this time there developed within Zoroastrianism the philosophico-religious school known as Zurvanism, which indicates a blend of Iranian religious thought with certain Greek philosophical ideas. Finally, it must be remembered that through rivalry with the Byzantines the Sassanids encouraged Oriental Christian sects, especially the Nestorians. These sects were given a free hand to establish schools and missions throughout the Sassanid empire,

with the result that notable Christian communities came into existence in Persia and became an important minority religious community in the Islamic period. The Jews also had several centres in Persia from Achaemenian times, and continued to thrive under the both Zoroastrian and Muslim rule. The tolerance toward minority religions shown by Cyrus the Great has with few exceptions the rule in the religious history of Persia.

¹⁷ In a letter to 'Abbās Arām, an eminent Iranian, written in 1932, (recently discovered and published in *Iqbal Review*, October, 1999) Iqbal wrote, "These days when I was busy setting the question paper for the postgraduate level Persian language and literature, my assistant brought me an article published in the Persian Journal *Irānsbahr* or *Kisrā*. Writer of the article was a Persian who held the view that Persia was converted to Islam by force. My assistant thought that we could give it to our postgraduate students for English translation. I, however, rejected the idea and selected an other text. These Persian gentlemen are either totally ignorant of the history of their country or else they play in the hands of European politicians and propagandists whose sole objective is that Muslim countries should lose the sense of unity with one another."

¹⁸ Quoted from his letters.

¹⁹ *Kulliyāt i Iqbal*, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 331. In his Urdu verse he has many parallels to the same idea expressed variously, for example:

عجمی خُم ہے تو کیا، مے تو حجازی ہے مری
نغمہ ہندی ہے تو کیا، لے تو حجازی ہے مری!

(*Kulliyāt i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 2006, pp. 199;

مرا ساز اگرچہ ستم رسیدہ زخمہ ہائے عجم رہا
وہ شہید ذوقِ وفا ہوں میں کہ تو مری عربی رہی

Kulliyāt i Iqbal, (Urdu) pp. 313);

²⁰ *Kulliyāt i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 2006, pp. 407.

²¹ *Kulliyāt i Iqbal*, (Urdu) Iqbal Academy Pakistan, Lahore, 2006, pp. 439.

²² Which he had else where termed as "an ocean with out shore"

عجم بجزیرت ناپیدا کناری
کہ در دی گوہر الماس رنگ است

Kulliyāt i Iqbal, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 236.

²³ *Kulliyāt i Iqbal*, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 415.

²⁴ A study of Iqbal's Persian poetry (and Iqbal's Urdu poetry itself is highly Persianized) will show that it, too, has rich- perhaps richer- folds of meaning. Ehsan Yarshater's evaluation will come as no surprise to

students of Persian literature: 'Iqbal may well be considered the most significant poet in the classical Persian tradition since Hafez [d. 1390]' (Yarshater, in Yarshater, p. 31).

²⁵ Translated by Mustansir Mir, *Iqbal Quarterly*, Volume 8, Numbers 1-2, Winter and Spring 2008, pp. 3.

²⁶ *Kulliyāt i Iqbal*, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 295.

The following verses also refer to the same theme:

عجم از نغمه های من جوان شد
 ز سودایم متاع او گران شد
 عجوی بود ره گم کره در دشت
 ز آواز درایم کاروان شد
 عجم از نغمه ام آتش بجان است
 صدای من درای کاروان است
 حدی را تیز تر خوانم چو عرفی
 که ره خوابیده و محمل گران است
 یہ بیتان عجم باد بخدم تیز است
 شراہ کی کہ فرو می چکد ز ساز آور

Kulliyāt i Iqbal, (Persian) Iqbal Academy Pakistan, Lahore, 1994, pp. 235; 355.

MUHAMMAD IQBAL'S PASSION FOR THE ARABS

You must have seen the beehive. You are aware of the taste and colour of honey. You also know that the honey gets this colour after so many days of hard work and sacrifices of the bees. But have you ever realized that the flowers which contribute to its taste and colour comprise of many colour. However, those colours are not reflected in it. In fact, the flowers sacrifice their colours for the sweetness and the delicacy of the honey. No flower claims its separate identity. They all become honey and the honey is their identity.

قطره از لاله حمرا سنی
 قطره از توگس شہلاستی
 این نمی گوید کہ من از عبہرم
 آن نمی گوید من از نیلو فرم
 ملت ما شان ابراہیمی است
 شہد ما ایمان ابراہیمی است^۱

Our *Millet-e- Ibrabimi* is also like a beehive and the *Ibrabimi* religion is our honey. The honey produced by Islam is a universal society. This society is composed of different flowers having different colours. But they all become one, when they become part of this honey. The taste which they produce is all new and it is combination of all the fragrances the Muslims belonging to various tribes and races are cast into one Islamic identity. Iqbal had presented this point while

explaining *sura akhlass* in his early collection, *ramooz-e- bekbudi* (published 10 April 1916). Iqbal conceived it after spending a best part of his life in studying the Islamic system of law and politics along with its culture and history. After that, Iqbal himself acquired the insight of watching Islam in a universal position.

“I have given the best part of my life to a careful study of Islam, its law and polity, its culture, its history and its literature. This constant contact with the spirit of Islam, as it unfolds itself in time, has I think, given me a kind of insight into its significance as a universal fact.”²

In the light of this insight, Iqbal concluded:

Islam is a social system standing on the pillars of equality and valor. He also said that whatever he wrote was for the benefit of humanity and nothing else. To me, Islam is the only feasible way, from the practical approach, to achieve the humanitarian ideal. The rest are mere philosophies which look attractive, but they are impractical.

He further mentioned: The other religions, unlike Islam, made themselves limited by getting fortified in the circles of nation, race and family. Islam is a practical method for eliminating the discriminations of race, and nation. It raises the humanity above all geographical limitations. It is, therefore, more successful than the other religions.³

According to him:

Islam, in the popular interpretation, is not a religion. It is an approach of freedom which invites for competition with the universe. In fact, Islam represents a protest against all concepts of the primitive world. In short, Islam is the real expression of man.⁴

Religion has a deep relationship with civilization, especially the one in which it emerges. After accepting Islam as the ideal religion, Iqbal explored the question as to which should have been a standard civilization for the Muslims. He selected the Arab civilization. He declared that the civilization in which

Islam took birth was vital for its existence and progress. In Iqbal's opinion, these were Arabs whose religious consciousness gave birth to Islam, which united the various races of Asia with remarkable success.⁵ He, therefore, presented the Arab culture, the Arabic language and the Arab civilization as ideals. He believed the Arabs were superior because of their cultural qualities, and also had an edge over some of the Western nations because of their race.

6

دگر بدشت عرب خیمہ زن کہ بزم عجم
می شکستہ و جام شکستنی دارد⁷

He believes that in order to understand Islam, it is imperative to have the knowledge of the Arabic language and the Arab culture. He has expressed these thoughts on a number of occasions. While explaining his *masnavi*, Iqbal wrote in a letter:

The Indian Muslims have been under the Iranian influence for many centuries. They are unaware of the Arabian Islam and its purpose. Their literary as well as the social ideals are also Iranian. I want to introduce the real Islam in this *masnavi* as propagated by the Holy Prophet (PBUH).⁸

For this purpose he declares the Arabic language as equally important. He said:

"It is unfortunate for the Indian Muslims that they have lost the knowledge of Arabic language."⁹ He ends his debate on an advice from Sheikh Ahmad Rifai (512AH--578 AH/1183 AD) in order to become Muslim one must adopt the Arabic morality and character. While expressing the greatness of the Arab culture and Arabic language, he is mindful of the fact that he himself is a non-Arab. He admits this fact and says:

ندانم گرچه آہنگ عرب را
شریک نغمہ ہاے ساربانم¹⁰

"I am unaware of the Arabic melody, but due to my love and passion, I join the song of the camel-riders."

He considers himself a non-Arab who has unfolded the mystery of life and solved the problems of past and future. However, in order to open the mystery of soul, he yearns to have the Arabic tongue and tone.

بچشمِ دَا نمودم زندگی دَا
کشودم کتبه فردا و دی را
توان اسرار جان را فاش تر بگفت
یده نطق عرب این اعجبی را¹¹

He says that the desert-dweller knows the secrets of nature. Therefore, he is the real custodians of nature. He is simple, which make him a standard for good and bad. He is brighter than the stars and sharper than the sword. He is the maker of his destiny. Iqbal is impressed by the Arabs not because of their racial qualities but because of their fabulous role in history. This nation destroyed the mighty dictatorships of Rome and Iran (*Qaisar* o *Kisra*.) Islam was born there and they grasped its message. They were the very first custodians of the Qura'n and Quran honored them with the Aaya ¹²فأصبحتم بنعمته إخوانا they are the transferors of knowledge. They solved the problems of the East and the West with their chivalry. This nation will remain glorious till the end of the world.¹³

Whenever, Iqbal discusses the Arab world, a unique enthusiasm is reflected from him. This enthusiasm has been evident on many places in his last masnawi '*pas che bayad kard, ae aqwam-e- sharg*'. (Published 1936). He tells his readers about the history of Arabia:

باتو می گویم از ایام عرب
تا بدانی بخت و خام عرب¹⁴

I tell you the history of Arabia so that you may know every aspect of it. They destroyed the fake gods. They lived in Arabia but reached out to all corners of the world. They broke away with the old traditions. The world could not resist their might. All this was due the *kalma-e-la illah* لا اله الا الله. They created a new world and spread the light of knowledge. When the Arabs got rid of the fake gods, they performed wonders.

Their rise was due to the great personality of the Holy Prophet (PBUH). He (PBUH) propagated the concept of freedom which was later adopted by the modern world.¹⁵

According to Iqbal, the sweetheart called knowledge was born in Arabia. However, the Arabs ignored it and the Europeans adopted it. Addressing the Arabs, Iqbal says:

The modern world is a product of your past. It owes its progress to you. The mysteries of the present world were unfolded by you. The sweetheart of knowledge was your child but has been adopted by the Europeans. It has lost its sanctity and honour ever since. Although, it looks beautiful there but it has lost its religious character. You should try to get back its sanctity and tell the world of its true character which you had given to it.¹⁶

The idea of the origin of knowledge from Arabia has been presented by Iqbal again and again. In *masnawi-e-musafir* (1934) he presented this thought while addressing Zahir Shah. (15 October 1914 - 23 July 2007) "When the Arabs spread their influence on Europe, they provided a new basis to knowledge. The crop of modern knowledge which was sowed by these desert dwellers was harvested by the Europeans. The sweetheart of knowledge is yours. So get it back from the Europe."

این پری از شیشه اسلاف ما ست

باز صیدش کن که او از قاف ما ست¹⁷

Iqbal also presented this idea in his famous English lectures captioned "The Reconstruction of Religious Thought In Islam". He has authenticated this opinion with the help of Robert Briffault's book 'The Making of Humanity'. Robert Briffault has accepted the fact that modern knowledge was brought to Europe by the Arabs. Iqbal also declared that the experimental method of knowledge was also introduced by Islam. Roger Bacon and others have also made references to the Arab contributions in this regard in their research works.¹⁸

Due to these qualities, Iqbal idealizes the historical position of the Arabs. His poetry is full of gratitude and praise for the Arab civilization and the Arabic language.

Iqbal's first poetic collection, *Israr-e- Khudi* was in the Persian language. Later on, he also included *Ramooz-e- Bekhudi* in it and the collection was renamed as *Asraar-o-Ramooz*. *Israr-e- Khudi* was first published on 12 September 1915. *Ramooz-e- Bekhudi* was published on 10 April 1918. Both these collections were published as one book for the first time in 1923. Iqbal's first Urdu collection is *bang-e- dara* which came out on 3 September 1924. If we look at the books from this sequence of time, we should first see the picture of Arabia in *Asraar-o-Ramooz*. *Israr-e- Khudi* is a philosophical *masnavi* in which he has stressed purity of thought for the Muslims. He believes that for the purity of thought it is imperative to turn towards Arabia.

فکر صالح در عرب می بایدت
 رجعتی سوی عرب می بایدت
 دل به سلمای عرب باید سپرد
 تا دد صبح حجاز از شام کرد¹⁹

In this verse he is, in fact, stressing upon the need to study the Arab language, literature and civilization. He wants to change night of Kurdistan into the dawn of Hijaz. At this point he himself has added a note that "the second line refers

to a saying of sheikh Hissam ul Haq Ziauddin²⁰ "اسیت کرد یاد اصحبت" "عربیا"

It means that when I slept I was a kurd, but when I woke up, I had become an Arab. So, if you adopt the Arab culture you would acquire the Arab qualities despite being a non Arab. While elaborating the significance of the Arab culture and civilization, he says: You have reveled in luxury outside Arabia for a long time. Now come and face the hardship of desert. Get familiar with the hot sand and have a plunge in the brook of Arabia (*zam zam*).

از چمن زار عجم گل چیده ای
 نو بہار ہند و ایران دیدہ ای
 اندکی از گرمی صحرا بخور
 بادہ دیرینہ از خرما بخور
 سر کی اندر بر گرمش بدہ
 تن دی با صرصر گرمش بدہ
 مدتی غلطیدہ ای اندر حریر
 خو بہ کرپاس درشتی ہم بگیر
 خویش را بر ریگ سوزان ہم بز
 غوطہ اندر چشمہ زم زم بز²¹

The reader can fully enjoy these verses if he has the taste of the diction. Poetic delicacy, use of symbolism and display of a rich expression which is found everywhere in these lines. Let us look at *Bang-e- Dara* (Iqbal's first collection of Urdu Poetry) With reference to Arabic language and civilization:

Iqbal's love and gratitude for the Arabs, the Arabic language and the Arab civilization starts from the second part of *Bang-e- Dara*. It includes his poetry from 1905 to 1908. The first poem in this regard is the one in which he addresses the students of the Aligarh college. He tells them that the

development of Arabia depends upon allegiance to the *Haram*, as its status and system is different from the rest of the world. In a poetic message to his friend Abdul Qadir, Iqbal openly expresses his desire to fall in love with su'ada and sulaema (these are two sweethearts in the Arabic literature). We must tell the world about their beauty i.e., beauty and richness of the Arab civilization. At the same time, he laments that the Arab world which was supposed to lead us is no more in this position and it is our responsibility to put a new hope in it. When he passes by the island of Sicily while traveling through Europe, he becomes extremely melancholic. It reminds him of the great period of the Arab rule in Spain, its splendor and grandeur. This mood has been expressed in his poem "*sageela*". Iqbal becomes very sad and longs for the revival of that period.

This reflects his great association and love for the Arab civilization. So intense was the emotional attachment that he was made to write a gloomy poem "*sagalliya*" on the Arab empire. In another poem entitled 'March 1907' Iqbal foresees that the promise of nature for the success and rise of the desert dwellers of Arabia will definitely be fulfilled one day. The Arab lion will regain its past glory and power. However, while making this prophesy he becomes sad as this lion of Arabia is still sleeping. However, he is, at the same time, hopeful of a new dawn. Iqbal returned from his tour of Europe in 1908. This visit brought about a revolution in Iqbal's thinking. In some cases his point of view underwent a complete transformation. However, his mental association with the Arab world, and the Arab civilization remained intact. The third part of *Bang-e-Dara* consists of the poems written after his return from Europe. Its first poem is evident of this fact. He says that the existence of the Muslims is linked to the Yasrab (the old name of Medina). Just as the existence of dew is conditional with the morning.

باتی ہم بھی ہیں جب تلک باقی ہے تو دنیا میں
صبح ہے تو اس چمن میں گوہر شبنم بھی ہیں²²

Now his mind has become more analytical. He remembers the glory of the Muslim *Ummah* even while passing through the "royal graveyard". But he has the feeling that in the previous period the glory reflected the fury of the Muslim nation. Now it would reflect its aesthetic aspect. In this period he also felt that regionalism, whether in India or Arabia, is tantamount to destroying the foundations of the Muslim *Ummah*. He weeps and presents this painful feeling before the Holy Prophet. He also presents this pain in his famous poem 'shikwa'. In the climax of his complaint he has given a beautiful expression of his being a non Arab but full of passion for Arabia. Iqbal says: Although I have expressed my message in a non Arab language, but its spirit is purely Islamic. Although my songs are in Urdu, but their melody and tune is Arabic.

عربی خم ہے تو کیا ہے تو حجازی ہے مری—
نغمہ ہندی ہے تو کیا ہے تو حجازی ہے مری²³

He wants to tell his young readers that the desert dwellers had changed the map of the world and gave birth to a new era. They belonged to Arabia but gave a constitution for ruling over the whole world. They were the propagators of a practical approach towards life. He wrote a poem 'Shama-o-Shaer' in 1912. In this poem he feels the rebirth of a new life in the Arab world. However at this stage he also stresses upon the need to look into the old concepts in the light of new principles. Thus he is hopeful that the world will be illuminated with the light of truth one day.

Whenever Iqbal prays, he prays for the land of Arabia. Therefore, in his poem 'Dua' he advises those to go to the 'Haram' who had been led astray. He expresses his dislike

for the narrowness of the modern culture. He wants the city dwellers to become familiar with the vastness of desert. He declares Fatima-Bint-e-Abdullah as a fairy of the desert (This Arab girl had embraced martyrdom while serving water to the wounded soldiers of the Trablus and the Balkan war). He expresses the hope that we also have many talented people hidden in our desert. Though we have given much to the world, but there still remains the potential to give more. Reminding the Muslims of their glorious past, while remembering Shibli (June 3, 1857 - November 18, 1914) and Hali, Iqbal says:

تیرے سرود رفتہ کے نفعے علوم نو
تہذیب تیرے قافلہ ہائے کہن کی گرد²⁴

The modern knowledge is a result of your past research. Your forefathers had introduced the world to civilization.

This is his firm belief that the modern civilization owes its foundations to the research of the Arab Muslims. He has touched upon this topic in his Persian poetry as well as the English lectures *The Reconstruction of Religious Thought in Islam*. He derives all the components of his poetry from the Arabic or the Muslim civilization. This trend is so dominant in his poetry that when he expresses the feelings of his heart on remembering his mother, he takes support of the Arabic-Islamic tradition. —My heart is filled with the memory of my mother just like Kaba filled with prayers.²⁵

The use of this expression is so pure and noble. This trend is very common in his poems. The poems which have been written on the Arab history or the Islamic history are completely shrouded in this colour. Narration of an event from the Battle of Yarmouk (15th-20th August, 636) is one such example. He expresses this thought again and again that the Hashemite nation is very unique in its composition. And that no other nation can be compared with it. When the Shareef-e-Makkah defeated the Turks and celebrated the English victory, Iqbal said that the Hashimis have sold the

honour of Prophet's religion. Existence of people is linked with the existence of the nation. He expressed the complaint of *Harrām* to the people of *Harrām* in the following words.

گد جھانے وفا نما کہ حرم کو اہل حرم سے ہے
کسی بت کدے میں بیاں کروں تو کہے صنم بھی ہری ہری²⁶

The verses which he wrote under the title of 'Islamic World' in his long poem '*Khizr-e-Rab*', start with the same debate on the events of the Turks and the Arabs. Iqbal advises the Islamic world that defeat is better than begging before others. He advocates unity. The gist of his thoughts is, that for a Muslim Islam is more important than all other activities. The Muslim gets all the worldly rewards due to his firm association with religion.

پھر سیاست چھوڑ کر داخل حصار دیں میں ہو
ملک و دولت ہے فقط حفظ حرم کا اک شمر²⁷

Although, the situation is not very encouraging, but Iqbal is hopeful. He sees a ray of hope from the tragedy that fell upon the Ottomans. The Muslim has his relationship with Hazrat Ibrahim. Thus he has been given the great honour of being the developer of the World. If he overcomes the divisions of race and country, he will get an eternal position. He gives the example of the Holy Prophet (PBUH) to substantiate his point of view.

There are some *Ghazals* at the end of *Bang-e-Dara*. These *Ghazals* are a beautiful expression of Iqbal's deep association with the Arabic, the Arabia and the Arab Civilization. These verses are a gist of his thoughts.

بادہ گردانِ عجم وہ عربی میری شراب
میرے ساغر سے جھجکتے ہیں عے آشام ابھی²⁸

مرا ساز اگرچہ ستم رسیدہ نغمہ ہائے عجم رہا
وہ شہید ذوق وفا ہوں میں کہ نوا مری عربی رہی²⁹

This situation is not limited to *Bang-e-Dara* or *Asrar-e-Khudi* only. His other poetic collections in Urdu and Persian are also shrouded in the same colour. His great poem 'Masjad-e-Qartaba' (The Cordoba Mosque) is included in *Baal-e-Jibreel*. In this poem he is all praise for the Arab warriors. In another poem 'Tariq ki Dua' of the same collection, Iqbal expresses identical thoughts about the Arabs. In *Zarb-e-Kaleem*, he seems grieved over the issues of Syria and Palestine. According to him the Arabs considered the Turks as unfaithful and got rid of them. But now they are in the evil grip of the Western civilization. He is astonished as to why this matter is not being solved with reason. In the same book, he wrote a poem "Shaam-o-Falasteen" and spoke in favour of the Palestinian people.³⁰ Thus, when Iqbal analyses the conditions of the Arab World in the light of contemporary problems, his tender heart addresses the Arabs again and again. His address to the Arabs is found mostly in his Persian poetry. The subjects of his Persian poetry are more deep and elaborate.

In his collection of Persian poetry *Piam e Mashriq* while directly addressing the Arabs, Iqbal said:

O Arab nation! Once you were the beloved and the sweetheart, but now you are in misery. Other nations became developed but you did not consider the worth of your deserts and the mountains. The Arabs were one nation but now they are divided. They ruined themselves with their own hands. The one who abandons his own people and joins the strangers, his destiny is death. What you did to yourself finds no other example in history. You left your own people and hurt the soul

of your Prophet (PBUH). You are unaware of the evil magic of the Europeans. You must be watchful of their wicked designs. If you want to prevent their nefarious plans, send their camels back from your waters. These Europeans have made all the nations helpless. They have divided the Arab unity into one hundred pieces. The Arabs are in trouble ever since they got trapped by them.

O Arab World! Look at your age and try to understand. Put into your body the Soul of Hazrat Umar. You will get this soul and power when you will get united on the true faith. Religion is the name of determination, faith and sincerity. Develop self confidence. Create sharpness in your temperament like the wind of the desert and become ready for action.³¹

It can be said that there are three levels of Iqbal's thoughts with regard to the Arab World. The first level is acknowledgement, second is commentary and analysis and the third level is that of message for the Arab World. He idealizes the Arab history and the Arab civilization. He advises his reader to develop a connection with Arabia. Its detail has already been given. When he looks at the contemporary Arab World, he makes intellectual and academic criticism. In the third level, he gives the message of a new life to the Arab World.

During Iqbal's times, the Arab World was in the process of erosion. A number of Arab countries were under European domination. The countries of the Ottoman Empire were also looking for their separate identity. Iqbal criticised this tendency bitterly. According to Iqbal, Arab consolidation was in unity. He declared nationalism as a danger for Islam. do not create a society based on family or race etc. Islam believes in centrality. In this society the hearts of the people are not connected to a particular country or short term political interests. Instead, they are linked directly to the beloved Prophet (PBUH).³²

He disliked the concept of nationalism not just for the people of Sub-Continent but also for the Arabs. He mentioned this concept as a curse.³³ The countries which accepted the European politics for individual identity came under the European dominance not only politically but also in the life style. Iqbal as a creative artist believed that nations grow with creativity.

For creativity, one must abstain from following blindly others. The consolidation of life is in creativity and not in following others or the social trends. If a person does not follow others and in the process commits mistakes, he is still in benefit. In his poetic style, Iqbal even accepts those sins which touch the height of creativeness. When he looks at the Arab World, he becomes worried that the Muslims have abandoned their creativeness and are following others. Expressing his views with respect to the Arab nationalism, he said that the Turks deserved to be supported against the British in the hour of trial. But when the Turks followed the West, he criticized them. When the wedding ceremony of an Egyptian ruler King Farooq was arranged in Western style, Iqbal criticized it. He declared it as an indication of Muslim downfall and said:

Only the creative power is the soul of life's constitution, culture and society of a nation- Creative power is needed.³⁴

In Iqbal's view treading in the steps of the Europeans could give nothing to the Arabs. The European culture do not have the capacity to give life to Iran or Arabia, it is close to its own death³⁵ so if the Arabs leave this trend and adopt their original simple living with creativity- they can become leaders of the world. In order to cure this pain he looks at the Islamic world. The closest was his won country, undivided India, which was in chains of slavery. When Turkey opted for advancement, it destroyed the *Khilafat* and started following the European footsteps. Iran was still in search of identity. In these circumstances, he cried:

ترک و ایران و عرب مست فرنگ
 هر کسی را در گلو شست فرنگ³⁶

Giving details of this situation, Iqbal describes in a melancholic way:

The East and the West are free, but the Muslims are slaves of aliens. Their powers and capabilities are being utilized by others. Living your life according to others' wishes is not a dream, it is death— permanent death. And this death has not been imposed upon us by any external force. Its seeds are developing in our own soul.

شرق و غرب آزاد و ما نخچیر غیر
 خشت ما سرمایہ تعمیر غیر
 زندگانی بر مراد دیگران
 جادوان مرگ است نی خواب گران
 نیست این مرگی که آید زاسمان
 تخم او می بالد از اعماق جان³⁷

This condition of the Islamic World, according to him, is just like the daughter of the chief of tribe *Bani Tae* tribe who was arrested in a battle and brought before the Holy Prophet. (PBUH) Her head was low in shame. The Holy Prophet (PBUH) put his shawl on her bare head. Iqbal is pleading to the Prophet (PBUH) We are in a worse position than the girl of *Bani Tae*— We have become bare-head before the world.

پای در زنجیر و ہم بی پرده بود
 گردن از شرم و حیا خم کرده بود
 دخترک را چون نبی بی پرده دید
 چادر خود پیش روی او کشید

ما از ان خاتون طی عریان تریم
پیش اقوام جهان بی چادریم³⁸

Iqbal says that the Arabs have lost their selfhood. Thus their soul has no energy. Their blood has cooled down.³⁹ The racial qualities of the Arabs were initially a benefit for Islam. Now they have turned harmful.⁴⁰ The Satanic forces have surrounded them. Iqbal could also hear the order of Satan which he was giving to his political children.

فکر عرب کو دے کے فرنگی تخیلات
اسلام کو حجاز و یمن سے نکال دو⁴¹

Iqbal suggest two levels for the solution of this problem. At the first level, Iqbal elaborates Islamic concept of nationalism. Iqbal addresses the Arab leaders and asks: which nation was the first to be taught the lesson that allegiance to Muhammad meant abandoning all old relationships? It is clear that this point was first of all made clear to the Arabs. Migration of the Prophet proved the point that the Arabia got honour and respect only due to the Prophet hood of Muhammad (PBUH). Therefore, existence and progress of Arabia was in the Prophet hood of Muhammad. And the message of the prophet is not nationalism.⁴²

In the second level, Iqbal has addressed the youth of Arabia. He, very rightly, believes that nations grow due to their youth. Therefore, through the Palestinian Arab, he has addressed all the Arab youth:

You must concentrate on the development of your selfhood. Selfhood of nations can give them freedom from mental and physical slavery.⁴³

Then he addresses the Arab soul. In *Javed Nama* (Published 1932) there appears a Sudani darwaish and says to the Arab soul:

گفت ای روح عرب بیدار شو
 چون نیاگان خالق اعصار شو
 ای فواد ای فیصل ای ابن سعود
 تا کجا بر خویش پیچیدن چو دود
 زنده کن در سینه آن سوزی که رفت
 در جهان باز آوران روزی که رفت⁴⁴

O Arab soul! Wake up. Create new times like your forefathers. Rekindle the passion in your heart which has departed. Bring back the time which has passed.

In a romantic *Ghazal*, Iqbal has addressed the Arab and the non Arab World with great passion— where is the Arab who will bring back the golden period? He has lost his selfhood and has become colorless— deprived of beauty.

Iqbal reminds the Arab world of their old lesson that the Muslim empire has no boundaries— his world has no limits. However, the concept of nationalism has led the Arabs astray. Same is the case with the non Arab World.

عرب که باز دهد محفل شبانه کجاست
 عجم که زنده کند رود عاشقانه کجاست
 بزیر خرقه حیران سیوچہ با خالی ست
 فغان کہ کس نشاسد می جوانہ کجاست
 درین چمن کده ہر کس نشیمنی سازد
 کسی کہ سازد و وا سوزد آشیانہ کجاست
 ہزار قافلہ بیگانہ وار دید و گزشت
 ولی کہ دید بانداز محرمانہ کجاست
 چو موج خیز و بہ یم جاودانہ می آویز
 کرانہ می طلبی بی خبر کرانہ کجاست

بیا کہ در رگ تاک تو خون تازه دوید
 دگر گوی کہ آن بادہ مغانہ کجاست
 بیک نورد فرو بیچ روزگارن را
 ز دیر و نرود گزشتی دگر زمانہ کجاست⁴⁵

He calls in distress for help the Holy Prophet (PBUH) and submits his writ before him The Arabian Ocean has lost its vitality. In this situation he turns towards the people of Egypt with hope. The academics know that Iqbal had visited Egypt more than once. He touched the Pyramids and the Sphinx

(Abul Haul) with his creativity. In *Zarb-e-Kaleem*, Iqbal has given the message of making the craft free from the slavery of nature. He got this inspiration from the Pyramids (*Abraam-e-Misr*) of Egypt.

فطرت کی غلامی سے کر آزاد ہنر کو
 صیاد ہیں مردان ہنر مند کہ پیچھے⁴⁶

In the same way, with the help of Sphinx (*Abul Haul*) he opened the mystery of Power's superiority over wisdom. As destiny of nations is changed.

دفعتاً جس سے بدل جاتی ہے تقدیر ام
 ہے وہ قوت کہ حریف اس کی نہیں عقل حکیم⁴⁷

In *Armghan-e-Hijaz* he tries to teach an important point. If the Egypt gets a combination of Kingship and humility, it will never see downfall. An Imaginative message of Hazrat Umar (RA) to the Egyptian King of that time goes like this:

O breeze! Rise from the desert of Arabia and go to Egypt. Take a wave from the Nile and give a message from Hazrat Umar Farooq to the Farooq of Egypt- He should mix in his personality the qualities of Kingship and humility. If you

combine humility with Kingship, it becomes *Khilafat*. This will never see the downfall.

تو ای یاد بیابان از عرب نیز
 ز نیل مصریان موجی بر انگیز
 گو فاروق را پیغام فاروق
 کہ خود را فقر و سلطان بیامیز
 خلافت فقر باتاج و سریر است
 زیبے دولت کہ پایان ناپذیر است⁴⁸

After addressing the King, he turns to the people of the Arab world with whom he has much expectations. This address is contained in *Armghan-e-Hijaz* under the title of "*Ae Farzand-e-Sehra*":

سحر گاہان کہ روشن شد درو دشت
 صدا زد مرغی از شاخ نخیلی
 فرود بل خمیہ ای فرزند صحرا
 کہ نتوان زیت بی ذوق رحیلی⁴⁹

At the dawn when light spreads in deserts and cities, a bird sitting in a tree calls: O, the sons of desert! Leave your tents now. There is no life without love for travel (struggle).

In the beginning, God made them chief of the caravan. They had tested themselves with humility. Even now if the humility of people becomes their pride, they can conquer the world. Iqbal has given this message in prose also. He says that the Arabs should not depend on others. They should have confidence in their own powers. In a message with reference to the Palestine issue, he wrote:

The Arabs must remember that they should not trust the representatives of the aliens. They should trust themselves and understand their problems.

“Whatever they decide they should decide on their own initiative after a full understanding of the problem before them.”⁵⁰

But Iqbal complains that his poetic efforts, which have influenced the hundred year old slavery of India, have not touched the Arab ears. In *Piyam-e-Mashriq*, he said with a heavy heart:

نوی من به عجم آتش کهن افروخت
عرب ز نغمه شوقم هنوز بی خبر است⁵¹

My voice has lighted the fire of Islam in India. Alas! The Arab (who was my actual addressee) is still unaware of my thoughts.

It looks pertinent if these submissions are ended with Iqbal's address to the Arab intelligentsia. The intelligentsia is the brain of a nation. Their insight is much deeper. Iqbal, therefore, in the end, addresses the intellectuals of the Arab world:

گو از من نوا خان عرب را
بهای کم نهادم لعل لب را
ازان توری که از قرآن گر فتم
سحر کردم صد و سی ساله شب را

تو هم بگذار آن صورت نگاری
مجو غیر از ضمیر خویش یاری
بیاض ما بر آوردی پر و بال
مسلمان را بده سوزی که داری

بده با خاک او آن سوز و تابی
 که زاید از شب او آفتابی
 نوا آن زن که از فیض تو اورا
 دگر بخشند ذوق انقلابی

نگهدار آن چه در آب و گل تست
 سرور و سوز مستی حاصل تست
 تہی دیدم سبوی این و آن را
 می باقی بہ مینای دل تست⁵²

Give this message to the intellectuals and the literary figures of Arabia that I have given least importance to the sweetheart of earth. However, with the light which I acquired from the Qur'an, I turned the darkness of slavery of one hundred and thirty years of the Indian Muslims into a bright morning. I have created vitality of passionate love in the Muslims. One day the Indian people will be able to confront the most powerful forces. O Arab intellectual! Leave making pictures of the traditional sweethearts. Do not become friend of anyone except your own conscious. The passion inside you must be transmitted to the Muslims. Our body and heart still hold vigor. This old branch of Islam is still alive. Use the power of your craft to awaken the Muslim. The Muslim possesses the divine qualities. His heart is one of the secrets of God. His beauty cannot be seen without the beauty of God.

Islam means getting perturbed on others' problems. Islam means losing your identity for the identity of your nation. The one, who discovers his soul, sees the world with his own eyes. Produce such qualities which turn the autumn into winter. Take care of the gift you have been endowed by God. Qualities of personality are found no where, but in you.

Understand yourself properly and take the future into your grip. Get inspiration from the Islamic teachings like me. You will see yourself as part of its immensity.

NOTES AND REFERENCES

- ¹ Muhammad Iqbal *Ramooz e Be Khudi* Included in *Kulliyat e Iqbal* (Persian) Lahore: Sh Gulam Ali & Sons P 162
- ² Allama Muhammad Iqbal's Presidential Address delivered at the 21st Annual Session of the All-India Muslim League, Held at Allahabad on 29th December 1930 Included in *Allama Iqbal Ka Khutba Alla Abad 1930 Aik Mutahia* Ed:nadeem Shafiq Malik Lahore
- ³ Muhammad Iqbal's letter to Muhammad Saed ud Din Jafari Dated November, 14 1923 Included in *Iqbal ka Fan aur Falsafa* by: Prof. Zia ud Din Lahore Bazm e Iqbal 2001 pp223-224
- ⁴ Javid Iqbal *Zinda Rood* (Three Parts in One Volume) Lahore: Sh Ghulam Ali & Sons 1989 p1050
- ⁵ Syed Abdul Wahid (Editor) *Thoughts and Reflections of Iqbal* Lahore: Sh Muhammad Ashraf Publishers 1992 p 371
- ⁶ S.Nazeer Niazi (Compiler) *Iqbal Ke Hazoor (Aik Bayaz e Yaddasht)* Lahore:Iqbal Academy Pakistan 2007 p.144
- ⁷ Muhammad Iqbal's Letter to Munshi Siraj ud Din Dated October 4,1915 *Iqbal Nama* ed.by:Sh Atta ullah Lahore:iqbal Academy Pakistan (New Print)2005 p82
- ⁸ Muhammad Iqbal's Letter to Siraj ud Din Paul Dated July 10,1916 *Iqbal Nama* Op-Cit p.93.
- ⁹ Muhammad Iqbal *Armaghan e Hijaz* Included in *Kulliyat e Iqbal* (Persian) Op-Cit p 910
- ¹⁰ Loc-Cit p. 919.
- ¹¹ Aal e Imran 103
- ¹² Muhammad Iqbal *Pas Che Bayad Kard Ae Aqwam e Sharq* Included in *Kulliyat e Iqbal* (Persian) Op-Cit p.835
- ¹³ Loc-Cit p.814
- ¹⁴ Op-Cit p.836
- ¹⁵ Op-Cit p.838
- ¹⁶ Muhammad Iqbal *Masnawi Musafir M'a Pas Che Bayad Kard Ae Aqwam e Sharq* Op-Cit p880
- ¹⁷ Briffault,Robert, *The Making of Humanity*, London. 1928 p.191
Muhammad Iqbal, *The Reconstruction of Religious Thought in Islam*, edited and

annotated by: M Saeed Sheikh. Lahore: Institute of Islamic Culture 2006 p105

¹⁸ Muhammad Iqbal *Asrar e Khudi* Included in Kulliyat e Iqbal (Persian) Op-Cit p38

¹⁹ Ibid

²⁰ Ibid p38-9

²¹ Muhammad Iqbal *Bang e Dara* (Reduced) Included in Kulliyat e Iqbal (Urdu) Lahore : Sh Ghulam Ali & Sons 1996 p.147

²² Ibid p170

²³ Ibid p222

²⁴ Ibid p236

²⁵ Ibid p.253

²⁶ Ibid p.265

²⁷ Ibid p.279

²⁸ Ibid p.282

²⁹ Muhammad Iqbal *Bal e Jibreel* Included in Kulliyat e Iqbal (Urdu) Op-Cit p390-397 & Zarb e Kaleem p.615-618

³¹ *Pas Che Bayad Kard Ae Aqwame Sharq* (mentioned above) p39-42/835-838

³² Iqbal says:

نیت از روم و عرب پیوند ما
 نیت پابند نسب پیوند ما
 دل یہ محبوب مجازی بستہ ایم
 زین حجت با یک دگر پیوستہ ایم

Ramooz e Be Khudi in Kulliyat e Iqbal (Persian) p163.

³³ Iqbal wrote in one of his letters: "The wave of nationalism and racism is coming from Europe, and to me it is a big curse. It is imperative, in the interest of the mankind, to stress upon the facts of Islam and its true purpose. That is why I always take into account the pure Islamic point of view. Initially, I also used to believe in nationalism. And perhaps I was the one who thought about a unified nation of India. But broadness in experience and thought changed my views. Now nationalism is merely a temporary system. We are just tolerating it."

(Letter addressed to Muhammad Saeed-ud-Din Jafry, Dated 14 November 1923. Source mentioned above.)

³⁴ *Iqbal-Ke Hazoor* (Mentioned Above) p.336

³⁵ See poem Aqwam e Mashriq in *Zarb e Kaleem* (mentioned above) p69/531

³⁶ *Javid Nama* (Kulliyat e Iqbal Prsian) Mentioned Above p 62/650

³⁷ *Pas Che Bayad Kard Ae Aqwam e Sharq* (Mentioned Above) p:33/829

³⁸ *Asrar e Kudi* (Mentioned Above) p 20

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- 39 Poem Marg e Khudi in *Zarb e Kaleem* (Mentioned Above) p.80/542
- 40 *Iqbal Ke Hazoor* (Mentioned Above) p.147
- 41 *Zarb e Kaleem Op-Cit* p.146/542
- 42 *Ibid* p.63/525 Poem *Umarae Arab Se*
- 43 *Ibid* p.159/621 Poem *Falasteeni Arab Se*
- 44 *Javid Nama* (Kulliyat e Iqbal Persian Mentioned Above) p.97/685
- 45 *Zaboore e Ajam* (Kulliyat e Iqbal Persian Mentioned Above) p.78/470
- 46 *Zarb e Kaleem* (Kulliyat e Iqbal Urdu, Mentioned Above)
p.117/579 Poem: *Abram e Misr*
- 47 *Ibid* p.144/606 Poem: *Abl e Misr Se*
- 48 *Armaghan e Hijaz* (Kulliyat e Iqbal Persian) p.78/960
- 49 *Ibid* 85-86/967-8
- 50 *Thoughts And Reflections of Iqbal* p.371
- 51 *Piam e Mashriq* (kulliyat e Iqbal Persian) p.147/317
- 52 *Armaghan e Hijaz* p.81/963

APPENDICES

Appendix-I:

A Few Words to the Arab People

Appendix-II:

There is No Deity Except God

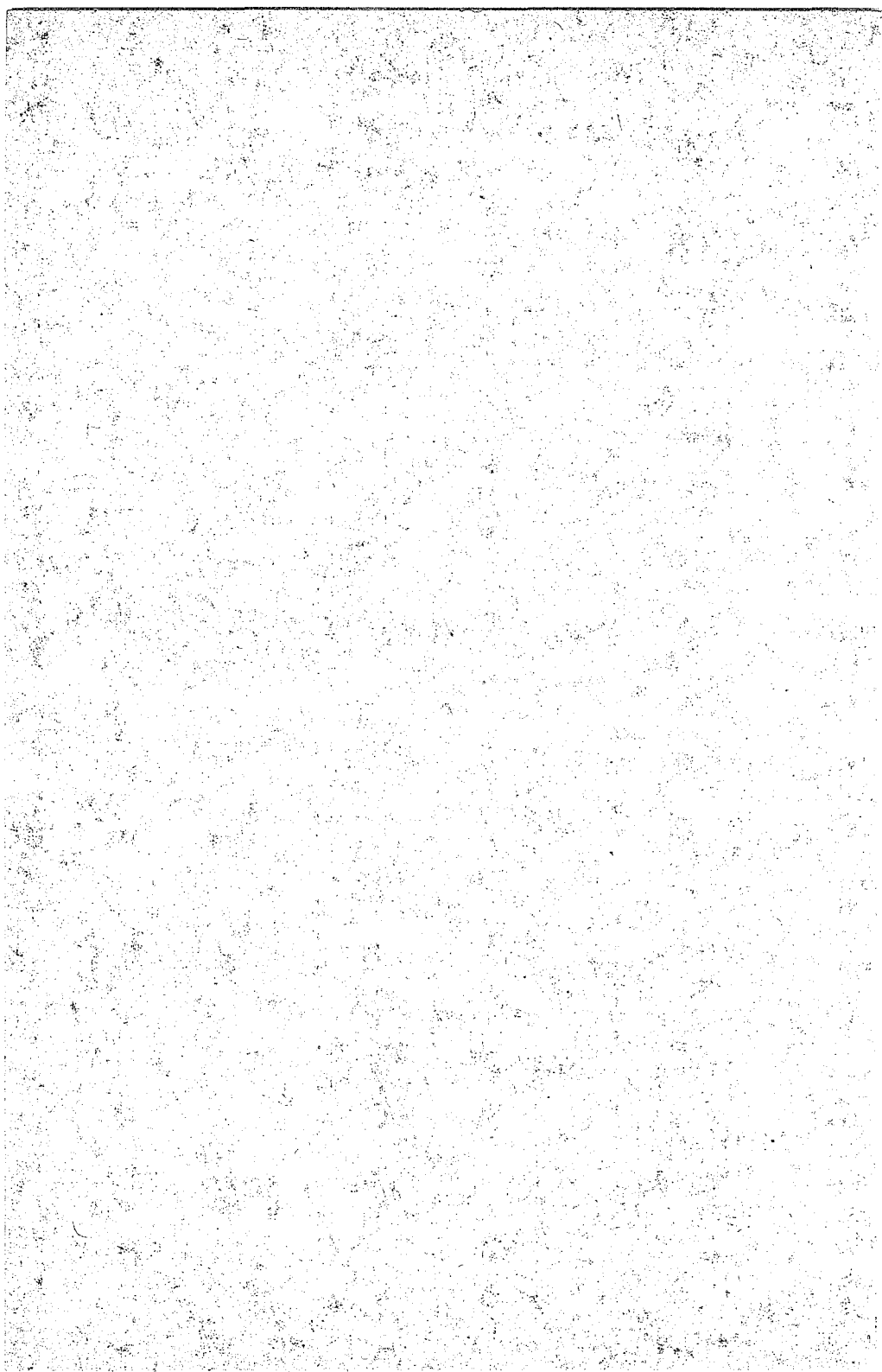
Appendix-III:

The Sudanese Dervish Appears

A restless lightning flashed in the water,

Appendix-IV:

To The Arab Poet



A FEW WORDS TO THE ARAB PEOPLE

May your land prosper till eternity!
 who raised the cry: no Caesars and Chosroes?
 In this world of near and far, fast and slow ,
 who was the first to read the Qur'an?
 who was taught the secret of la ilah?
 where was this lamp (of knowledge) lighted?
 From whom did the world gain knowledge?
 for whom is the (Qur'anic) verse revealed:
 "You became" ?
 It was due to the bounty of the one called Umami
 that tulips grew out of the sandy desert of Arabia.
 Freedom (as a concept) developed under his care ,
 that is, the "today" of the peoples is from his
 "yesterday"
 he put a "heart" into the body of Adam
 and removed the veil from his face ,
 he broke all the ancient gods ;
 every old twig, through his breath, grew a flower
 The excitement of the battles of Badr and Hunain,
 Haidar, Siddiq, Faruq and Husain,
 the grandeur of the call to prayer,
 the recitation of the Qur'anic Surat al-Saffat, in the
 battlefield,
 the sword of Ayyubi and the look of Bayazid,
 the keys to the treasures of both the worlds,
 reason and heart intoxicated with one cup of wine,
 a mixture of dhikr and fikr of Rum and Rayy ;
 knowledge and science, Shari'ah and religion,
 administration of State; ever-dissatisfied hearts within
 the breast ,
 al-Hamra and the Taj, of world-consuming beauty,

that win tributes from the celestial beings -
 all these are moments of his time ,
 a single lustre of his manifold manifestations
 All these heart-pleasing phenomena are his
 outward aspects,
 his inward aspect is still hidden from the gnostics .
 "Limitless praise be to the Holy Prophet,
 who gave to this handful of dust true belief
 in God".

God made you sharper than the sword:
 Lie made the camel-driver the rider of destiny.
 Your takbir, your prayer and your war:
 on these depend the fate of East and West.
 How good this dedication and selfless devotion.
 Alas! for this grievous affliction and melancholy!
 The nations of the world are promoting their
 interests,
 you are unaware of the value of your desert ;
 you were a single nation, you have become now
 several nations,
 you have broken up your society yourself /
 He who loosened himself from the bonds
 of khudi,
 and merged himself in others, met certain death .
 Nobody else ever did what you have done to
 yourself.

The soul of Mustafa was grieved by it.
 O you who are unaware of the Frankish magic ,
 see the mischiefs hidden in his sleeves .
 If you wish to escape his deceits ,
 turn away his camels from your ponds.
 His diplomacy has weakened every nation
 and broken the unity of the Arabs .
 Ever since the Arabs fell into its snares ,

not for one moment have they enjoyed peace.

O man of insight, look at your times ,
recreate in your body the soul of 'Umar .

Power lies in the unity of the true religion ,
religion is strong will, sincerity and faith .

As his heart knows the secrets of Nature,
the man of the desert is Nature's protector .

He is simple, and his nature is the touchstone
of right and wrong,

his rise means setting of a hundred thousand
stars.

Leave aside these deserts, mountains and valleys ,
pitch your tent in your own being.

Whetting your nature on the desert wind
set your dromedary onto the battlefield .

The modern age was born out of your achievements;
its intoxication is the result of your rose-red wine.

You have been the expositor of its secrets ,
and the first builder of its edifice.

Since the West adopted it as its own ,
it has grown into a coquette, with no sense
of honour.

Although she is sweet and pleasant,
yet she is crooked, saucy and irreligious.

O man of the desert, make what is unripe mature
and refashion the world according to your
touchstone

Appendix-II

THERE IS NO DEITY EXCEPT GOD

I tell thee a significant point known only to the
 people of ecstasy:
 for nations, negation expresses power, affirmation
 expresses beauty.
 Negation and affirmation together signify control
 of the universe:
 they are the keys to the doors of the universe.
 Both are the destiny of this world of Becoming.
 Movement is born out of negation, stationariness,
 out of affirmation.
 Unless the secret of negation is grasped,
 the bonds of the other-than-God cannot be broken.
 The beginning of every work in the world is with the
 word of negation:
 it is the first stage of the man of God.
 A nation which burns itself in its heat for a moment
 recreates itself out of its own ashes.
 To say No to the other-than-God is Life:
 the universe is ever renewed by its tumult.
 Not every person is affected by its madness ;
 not every haystack is fit to catch its fire.
 When this ecstasy affects the heart of a living person,
 he makes sluggards sitting on the roadside to move
 on swiftly.
 Dost thou wish the servant to fight the master
 (for his rights).
 Then sow the seed of No in his handful of dust.
 Whoever has this burning ardour in his heart
 is more awe-inspiring than the Doomsday.
 No is a succession of violent blows;
 it is the rumbling of thunder, not the piping tune

of a flute;
its blow changes every being into non-being,
So that thou comest out of the whirlpool of
Existence.

I relate to thee the history of the Arabs
that thou mayest know its good and bad aspects.
Their strokes broke Lat and Manat into pieces ;
Confined within dimensions, they yet lived free
of all bonds.

Every old garment was torn off by them;
Chosroes and Caesars met their doom at their hands.
At times deserts were overrun by their thunder
showers;
at other times seas were churned by their storms.
The whole world, no more than a straw, was set
afire by them:

it was all a manifestation of No.
They were constantly astir until out of this old
world

they brought forth a new one into existence.
The invitation to the truth (the -call to prayer)
Is the result of their early rising ;
whatever exists is the outcome of their sowing
(of seed).

The lamp of the tulip that has been lit up
was brought from the banks of their river
They erased from the tablet of their heart the
impress of the other-than-God;
hundreds of new worlds therefore came into
being at their hands.

You will similarly see that in the period of
Western dominance
capital and labour have come to blows .
As the heart of Russia was sorely afflicted,
the word

No came out of the depths of her being.

She has upset the old order
 and applied a sharp scalpel to the veins
 of the world.
 I have closely observed her position which
 is: no kings, no church, no deity.
 Her thought has remained tied to the wind-storm
 of negation,
 and has not marched towards the affirmative
 "but."
 Maybe a day will come when through force of
 ecstasy
 She may extricate herself from this whirlwind
 Life does not rest at the station of Negation,
 the universe moves on towards "but."
 Negation and affirmation both are necessary
 for the nations:
 Negation without affirmation is their death.
 How can Khalil (friend) be ripe in love
 unless negation guides him towards affirmation?
 O you who indulge in debate in your closet,
 raise the cry of negation before a Nimrod.
 What you see around you is not worth two grains
 of barley,
 be acquainted with the might of there is no deity.
 He who has the sword of negation in his hands
 is the ruler of all the universe

What Should then be done o! People of the east

English rendering of Iqbal's *pas chih bayad kard ay aqwam-i sharq*
 by B. A. Dar

Appendix-III

THE SUDANESE DERVISH APPEARS

A restless lightning flashed in the water,

waves surged and rolled in the water,
a sweet scent wafted from the rose-garden of
Paradise,
the spirit of that dervish of Egypt appeared.
His fire melted the pearl in the oyster-shell,
melted the stone in the breast of Kitchener.
He cried, 'Kitchener, if you have eyes to see,
behold the avenging of a dervish's dust!
Heaven granted no grave for your dust,
gave no resting-place but the salty ocean'.
Then the words broke in his throat;
from his lips a heart-rending sigh was loosed.
'Spirit of the Arabs', he cried, 'arise;
like your forebears, be the creator of new ages!
Fouad, Feisal, Ibn Saoud,
how long will you twist like smoke on yourselves?
Revive in the breast that fire which has departed,
bring back to the world the day that has gone.
Soil of Batha, give birth to another Khalid,
chant once more the song of God's Unity.
In your plains taller grow the palm-trees;
shall not a new Farouk arise from you?
World of musky-hued believers,
from you the scent of eternal life is coming
to me.
How long will you live without the joy of
journeying,
how long with your destiny in alien hands?
How long will you desert your true station?

My bones lament in the deep like a reed-pipe;
are you afraid to suffer? The Chosen One
declared,

"For man the day of suffering is the day of
purification".

Cameleer, our friends are in Yathrib, we in Nejd;
sing that song which will stir the camel to ecstasy.
The cloud has rained, grasses have sprouted from
the earth,

it may be that the camel's pace grows languid.

My soul wails of the pain of separation;

take the road where fewer grasses grow.

My camel is drunk with the grass, I for the Beloved;
the camel is in your hands, I in the hands of the
Beloved.

They have made a way for waters into the desert,
upon the mountains the palm fronds are washed.

Yonder two gazelles one after the other—
see how they are descending from the hill,
for a moment drink from the desert spring
and then glance upon the traveller.

The dew has softened the sands of the plain like silk,
the highway is not hard for the camel:

the clouds ring on ring like the wings of the partridge—

I fear the rain, for we are far from the goal.

Cameleer, our friends are in Yathrib, we in Nejd;
sing that song which will stir the camel to ecstasy.

Appendix-IV

TO THE ARAB POET

I

To Arab¹ poets sweet on my part say,
 I shun to versify on red lips gay.
 From a beam I had of Holy Book's light,
 After hundred years nights I see a dawn bright

II

I caused in his soul a verve a heat,
 To cottage or castle a dust I treat.
 This brook may once vie a noisy sea's pride,
 As I gave this brook a passion of tide.²

III

You leave making now the portraits on wall,
 Be friendly with conscience and ³Ego's call.
 Since you got growth in my nation's lawn,
 Fill your song's flame in their brain and brow

IV

My heart has a grief, and dust has a heart,
 Yet this old branch claims His moist's great part.
 With thy skill's magic cause a fount so,
 In each Muslim lies a fountain lo!⁵

V

Of virtues of God Muslim has a part,
 Like secrets of God a secret is heart:
 I saw not his beauty save of God's own,
 In the cosmos conscience his roots are grown

VII

A Muslim you were named for grief's bargain,
 To be restive for friends in pains and strains.
 He cares not for himself in nation's cause,
 He shouts "I am Ummah! from every clause".

Ummah a nation

VIII

On whom were opened the secrets of soul,⁶
 With his own eyes⁷ he sees the cosmos whole.
 Make in thy heart his love's cosy room,
 And turn the autumn to vernal bloom.

IX

So guard the nature of thy mud and dust,
 A bliss, trance and burning for thee is must.
 I see empty bowls of the nation's whole,
 A lasting wine lasts in thy heart's own bowl.... ..

X

The hill and desert night¹ defies thy day,
 The birds and waves know not their old songs gay.
 This world wont lit up from the hermit's lamp,
 Thy sun light is needed in every camp.
 This is an illusion to godless men.

XI

Read the clear writing on thy forehead's slate,
 Find out a way to change thy future fate.
 Like me find a way on the Harem's land,
 To know thy worth true, thy own grit and sand.

O SON OF THE DESERT

I

When all the desert sides were bright from dawn,
From tree a bird tuned to a youth in lawn.
O desert's son! leave thy tent with haste,
You lead a dull life which lacks journey taste.⁸

II

The Truth chose Arab for caravan's lead,
On faqr since he tested his own self's breed.
If the poor's content with envy is green,
His growth can upset the whole world's scene.⁹

A nation never falls to ebbs low and mean,
Whose passion was hold and the content green.

If Europe is peeved at his Muslim name,
Then "Green in Content" is his other name.

Tn tug and pull's race envy is a grace.
Which puts Darius crown on poor man's face.

It may be more appropriate to say:-

It gives Darius grace to a poor Man's face.

III

Those nights had the uproar for future's dawn,
Being lit up with light of the Sinai's lawn.
Thus the desert life made their brawns and brains,
Arid nations arose From those desert lanes.

NOTES AND REFERENCE

¹ Iqbal is advising Arab (pront as Arb also) poets to give up love poetry (ode) of beautiful women as he was seeing a change to good after one hundred thirty years continuous decline of Arh world.

² This twin couplet is full of similes. Haohou-at means noise and uproar but here it means a verve for the love of the Prophet and the good people.

Kakh-o-koo means castles and lanes or cottage and castle here it means every place of world:

Noisy sea; here it means big powers of the world. Ashob; disturbance, revolution, here it means a passion and pathos for love of the Prophet, the nation and all the good people.

Abjoo; brook; here it means a small nation, as compared with sea or a big power.

³ The literal translation of line

⁴ would be:-

Seek not friendship save with Ego's (call). (Save with thy ego own).

In the above twin couplets Iqbal is addressing the 'Arab poets and then to the 'Arab youth not to hang portraits of film stars and other beauties on their walls.....

⁵ Grief; here it means love of the Prophet.

There is heart in my dust. Here Iqbal is talking in esoterics. There are five to seven secret points (called 'Lataif' pl. of Latifah in heart:

Latifa=za subtle point in heart known to mystics only. He is hinting one of those.

⁶ Soul; here it means self.

⁷ Viz, not through others point of view.

⁸ In the above three quatrains (twin couplets) the poet has addressed an immaculate son of the desert, a young Muslim, free from the impure taints of city life.

In the next couplets he has addressed the upper strata, the intellectuals, the teachers and philosophers of the desert land.

⁹ Here green means flourishing, in 'figurative' sense. It means full of vigour as we say (keep a man's memory green). He lives to a green old age, although looking green with envy also means pale or sickly looking. I quote below another verse of Iqbal in which Iqbal has used the word (Ghayoor):