

IQBAL

A SELECTION OF THE URDU VERSE

TEXT AND TRANSLATION

D.J. MATTHEWS

شکوہ

کیوں زیاں کاربنوں سو دفراموش رہوں؟ فکر نہ کروں، محوِ عظیمِ ددشس رہوں
نلے بل کے سنوں اور ہمہ تن گوش ہوں ہمنوا! میں بھی کوئی گل ہوں کہ خاموش ہوں؟
جرات آموز مری تابِ سخن ہے مجھ کو
شکوہ اللہ سے 'خاکم بدہن' ہے مجھ کو
ہے بجائینوہ تسلیم میں مشہور ہیں قصہ درد سنا تے ہیں کہ مجبور ہیں ہم
سازِ خاموش ہیں، فریاد سے معمور ہیں ہم نالہ آتا ہے اگر لب پہ، تو معذور ہیں ہم
اے خدا! شکوہ اربابِ فنا بھی سن لے
خوگر حمد سے تھوڑا سا گلا بھی سن لے

ABOUT THE BOOK

Iqbal's thought is complex and often self-contradictory; there are occasions when he can sacrifice balanced ideas to personal prejudice and reaction. His Urdu verse inspired a whole generation and still continues to fascinate those who read and hear it, from whichever background they originate. The charm of his verse surely lies in the exquisitely crafted poetry which he wrote.

In this book, poems have been selected from the three most important collections of Iqbal's Urdu verse: *Bange-e-Dara*, *Bal-e-Jibrail* and *Zarb-e-Kalim*. Each of the poems is accompanied by a parallel English translation, which has been made as literal as possible, without, however, forcing the English syntax. Explanatory notes, which include detailed information on language, style and historical references are given for verses marked * in the translation. All the Persian verses which occur in the body of the Urdu text are transliterated and translated word for word in the Commentary. In order to help those without a knowledge of Persian appreciate these verses more fully a brief grammatical description of Iqbal's Persian is given in Appendix 2. Technical details on Urdu versification and metre are provided in Appendix 1.

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SCHOOL OF ORIENTAL AND AFRICAN STUDIES

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THE URDU VERSE

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BY MATTHEWS

Senior Lecturer in Urdu and Persian
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University of London

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PREFACE

There can be no doubt that Iqbal is one of the greatest and best known Urdu writers of our time. In India his verse is known even to those whose language is not Urdu; in Pakistan he is regarded as a national poet, who was instrumental in building the nation, and many Muslims derive spiritual uplift from his poetry. Both his Urdu and Persian works have found many translators in almost every corner of the world, and he is one of the few poets of the subcontinent to have established even in his own lifetime a truly international reputation. The annual Iqbal Day celebrations, which take place in November, still attract large audiences and probably more has been written about his work than about that of any other Urdu writer.

Many read and listen to Iqbal's poetry with due reverence, but owing to the difficulty of his language and the complexity of his thought, people often fail to appreciate its finer points, especially those who have migrated to parts of the world where Urdu is not spoken.

This work presents a selection of Iqbal's best known Urdu verse, and is intended for those who have a reading knowledge of Urdu and who would like to become better acquainted with the works of one of the most influential Urdu writers of this century.

Each poem, the Urdu text of which has been taken from the carefully edited *Kulliyāt-e Iqbāl* (Shaikh Ghulām 'Alī and Sons, Lahore 1973), is accompanied by a literal English prose translation. The following commentary provides information on the historical setting and discusses allusions, points of language, style and metre.

The introduction to the work contains a brief life of Iqbal and summarizes the main tenets of his philosophy. In view of the fact that so much has been written about Iqbal in Urdu, English and many other languages, the account has not been made unnecessarily lengthy. Readers who wish for more detail are referred to the works listed in the bibliography.

Many of Iqbal's Urdu poems contain phrases, verses and even whole stanzas written in Persian. The Persian influence was indeed so great that not infrequently an Urdu verse may be rendered into Persian merely by substituting the third person singular form of the verb 'to be' *hai* by *ast*, which conveniently scan in the same manner.

For this reason a short appendix outlining the grammar of Iqbal's Persian has been included. The pronunciation indicated is that which is still commonly employed in India and Pakistan rather than that used in present-day Iran.

For reasons of clarity and economy roman transcription has been used in the commentary which follows the text. The system of transcription is explained before the general introduction. A brief analysis of the metres of the poems is given in Appendix 1. A more detailed account of metre can be found in *An Anthology of Classical Urdu Love Lyrics* (Matthews and Shackle, London, Oxford University Press, 1972).

The glossary contains all the words found in the poems except those that will usually be known to anyone who can read elementary Urdu.

Iqbal was a man steeped not only in Islamic learning and the great Persian classics but also in the history, politics and philosophy of both the east and west. In order to understand his thought it is, therefore, essential to become acquainted with the origins and development of Islam, the philosophy of Persia and the history of his own age.

The bibliography contains a list of some of the most important works, mainly written in English, on the various aspects of Iqbal's life and works, which are currently available in libraries and bookshops. Most of these contain more suggestions for further background reading.

I am grateful for the help of my former colleague Ralph Russell who read carefully through the original draft and made many useful suggestions for improvement. I alone, however, am responsible for any errors that might remain. Acknowledgements are also due to Shaikh Ghulām 'Alī and Sons (Lahore) who gave permission to use the Urdu text of their edition *Kulliyāt-e Iqbāl* (Lahore 1973).

D.J. Matthews

TRANSCRIPTION

In this book two systems of transcribing Urdu into the roman alphabet have been employed:

(i) narrow transcription, in which a one-to-one equivalent is given in the roman alphabet for each Urdu letter:

hūā xaimā-zan kārvān-e bahār, iram ban gayā dāman-e kohsār

This transcription is used in the Vocabulary and when citing words and phrases in the Commentary.

Proper names, when transcribed narrowly are not written with a capital letter in the roman alphabet.

علی 'alī مصطفى mustafā غالب gālib etc.

(ii) a wider transcription, which is that most commonly employed by western orientalisists in literary and historical accounts. It differs from the narrow transcription only in a few details. E.g. narrow *x* = wider *kh*; narrow *ǧ* = wider *gh*; narrow *ś* = wider *sh* etc.

This transcription is used largely for titles, proper names and technical terms cited in the English text of the Introduction and Commentary. E.g. 'Ghālib was a famous ghazal poet of Delhi'.

In the wider transcription, proper names are written with a capital letter. In most cases the macron / $\bar{\quad}$ / over long vowels is used for proper names in order to indicate correct pronunciation. It is, for instance, useful in distinguishing names like *حافظ Hāfiz* from *حفیظ Hāfiz*.

Where commonly accepted English spellings of proper names exist, these have been retained in the English text: Lahore, Delhi, Tashkent, Turkey, Iqbal, Mustafa Kamal Atatürk, etc.

The roman transcription used in this book is as follows (variants in the wider transcription are given in brackets):

ا	a
آ	i
اَ	u
اِ	ā
اِی	ī
اِو	ū
اِوِ	e
اِوِی	o
اِوِو	ai
اِوِوِ	au
ب	b
پ	bh
پ	p
پ	ph
ت	t
ت	th
ت	t̄
ت	th̄
س	s
ج	j
ج	jh
چ	c (ch)
چ	ch (chh)
ح	h
خ	x (kh)

د	d
د	dh
د	d̄
د	dh̄
ز	z
ز	r
ز	r̄
ز	rh
ز	z̄ (zh)
س	s
ش	ś (sh)
س	s̄
ز	z̄
ت	t̄
ز	z̄
گ	g (gh)
ف	f
ق	q
ک	k
ک	kh
گ	g
گ	gh
ل	l
م	m
ن	n
و	v
و	h
ی	y

The ° is at the end of words like **بچه** and **مدینه** is transcribed / ^ /:
بچه. baccâ **مدینه** madīnâ.

The Persian *izāfat* / / is transcribed /-e/: **مسجد قرطبه** masjid-e qurtabâ.

The Persian 'copula' / و / is transcribed /-o- /: **سوز و ساز** barg-o-bar, **سوز و ساز** soz-o-sâz.

The silent *vau* in certain Persian words is transcribed /w/: **خواهش** xwājâ, **خواجبه** xwāhiś.

INTRODUCTION

Shaikh Muhammad Iqbal was born in Sialkot, a small town in Eastern Panjab on the borders of Jammu and Kashmir. The exact date of his birth is disputed, but is now generally agreed to have been the 9th November, 1879. His family traced its ancestry back to Kashmiri Brahmins and had converted to Islam several generations before Iqbal was born. His father, Shaikh Nūr Muhammad, had a tailoring business; his mother's name was Imām Bībī, on whose death Iqbal wrote one of his most moving poems (no.11). The family, though not rich, nevertheless had the means to provide the children with a good education. In the traditional manner, Iqbal was taught Arabic and Persian, and later began to learn English. He showed academic promise and went on for further education at Murray College and then Government College, Lahore, where he took his MA in philosophy in 1898. By this time he was already married to his first wife, Karīm Bībī, who bore him three children. The marriage, arranged for him at the age of fifteen, was not happy and in 1909 he contracted a second marriage to Sardār Begam, whom he soon abandoned for a third wife, Mukhtār Begam. On her death in 1924, he remarried Sardār Begam, who bore him a son, Jāved, in 1924 and a daughter, Munīra, in 1930. In his verse, Iqbal rarely refers to his personal and family life, and only his mother, elder brother and his youngest son, Jāved (to whom he dedicated his Persian poem, *Jāvednāma*) are mentioned.

In keeping with a common tradition, Iqbal began composing Urdu verse while still at school, and the skill he later demonstrated in the Lahore *mushā'iras* attracted the attention of Professor Thomas Arnold, who supervised his studies for the MA degree. Much of his early verse, which is included in the first section of *Bāng-e Darā*, was published by Shaikh 'Abdul Qādir in the literary magazine, *Makhzan* or was first read at the meetings of the *Anjuman-e Himāyat-e Islām* in Lahore. These early poems already display the characteristic style which is associated with Iqbal, and which he never abandoned.

In 1905, at the instigation of Arnold, Iqbal left for England. During the three busy years he spent in Europe, he succeeded in obtaining a degree from Cambridge, a doctorate on the subject of Persian metaphysics from Munich and a bar qualification from London. The opportunity to travel and to meet prominent Western philosophers, and no doubt the chance of witnessing life in Britain, which was enjoying its imperial heyday, brought about a change in Iqbal's thought. Strongly expressed nationalistic ideas, which feature largely in his early poetry give way to quiet contemplation — a lull before the storm which was to burst forth in compositions like *Shikva* (no.10). This poem in many ways laid the foundations of his greatest and best known compositions.

Iqbal returned to India in 1908 and took up a lectureship at Government College. Teaching was, however, not his *métier* and he soon resigned his post in favour of the law. For almost the rest of his life he worked as a barrister, successfully enough to earn a modest living, but one feels that he worked at his profession with little enthusiasm. He preferred solitude and devoted the greater part of his time to his verse. Apart from this there is little remarkable about his life.

His poetry became increasingly more philosophical and the familiar themes of 'Selfhood', independence, constant activity and the striving towards a distant goal were

gradually developed. Now Iqbal saw Islam as the central driving force of man's endeavour, and in the light of the political events which led to the First World War, the dissolution of the last vestiges of the Islamic empire and the abolition of the Caliphate, he began to advocate Islamic unity as the only means of salvation. This finds its most persistent expression in his later works and speeches in which he suggested a separate homeland for the Muslims in India (a forerunner of the concept of Pakistan) and, somewhat optimistically, an Islamic League of Nations based in Teheran.

The idea of Muslim unity prompted him to adopt Persian rather than Urdu as his medium. When Iqbal composed his first major Persian works, *Asrār-e Khudī* 'The Secrets of the Self' (1915) and *Rumūz-e Bekhudī* 'The Mysteries of Selflessness' (1918), the tenets of which are echoed in all his subsequent verse, the Persian tradition was still cultivated by some members of the educated Indian classes, but was rapidly declining in popularity among the general Urdu reading public. Iqbal's Persian style reflected that of the great medieval Indian writers and, contrary to his expectations, attracted little attention in Iran, where people, often for no good reasons, judged it to be inept and old-fashioned. Only recently have Iranian scholars begun to reappraise his work.

Asrār-e Khudī, however, attracted the attention of the Cambridge orientalist, R.A. Nicholson, who translated the work into English in 1920. If Iqbal had not entirely succeeded in the greater Islamic world, he was at least given recognition by the British who bestowed a knighthood upon him in 1922. His fellow-countrymen reverentially supplemented the title with their own 'Allāma, and in both India and Pakistan, he is commonly referred to as 'Allāma Sir Muhammad Iqbal'.

Iqbal's first collection of Urdu verse, *Bāng-e Darā* 'The Call of the Camel Bell' was published in 1922. The work falls into three distinct sections: poems of the early period, many of which advocate the greatness of India, and stress the importance of Hindu-Muslim unity; a brief, contemplative interlude of poems written in Europe; and finally the major poems like *Shikva*, *Khizr-e Rāh* and *Tulū'-e Islām* in which Iqbal gradually developed his thought.

Over the next ten years, Iqbal produced three of his most important Persian works: *Payām-e Mashriq* (1922), conceived as a response to Goethe's *Westöstlicher Divān*, *Zabūr-e 'Ajam* 'The Psalms of Persia' and the poem *Jāvednāma* (1932), roughly modelled on Dante's *Divine Comedy*, in which the poet is conducted through the universe by the Persian sufi, Rūmī.

Iqbal's greatest Urdu poetry, composed throughout the same period and reflecting very closely the content of his Persian work was published in the volume, *Bāl-e Jibrāil* 'The Wing of Gabriel' (1936). Many of the *ghazals* and the longer poems, such as *Masjid-e Qurtaba* 'The Mosque of Cordova' and *Sāqināma*, which appear in the collection, are universally recognised as some of Iqbal's greatest Urdu compositions.

Poems on similar themes appear in the last, much briefer anthologies, *Armaghān-e Hijāz* 'The Gift of Hejaz' (written in both Persian and Urdu) and *Zarb-e Kalīm* 'The Rod of Moses' (1936). The latter work, composed in Urdu, is a collection of short poems, many of which consist of no more than a few verses, offering tendentious and sometimes overtly prejudiced views on aspects of religion, politics, literature, women and the

contemporary world. Many of the thoughts expressed in *Zarb-e Kalīm*, when viewed in retrospect, appear reactionary and naïve. Iqbal at that time could not have known what fascism would lead to. He admired Mussolini merely because he seemed to be rocking the Western boat, but never questioned the consequences of this pernicious movement. One cannot but agree with the critic, Muhammad Sādiq, whose judgement on *Zarb-e Kalīm* is that it is a work in which Iqbal 'has written himself out and has nothing fresh to say'.

Iqbal, who devoted most of his life to his poetry and thought, was a great writer and in many ways a great thinker, but always a reluctant politician and a perfunctory lawyer. In 1928, he toured India to deliver his six lectures on the 'Reconstruction of Religious Thought in Islam', which were published by Oxford University Press in 1938.

Between 1931 and 1932 he again visited England to participate in the Round Table Conference and on his return journey had the opportunity of seeing Italy, Spain, Egypt and Palestine, thoughts of which are expressed in his later Urdu poetry.

Ill health in the last two years of his life forced him to decline invitations for further lecture tours. Malfunction of the kidneys, cataracts in the eyes and a throat infection severely impaired his powers of sight and speech. He died on the 21st April, 1938, after spending the previous evening discussing philosophy with a German guest. The distinguished poet, Rabindranath Tagore paid fitting homage to his contemporary:

'The death of Sir Muhammad Iqbal creates a void in literature...which will take a long time to heal. India, whose place in the world is too narrow, can ill afford to miss a poet, whose poetry has such universal value.'

Just twenty-two years before Iqbal was born, India, which the British clearly intended to make the jewel in their imperial crown, had been rocked by what the British termed the 'Mutiny' and what many of the Indians saw as the 'First Battle for Freedom'. British victory resulted in the end of the tottering Mughal Sultanate, and its last king, Bahādur Shāh Zafar, was removed from the Red Fort, and ignominiously thrown into exile in Burma. The finality of the action caused complete demoralization amongst the Indian Muslims, who might well look back to the glories of their past achievements but who could really have little hope of restoring them. Leaders arose like Sayyid Ahmad Khan (1817-98), who saw the road ahead only in terms of reform, modernisation and education. His greatest achievement was the foundation of the institution which was later to become the Muslim University of Aligarh. Sayyid Ahmad Khan, in his voluminous writings, discussed every conceivable aspect of life, social political and religious. His revolutionary ideas frequently met with the opposition and wrath of the orthodox Muslim clergy, who were always ready to brand any reformer as an 'infidel'. Later, Iqbal, who like many of his contemporaries was indirectly influenced by Sir Sayyid's movement, suffered the same insults, which in poems like *Zuhd o Rindī* 'Piety and Profligacy' (no.1) he shrugged off with gentle irony.

One of Sir Sayyid's greatest admirers was Altāf Husain Hālī (1837-1914), a native of Panipat, who ran away to Delhi in search of education and soon came under the spell of his mentor. Hālī was also a prolific writer, whose prose works included biography, literary criticism and the impressive life of Sir Sayyid, aptly entitled *Hayāt-e Jāved* 'The Eternal Life'. The latter was much more than a mere biographical account and provided

its author with all the scope he required to comment upon the dismal plight (as he saw it) of his fellow Muslims. One of Hālī's best known works is the long poem which traces the rise and fall of Islam, usually referred to after its metrical form as the *Musaddas*, a technical term indicating a composition in six line stanzas. In the poem, Hālī analyzed the problems which confronted the Indian Muslims of his day. In splendid verse he listed the great achievements of the early Muslims, who advocated belief in the one true God, equality among men of all races and creeds and who, through the medium of Arabic, disseminated the knowledge of past civilisations throughout the world. But in his view Islam, which had been powerful and glorious was now in decline, and the Indian Muslims seemed to be the most abject of all:

If one could find a peak so high
That from it all the world were seen,
And up it climbed some learned sage
To view creation's varied scene,
The nations now so altered would he find
As quite to change the image of mankind.

Since here the rain as poison falls
The clouds be'vail this garden's state,
In season not in fall or spring
By tilling made more desolate
This cry thence rises ever loud and clear
'The garden of Islam lies ruined here!'

Hālī's *Musaddas* gained instant popularity and many people learnt the whole poem by heart. In conscious tribute to Hālī, Iqbal later composed two major poems, *Shikva* and *Javāb-e Shikva* 'Complaint' and 'Answer to the Complaint' on the same theme. Hālī is one of the poets to whom Iqbal pays homage in his elegy on Dāgh (no.5).

When Iqbal began writing poetry in his student days, Urdu verse was changing in direction and form. The *ghazal*, the short lyric which traditionally dealt with the subject of hopeless and unrequited love, though still the most popular element of the *mushā'ira*, was giving way to or rather being supplemented by poetry written on connected themes. Hālī, to a large extent under the influence of his British advisers, had himself laid great stress upon the practicality and usefulness of verse, advocating that above all it should contain an uplifting message. Many Urdu poets of the time were writing directly on social, political and nationalistic topics. Even the more traditional lyric poets like Dāgh (1831-1905), one of the last great *ustāds* of the Red Fort, to whom Iqbal submitted some of his early compositions for formal correction, were employing plainer language and writing on more everyday themes. Iqbal refers to this in his elegy (no.5):

His thoughts would soar but never lost the common touch in flight
The bird flew high above but always kept the nest in sight

Changes were certainly taking place, but when the British empire was at its height, surely no one could seriously dream of independence. The issue which concerned the peoples of India most was how to adapt themselves to the ways of their new masters. As we have seen, much of Iqbal's early verse is overtly nationalistic, and the poem which

stands as the exordium to *Bāng-e Darā* celebrates the majesty of the Himalayas, the great bulwark which separates the subcontinent from the rest of the world:

Once Moses saw the face of God upon Mount Sinai;
You are the self-same vision for the true discerning eye.

In a number of his early poems, Iqbal, like many Indian thinkers of the time preached Hindu-Muslim unity and advocated a society free from religious and sectarian bigotry. In poems like *Nayā Shivāla* (no.4), *Zuhd-o-Rindī* (no.1), he condemned Brahmins and Maulvis alike for their inability to understand that India's salvation depended upon both communities being able to live with each other. Most typical of this sentiment is the simple poem, *Tārānā-e Hindī* (no.3).

In all the world our India is the best
We are its songbirds; there we build our nest
Religion does not counsel enmity.
As Indians we strive for unity...

The handful of poems he wrote in Europe often reflect the stillness of a heart which after his return to India was to erupt with emotion. In one of these poems, '*Ek Shām*', (no.7), which was written on the banks of the River Neckar at Heidelberg, he paints a beautiful picture of the quiet of the night, referring only in the last verse to the grief, whose tumult is hidden in the darkness.

Mountains silent; still the deeps —
In contemplation nature sleeps.
Iqbal! Be still. Take time to rest
And hide the sadness in your breast.

On his return from Europe, Iqbal turned his thoughts to much wider issues. It was no longer the fate of the Indian Muslims which occupied him, but the fate of his people throughout the whole Islamic world. He adapted his 'Indian Anthem', entitling the new poem *Tārānā-e Millī* 'The Anthem of the Islamic Community' (no.9).

China and Arabia and Hindustan are ours
We are Muslims; for our homeland — all the world is ours!

In 1911, he wrote one of his most famous poems, *Shikvā* (no.10), which was so bold in its tone and so revolutionary for its time, that the orthodox were not quite sure what to make of it. His complaint was addressed to none other than God, who, as Iqbal saw it, had badly let His faithful Muslim followers down.

Hālī had laid the blame for the evident decline firmly at the door of the Muslims; Iqbal did not deny that there was much truth in the accusation, but pointed out that it takes two to make and keep a bargain. Why, he asks, should the Muslims, who, after all, had been the first to rid the world of idolatrous beliefs and who, like the morning breeze, had spread the perfume of the rose-garden of Allah, be so badly treated by the deity they had always served without question? Why should I, a Muslim, be expected to give and never receive? The complaint is made with humility, but is certainly justified.

These words, uttered at the beginning of the century, must have seemed, and indeed were meant to be, shocking — almost bordering on the blasphemous, but the forcefulness of the poem certainly had its effect upon the audience before whom it was recited.

Iqbal's message was certainly revolutionary, but he was wise enough to retain the classical metres and beautiful diction of the past, using to great advantage an almost limitless stock of Persian words and images, which had long since been woven into the fabric of Urdu verse. Had he experimented with new, more modern verse forms or written his thoughts in bland prose, it is doubtful whether he would ever have captured the imagination of those who came to admire him.

Over the next ten years, which saw some of the most momentous events of 20th century history — the First World War, the Russian Revolution, the defeat of the Ottoman Empire, the abolition of the Caliphate — Iqbal, appalled by the developments in the Middle East in particular, began to formulate and express the thoughts and philosophy for which he is best known.

These are well summed upon in his long poem *Khizr-e Rāh* (no.12) published in 1922, when the movement for the preservation of the Caliphate (the '*Khilāfat* movement') was at its height. The cause was espoused both by Muslim and Hindu leaders and was used as the means of uniting people of both faiths against British imperialism.

It is obvious why Iqbal, the basis of whose philosophy was restlessness, exertion and originality, chose the eternally wandering *Khizr*, the saint who had journeyed with Alexander and had found the water of life, as his hero.

Having found the rare opportunity to be face to face with a being whose age-old experience had made him omniscient, Iqbal asks several simple, fundamental questions: what is the nature of activity and endeavour; what is the meaning of life; what is kingship; why is there a clash between capital and labour; how is the world of Islam?

Khizr's answers are complex like Iqbal's philosophy, but may be summed up as follows:

Activity is essential for progress; ever seek new goals and fresh objectives.

Life must have a noble purpose, which can even involve the ultimate sacrifice, if the cause warrants it.

Rulers do no more than drug you with their meaningless concepts of democracy, constitution, reform and human rights, which they only use for their own ends.

Only by freedom of spirit will you reach your goal and become the 'faithful, supreme being' — the *mard-e momin* — to whose status you must aspire.

Here it should be noted that the Persian term *mard-e momin*, which Iqbal uses frequently in the basic sense of a person who has examined and come to terms with his own individuality (*khudī*) has little to do with the *Übermensch*, *Superman* of the German

philosopher Nietzsche. It is very probable that Iqbal was influenced by Nietzsche's thought, but it must always be remembered that Nietzsche's philosophy was atheistic; Iqbal's was firmly centred on the Holy Quran.

Like those of many philosophers, Iqbal's ideas are not difficult to summarize simplistically, but the complexity of his thought can only be understood from a careful reading of every line he wrote. As Nicholson observed: 'Iqbal is a man of his age and a man in advance of his age; he is also in disagreement with his age.'

It is no wonder if we find contradictions in the work of a writer who lived through such complex and exciting times, often in conflict with himself.

In his later Urdu and Persian verse, Iqbal refined his philosophy and hammered his message home. One of the best and clearest Urdu summaries of his conclusions is the poem *Sāqīnāmā* (no.21). The attractive metre and the exquisite language make the work, along with *Khizr-e Rāh* and *Shikvā*, one of his most popular compositions. The injunction remains the same: in order to find one's true self, one must labour constantly, always look to the future and no longer behave like the sufi, who once was the champion of the faith, but now sits complacently acquiescing in his past achievements:

The sufi, once the seeker after truth
Unrivalled in his zeal to join the fray
Has lost himself in Persia's arcane thought —
A traveller who has somehow missed the way.
The flames are quenched that fired his love so deep!
He's not a Muslim — just a burnt-out heap!

This is a painful reflection on modern times and expresses disillusionment with all in which Iqbal had once believed. He had, after all, studied deeply the mystical thought of Iran, and had chosen Rumi, the greatest of the medieval Persian sufis, to be his guide to the spheres.

But, in fact, it is optimism which dominates the verse of Iqbal. He can often reflect upon the decline of his nation's past, but, as in the first stanza of *Sāqīnāmā*, can also look forward to a re-awakening. The caravans once more traverse the mountain flanks, where the rose, the tulip and the eglantine begin to bloom again; the breeze is soft, the clouds depart the sky, the birds stir in their nest. While casting a sad glance back to the past, Iqbal can always hope for a much brighter future.

Among the most popular of his compositions are his truly exquisite Urdu *ghazals*, many of which form short summaries of his longer, more complex poems. They still inspire those who listen to them, whether sung by *qawwāls*, broadcast over the radio, or heard merely on a cassette recording. And, of course, so many of them are known *verbatim* by those who throng the annual Iqbal Day celebration in whatever land.

The following *ghazal* (no.17) provides a good example of the way in which Iqbal was able to present the essence of his philosophy in simple and attractive language.

One more ablaze the mountain-side is glowing with the tulip's fire:
The meadow birds stir me to song; once more they waken my desire.

Does the desert bloom with flowers, or are they beauties I behold,
Clothed in yellow, decked in blue, draped in veils of red and gold?

If in the forest careless beauty sheds its veil, then think again.
Seek the forest, leave the town; the city's loss will be your gain.

Trace life's secret in your soul; the quest is yours and yours alone.
If you will not be mine, who cares? Decide at least to be your own.

Once acquired the wealth of spirit keeps its value, feeds and grows.
The body's wealth is but a shadow. Money comes and money goes.

I heard the dervish call these words, and I was overcome by shame.
If you bow before another, lost are your body, soul, and name.

Iqbal's thought is complex and often self-contradictory; there are occasions when he can sacrifice balanced ideas to personal prejudice and reaction. His Urdu verse inspired a whole generation and still continues to fascinate those who read and hear it, from whichever background they originate. Iqbal may not have been the most distinguished lawyer in the world, and like everyone else had his faults, to which he freely admits, but his charm surely lies in the exquisitely crafted poetry which he wrote.

In this book, poems have been selected from the three most important collections of Iqbal's Urdu verse: *Bāng-e Darā*, *Bāl-e Jibrāil* and *Zarb-e Kalīm*. Each of the poems is accompanied by a parallel English translation, which has been made as literal as possible, without, however, forcing the English syntax. In the following Commentary (pp. 148-189), each poem is introduced by a prefatory note in which the general background and metre is discussed. Explanatory notes, which include detailed information on language, style and historical references are given for verses marked * in the translation. All the Persian verses which occur in the body of the Urdu text are transliterated and translated word for word in the Commentary. In order to help those without a knowledge of Persian appreciate these verses more fully a brief grammatical description of Iqbal's Persian is given in Appendix 2. Technical details on Urdu versification and metre are provided in Appendix 1.

سورة الاحزاب

TEXT AND TRANSLATION

1	<p>1 I shall tell you the story of the day when we will meet in assembly the believers of my faith.</p> <p>2 He was very famous among the people, both men and women, used to pay him their respects.</p> <p>3 He would say that the Prophet (ﷺ) is the best of creatures in making things be as they are.</p> <p>4 The word of Allah is the following with the word of power: the dependence of the world on him.</p>	<p>1 وَاللَّيْلُ وَالنَّجْمُ الثَّاقِبُ 2 وَالنَّجْمُ الثَّاقِبُ 3 وَالنَّجْمُ الثَّاقِبُ 4 وَالنَّجْمُ الثَّاقِبُ 5 وَالنَّجْمُ الثَّاقِبُ 6 وَالنَّجْمُ الثَّاقِبُ 7 وَالنَّجْمُ الثَّاقِبُ 8 وَالنَّجْمُ الثَّاقِبُ 9 وَالنَّجْمُ الثَّاقِبُ 10 وَالنَّجْمُ الثَّاقِبُ 11 وَالنَّجْمُ الثَّاقِبُ 12 وَالنَّجْمُ الثَّاقِبُ 13 وَالنَّجْمُ الثَّاقِبُ 14 وَالنَّجْمُ الثَّاقِبُ 15 وَالنَّجْمُ الثَّاقِبُ 16 وَالنَّجْمُ الثَّاقِبُ 17 وَالنَّجْمُ الثَّاقِبُ 18 وَالنَّجْمُ الثَّاقِبُ 19 وَالنَّجْمُ الثَّاقِبُ 20 وَالنَّجْمُ الثَّاقِبُ</p>
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بانگِ درا

زہد اور زندگی

اک مولوی صاحب کی سناتا ہوں کہانی
شہرہ تھا بہت آپ کی صوفی منشی کا
کہتے تھے کہ پہاں ہے تصوف میں شریعت
لبریزمے زہد سے تھی دل کی صراحی
کرتے تھے بیاں آپ کرامات کا اپنی
مدت سے ہا کرتے تھے ہمائے میں میرے
حضرت نے مرے ایک شناسا سے یہ پوچھا
پابندی احکام شریعت میں ہے کیسا؟
سناتا ہوں کہ کافر نہیں ہندو کو سمجھتا
ہے اس کی طبیعت میں تشیع بھی ذرا سا
سمجھا ہے کہ ہے راگ عبادات میں داخل
کچھ عار اسے حسن فروشوں سے نہیں ہے
گانا جو ہے شب کو تو سحر کو ہے تلاوت
لیکن یہ سنا اپنے مریدوں سے ہے میں نے

تیزی نہیں منظور طبیعت کی دکھانی
کرتے تھے ادب ان کا عالی و ادانی
جس طرح کہ الفاظ میں مضمحل معانی
تھی تہ میں کہیں دردِ خیالِ ہمہ دانی
منظور تھی تعداد مریدوں کی بڑھانی
تھی زند سے زاہد کی ملاقات پرانی
اقبال کہ ہے تسمیٰ شمشادِ معانی
گو شعر میں ہے رشکِ کلیمِ ہمہ دانی
ہے ایسا عقیدہ اثرِ فلسفہ دانی
تفضیلِ علیؑ نے سنی اس کی زبانی
مقصود ہے مذہب کی مگر خاک اڑانی
عادت یہ ہمارے شعرا کی ہے پرانی
اس رمز کے اب تک نہ کھلے ہم پر معانی
بے داغ ہے مانندِ سحر اس کی جوانی

BĀNG-E DARA*

1. Piety and profligacy

- 1 I shall tell you the story of a Maulvi — not that I mean to display the brilliance of my wit!
- 2 He was very famous for his mystical disposition; people, high and low, used to pay him their respect.
- 3 He would say that the law of Islam is hidden in mysticism, as meaning might be concealed in words!*
- 4 The jar of his heart was overflowing with the wine of piety, but somewhere at the bottom were the dregs of omniscient thought.
- 5 He would give accounts of his miracles; this was his way of increasing the number of his followers.
- 6 For a long time he lived in my neighbourhood. There was a long-standing acquaintance between this profligate and that pious man.
- 7 The good man asked an acquaintance of mine: "This Iqbal, who is the turtle-dove of the box-tree of meaning,
- 8 How committed is he to the ordinances of Islam? Although in his verse, he is the envy of Kalīm Hamdānī,*
- 9 I hear that he does not regard the Hindus as infidels. Is such a belief the effect of his philosophizing?
- 10 There is also a little Shi'ism in his character. I have heard him giving precedence to 'Alī from his own mouth.*
- 11 He believes that music can be included in worship. Perhaps he is trying to make fun of the religion.
- 12 He is not ashamed to be associated with ladies of easy virtue. That's the old habit of our poets!
- 13 He'll sing in the evening and in the morning recite the Quran. I haven't yet been able to fathom the meaning of this secret.
- 14 But I have heard from my followers that his youth is as spotless as the dawn.

مجموعہ اصداد ہے اقبال نہیں ہے
 زندگی سے بھی آگاہ، شریعت کے بھی واقف
 اس شخص کی مسم پر تو حقیقت نہیں کھلتی
 القصد بہت طول دیا و غلط کو اپنے
 اس شہر میں جو بات ہو اڑ جاتی ہے سب میں
 اک دن جو سر راہ ملے حضرت زاہد
 فرمایا، شکایت وہ محبت کے سبب تھی
 میں نے یہ کہا کوئی گلہ محب کو نہیں ہے
 خم ہے تسلیم مرا آپ کے آگے
 گر آپ کو معلوم نہیں میری حقیقت
 میں خود بھی نہیں اپنی حقیقت کا شناسا
 مجھ کو بھی تمنا ہے کہ اقبال کو دکھوں
 دل دفتر حکمت ہے، طبیعت حقیقتانی
 پوچھو جو تصوف کی، تو منصور کا ثانی
 ہو گا یہ کسی اور ہی اسلام کا بانی
 تا دیر رہی آپ کی نعتِ نبیانی
 میں نے بھی سنی اپنے احباب کی زبانی
 پھر چھڑ گئی باتوں میں وہی بات پرانی
 تھا فرض مرا راہ شریعت کی دکھانی
 یہ آپ کا حق تھا زورِ قرب مکانی
 پیری ہے تواضع کے سبب میری جوانی
 پیدا نہیں کچھ اس سے قصورِ ہمہ دانی
 گہرا ہے مرے بحرِ خیالات کا پانی
 کی اس کی حبدانی میں بہت اشکِ فشانہ

اقبال بھی اقبال سے آگاہ نہیں ہے
 کچھ اس میں مسخر نہیں، واللہ نہیں ہے!



- 15 Isn't Iqbal really a collection of contradictions? His heart is a scroll of wisdom;
his spirit is in constant palpitation.
- 16 He knows the ways of profligacy; he is also acquainted with the law of Islam.
Ask him about mysticism and you will find him to be a second Mansūr.*
- 17 But I can't quite get to the bottom of this person. Do you think he might be the
founder of some other kind of Islam?
- 18 In short, he went on at great length with his preaching. His enchanting account
continued for a long time.
- 19 In this city,* word gets around everywhere. I also heard it from the mouths of
my friends.
- 20 One day, when this good pious man met me on the highway, among other things,
this old matter was raised.
- 21 He said: 'My complaint was made out of love. It was my duty to show the path
of Islam.'
- 22 I said: 'I have no complaint. It was your right, since we live in proximity!
23 Before you my humble head is bowed. Because of my humility, my youth has
become old!
- 24 If you cannot get to the bottom of me, it is certainly not the fault of your
omniscience.
- 25 I myself am also unacquainted with my own nature. The waters of the sea of my
thought run deep.
- 26 I also desire to see Iqbal, and in this alienation I have shed many a tear.
- 27 Iqbal is also not acquainted with Iqbal. And that is no joke. By God it is not!

طفل شیراز

میں نے چا تو تجھ سے چھینا ہے تو چلاتا ہے تو
مہرباں ہوں میں، مجھے نامہرباں سمجھا ہے تو
پھر پڑا روئے گائے نو واردِ تسلیمِ غم
چبھ نہ جائے دکھینا! باریک ہے نوکِ تسلیم
آہ! کیوں دکھ دینے والی شے سے تجھ کو پیار ہے؟
کھیل اس کاغذ کے ٹکڑے سے یہ بے آزار ہے
گیند ہے تیری کہاں؟ چپینی کی بتی ہے کدھر؟
وہ ذرا سا جانور ٹوٹا ہوا ہے جس کا سر
تیرا آئینہ تھا آزادِ غبارِ آرزو
آنکھ کھلتے ہی چمک اٹھا شرارِ آرزو
ہاتھ کی جنبش میں، طرزِ دید میں پوشیدہ ہے
تیری صورت آرزو بھی تیری نوزائیدہ ہے
زندگانی ہے تری آزادِ قیدِ امتیاز
تیری آنکھوں پر بویا ہے گرفتِ درتِ کاراز
جب کسی شے پر بگڑ کر مجھ سے چلتا ہے تو
کیا تماشا ہے ردی کاغذ سے من جاتا ہے تو
آہ! اس عادت میں ہم آہنگ ہوں میں بھی ترا
تو تلون آشنا، میں بھی تلون آشنا
عارضی لذت کا شیدائی ہوں، چلاتا ہوں میں
جلد آجاتا ہے غصہ جسد من جاتا ہوں میں
میری آنکھوں کو لہجا لیتا ہے حسنِ ظنِ ہری
کم نہیں کچھ تیری نادانی سے نادانی مری
تیری صورت گاہ گریبان گاہ خنداں میں بھی ہوں
دیکھنے کو نوجواں ہوں طہنلِ ناداں میں بھی ہوں

2. Young Baby

- 1 I took a knife away from you, and you shriek. I am kind, but you thought I was being unkind.
- 2 Then you will lie there and cry,* you who have just arrived in this world of sorrow. Make sure it does not prick you! The tip of the pen is so slender.
- 3 Ah! Why are you so fond of a thing which will give you pain? Play with this piece of paper — that is harmless.
- 4 Where is your ball? Where is your china cat? That little animal with the broken head?
- 5 Your mirror was free from the dust of desire. As soon as your eyes opened, the spark of desire shone out.*
- 6 It is hidden in the movement of your hands, in the way you see. Like you, your desire is also new-born.
- 7 Your life is free of the prison of discretion. Perhaps the secret of nature is manifest to your eyes.
- 8 When you are angry with me about something, you shriek. What a sight! You are made happy with a piece of waste-paper!
- 9 In this habit, I am in harmony with you. You are capricious; I am also capricious.
- 10 I am given to the joys of momentary pleasure; I shriek as well. I am quickly moved to anger; I am quickly consoled.
- 11 My eyes are enchanted with all the beauty they see before them. My foolishness is no less than yours.
- 12 Like you, I sometimes weep; and sometimes I laugh. I appear to be a foolish adolescent, but I am also a baby!

ترانہ ہندی

سارے جہاں سے اچھا ہندوستان ہمارا
 غربت میں ہوں اگر ہم، رہتا ہے دل وطن میں
 پرست وہ سب سے اونچا، ہمسایہ آسماں کا
 گودی میں کھلتی ہیں اس کی ہزاروں ندیاں
 اے آبِ ودِ گنگا! وہ دن ہیں یادِ تجھ کو؟
 مذہب نہیں سکھاتا آپس میں بیر رکھنا
 یونان و مصر و روم سب مٹ گئے جہاں سے
 کچھ بات ہے مگر ہستی مٹی نہیں ہماری

ہم بلبلیں ہیں اس کی یہ گلستاں ہمارا
 سمجھو وہیں ہمیں بھی دل ہو جہاں ہمارا
 وہ سنتری ہمارا، وہ پاسبان ہمارا
 گلشن ہے جن کے دم سے رشکِ جہاں ہمارا
 اترا ترے کنارے جب کارواں ہمارا
 ہندی ہیں ہم، وطن ہے ہندوستان ہمارا
 اب تک مگر ہے باقی نام و نشان ہمارا
 صدیوں رہا ہے دشمن دورِ زماں ہمارا

اقبال! کوئی محرم اپنا نہیں جہاں میں
 معلوم کسی کو دروہناں ہمارا!



3. The Indian Anthem

- 1 The best land in the world is our India; we are its nightingales; this is our garden.
- 2 If we are in exile, our heart resides in our homeland. Understand that we are also where our heart is.
- 3 That is the highest mountain, the neighbour of the sky; it is our sentry; it is our watchman.*
- 4 In its lap play thousands of streams, and the gardens which flourish because of them are the envy of Paradise.
- 5 Oh, waters of the river Ganges! Do you remember those days? Those days when our caravan halted on your bank?
- 6 Religion does not teach us to be enemies with each other. We are Indians; our homeland is our India.
- 7 Greece, Egypt and Byzantium have all been erased from the world. But our fame and banner still remain.*
- 8 It is something to be proud of that our existence is never erased, though the passing of time for centuries has always been our enemy.
- 9 Iqbal! No-one in this world has ever known your secret. Does anyone know the pain I feel inside me?

نیا سوالہ

سچ کہہ دوں اسے برہمن! اگر تو برا نہ مانے
تیرے صنم کدوں کے بت ہو گئے پرانے
اپنوں سے بیر رکھنا تو نے بتوں سے سیکھا
جنگلِ جدل سکھایا واعظ کو بھی خدا نے
تنگ آ کے میں نے آخر دیر و حرم کو چھوڑا
واعظ کا واعظ چھوڑا، چھوڑے تے فسانے

پتھر کی مور توں میں سمجھا ہے تو خدا ہے

خاکِ وطن کا محب کو ہر ذرہ دیوتا ہے

آ، غیریت کے پردے اک بار پھراٹھا دیں
پچھڑوں کو پھر ملا دیں، نقشِ دوئی مٹا دیں
سُونی پڑی ہوئی ہے مدتِ دل کی بستی
آ، اک نیا سوالہ اس دیس میں بنا دیں
دنیا کے تیر تھوں سے اونچا ہو اپنا تیر تھ
دامانِ آسماں سے اس کا کلس ملا دیں
ہر صبح اٹھ کے گائیں منتر وہ میٹھے میٹھے
سارے پجاریوں کو مے پریت کی پلا دیں

شکستی بھی شانسی بھی بھگتوں کے گیت میں ہے

دھرتی کے باسیوں کی گمستی پریت میں ہے



4. A New Shiva Altar

- 1 Let me tell you truth, Brahmin, if you will not be offended. The idols of your temples have become old!
- 2 You have learnt from your idols to be enemies with your own people; God has also taught fighting and war to the Muslim preacher.
- 3 Finally I became tired; I abandoned temple and mosque; I abandoned the sermon of the preacher and abandoned your stories.
- 4 You imagined that God resides in stone statues. For me every atom of the dust of my land is a god.
- 5 Come, let us once again raise the curtain of estrangement; let us once more unite the estranged; let us erase every trace of duality.
- 6 The settlement of the heart has long since been lying empty. Come, let us build a new altar to Shiva in the land.*
- 7 Let our holy place be higher than all the holy-places of the world; let us unite its pinnacle with the garment of the heavens.
- 8 Every morning, let us get up and sing those sweet, sweet chants; let us give all the worshippers the wine of love to drink.
- 9 In the song of the devotees there is both power and peace. Salvation for the inhabitants of the earth is in love.

داغ

عظمتِ غالب ہے، اک مدت سے پیوندِ زمیں
توڑ ڈالی موت نے غربت میں مینائے میر
مہدی مجروح ہے شہرِ خموشاں کا مکین
چشمِ محفل میں اب تک کیفِ صہبائے میر
سج لیکن ہمنوا! سارا چمن ماتم میں ہے!
بلبلِ دلی نے باندھا اس چمن میں آشتیاں
ہمنوا ہیں سب عنادِ دل بارِ غہستی کے جہاں
چل بسا داغ آہِ اہیت اس کی زینبِ دوش ہے!
آخری شاعرِ جہان آباد کا خاموش ہے!

اب کہاں وہ بانگِ پیکر! وہ شوخیِ طرزِ بیاں!
تھی زبانِ داغ پر جو آرزو ہر دل میں ہے
اگ تھی کا فور پیری میں جوانی کی نہاں
یسی معنی دہاں بے پڑہ یاں محفل میں ہے
اب صبا سے کون پوچھے گا سکوتِ گل کا راز؟
کون سمجھے گا چمن میں نالہِ بلبل کا راز؟
تھی حقیقت سے بغفلتِ فکر کی پرواز میں
آنکھ طائر کی شیمن پر رہی پرواز میں

اور دکھلائیں گے مضمون کی ہمیں باریکیاں
تلخیِ دوراں کے نقشے کھینچ کر رلوائیں گے
اپنے فکرِ نکتہ آرا کی فلکِ پیمائیاں
یاختیل کی نئی دنیا ہمیں دکھلائیں گے
اس چمن میں ہوں گے پیدا بلبلِ شیراز بھی
اٹھیں گے آرزو ہزاروں شعر کے بتجانے سے
سینکڑوں ساحر بھی ہوں گے صاحبِ عجاز بھی
مے پلائیں گے نئے ساقی نئے پیمانے سے
لکھی جائیں گی کتابِ دل کی تفسیریں بہت
ہوں گی اے خوابِ جانی! تیری تعبیریں بہت
ہو ہو کھینچے گا لیس کن عشق کی تصویر کون؟
اٹھ گیا ناوکِ فگن، مارے گا دل پر تیر کون؟

5. Dāgh

- 1 The fame of Ghālib has long been buried in the ground. Mahdī Majrūh dwells in the city of the silent.
- 2 In exile, Death broke the wine-jar of Amīr, but in the eyes of the assembly still resides the intoxication of the wine of Amīr.*
- 3 But today, my fellow singers, the whole garden is in mourning. The bright candle has been extinguished. The company of poetry is lamenting.
- 4 The nightingale of Delhi made its nest in that garden, where its nightingale fellow-singers are in the garden of existence.*
- 5 Dāgh is dead. Alas! His corpse brings adornment to our shoulders. The last poet of Shāhjahānabād is silent.*
- 6 Where is that elegant rakishness now? The coquettish style? The fire of youth was ever hidden in the camphor of his old age.*
- 7 The desire that Dāgh's words expressed are in everyone's heart. The Lailā of meaning with him was unveiled; with us she is hidden in the drapes of the camel-litter.*
- 8 Now, who will ask of the morning breeze the secret of the peace of the rose? Who will understand the mystery of the nightingale's lament in the garden?
- 9 He never neglected reality when his thoughts took flight. The bird kept its eye on the nest as it flew.*
- 10 There will be others to show us the delicacies of a subject, the way that the finer points of their thought soar to the sky!
- 11 There will be those who paint pictures of the bitterness of time to make us weep or show us a new world engendered by their imagination.
- 12 In this garden more nightingales of Shirāz will be born. There will come forth myriad magicians, those who possess the art of spells.*
- 13 From the temples of verse will arise thousands like Āzar* and new wine-pourers will give us wine to drink from new measures.
- 14 Many commentaries will be written on the book of the heart. There will be, oh dream of youth, many an interpretation of you.
- 15 But who will draw exactly the picture of love? The archer has been taken away. Who will fire the arrow at the heart?

اشک کے دانے زمینِ شعر میں بوتا ہوں میں تو بھی روئے خاکِ تری داغ کو روتا ہوں میں
 اے جہان آباد اے سرمایہ بزمِ سخن! ہو گیا پھر آج پامالِ حناں تیرا چمن!
 وہ گلِ رنگیں ترا نصبتِ مثالِ بویا آہ! خالی داغ سے کاشا نہ اردو ہوا
 تھی نہ شاید کچھ کششِ ایسی وطن کی خاک میں وہ مہرِ کامل ہوا پنہاں دکن کی خاک میں
 اٹھ گئے ساتی جو تھے، مینخانہ خالی رہ گیا

یادگارِ بزمِ مدلی ایک حالی رہ گیا
 آرزو کو خون رلواتی ہے بیدِ اجل مارتا ہے تیرا تاریکی میں صیتِ اجل
 کھل نہیں سکتی شکایت کے لیے لیکن زباں ہے خزاں کارنگ بھی وجہِ قیامِ گلستاں
 ایک ہی قانونِ عالمگیر کے ہیں سب اثر
 بوسے گل کا باغ سے گلچیں کا دنیا سے سفر



کنارِ راوی

سکوتِ شام میں محوِ دُور ہے راوی نہ پوچھ مجھ سے جو ہے کیفیتِ مردل کی
 پیامِ سجدہ کا یہ زیرِ دہم ہوا مجھ کو جہاں تمام سوادِ حرم ہوا مجھ کو
 سرِ کسارہ آبِ واں کھڑا ہوں میں
 خبر نہیں مجھے لیکن کہاں کھڑا ہوں میں
 شرابِ سرخ سے رنگیں ہوا ہے امنِ شام لیے ہے پیرِ فلکِ ستِ عرشہ دار میں جام
 عدم کو قافلہ روز تیسرا گام چلا شفق نہیں ہے یہ سورج کے پھول ہیں گویا!
 کھڑے ہیں دور وہ عظمتِ فزائے تنہائی مسنارِ خواب گہ شہسوارِ چنپتائی
 فسانہ ستمِ انقلاب ہے یہ محفل کوئی زمانِ سلف کی کتاب ہے یہ محل

مقام کیا ہے، سرورِ جموش ہے گویا
 شجر؟ یہ انجمنِ بے خروش ہے گویا!

- 16 I sow the seeds of tears in the soil of poetry. You also weep, oh earth of Delhi! I weep for Dāgh.
- 17 Oh Jahānābād! Oh wealth of the assembly of verse! Your garden has once more today been trampled by autumn.
- 18 That colourful flower of yours has departed like perfume. Ah! The dwelling-place of Urdu is bereft of Dāgh.
- 19 Perhaps there was no great attraction in the dust of his native-land. That full-moon was hidden in the soil of the Deccan.*
- 20 The wine-pourers who were there have been taken from us and the tavern is empty. As a monument to the assembly of Delhi only Hālī remains.
- 21 The injustice of death makes desire weep tears of blood. The hunter of death fires his arrow in darkness.
- 22 But my tongue can utter no complaint. The colour of the autumn is also the cause of the garden's permanence.*
- 23 These are all the effects of the one universal law. The perfume leaves the garden; the rose-plucker bids farewell to the world.

6. On the Banks of the Rāvī*

- 1 In the silence of the evening, the Rāvī is deep in music. Do not ask me the feelings of my heart.
- 2 The cadences of low and high tell me to fall down in prostration. The whole world for me has become the precincts of the Ka'ba.*
- 3 I am standing on the edge of banks of this flowing river, but I have no idea where I am standing.
- 4 The hem of the evening is coloured with the redness of wine.* The old man of the sky [the sun], holds the goblet in his trembling hands.*
- 5 The caravan of the swiftly running day goes towards oblivion. This is not the dusk. It is like flowers [ready to lay on the grave] of the dying sun.*
- 6 Far off, giving greater glory to the solitude, stand the minarets of the chamber of the Chaghatai king.*
- 7 This palace is the story of the cruelty of changes brought by time. This palace is a book which tells of times past.
- 8 This is not a place. It is like silent music. Trees? — This is like a company which has fallen silent and still.*

رواں ہے سینہ دریا پہ اک سفینہ تیز
 ہو ہے موج سے ملاح جس کا گرم ستیز
 سبک دوی میں ہے مثل نگاہ کیشتی
 نکل کے حلقہ حسد نظر سے دور گئی
 جہاز زندگی آدمی رواں ہے یونہیں
 ابد کے بحر میں پیدا یونہیں نہاں ہے یونہیں
 شکست سے کبھی آشنا نہیں ہوتا
 لفظ سے چھپا ہے لیکن فن نہیں ہوتا



ایک شام

(دریائے نیکر (ہائیڈل برگ) کے کنارے پر)

خاموش ہے چاندنی قمر کی
 خاموش ہیں خموش ہر شجر کی
 دادی کے نوافروش خاموش
 کسار کے سبز پوش خاموش
 فطرت بیوش ہو گئی ہے
 آغوش میں شب کے سو گئی ہے
 کچھ ایسا سکوت کافسوں ہے
 نیکر کا حسرام بھی سکوں ہے
 تاروں کا خموش کارواں ہے
 یہ قافلہ بے رادواں ہے
 خاموش ہیں کوہ و دشت و دریا
 قدرت ہے مراقبے میں گویا

اے دل! تو بھی خموش ہو جا
 آغوش میں غم کو لے کے سو جا



- 9 Over the breast of the river passes a swift boat. The boatman in it struggles with the waves.
- 10 This boat moves quickly, as swift as a glance, and, passing from the orb of the confines of sight, goes far away.
- 11 The ship of man's life moves on in the same way. In the same way it is born into the sea of eternity and in the same way disappears.*
- 12 It never recognises defeat. It goes out of sight, but is never destroyed.

7. One Evening

(On the banks of the River Neckar — Heidelberg)

- 1 The silver light of the moon is silent. The branches of every tree are silent.
- 2 The birds of the valley, who sell their songs, are silent. The flanks of the mountain clothed in green are silent.
- 3 Nature has lost its consciousness and has fallen asleep in the embrace of the night.
- 4 Such is the spell of tranquility that the stately flow of the Neckar is also stillness.*
- 5 The caravan of the stars moves silently; the procession departs without the sound of the bell.
- 6 Mountains, deserts and rivers are silent, as if nature were in contemplation.
- 7 My heart, you be silent also. Take sadness in your embrace and sleep.*

صفتیہ

(جزیرہ سسلی)

روئے اب دل کھول کر اے دیدہ خونبار! وہ نظر آتا ہے تہذیبِ حَبِ اِزْمِی کا مزار!
 تھا یہاں ہنگامہ ان صحرائِ شینوں کا کبھی بحرِ بازی گاہ تھا جن کے سفینوں کا کبھی
 زلزلے جن سے شہنشاہوں کے درباروں میں تھے بجلیوں کے آشیانے جن کی تلواروں میں تھے
 اک جہانِ تازہ کا سپینام تھا جن کا ظہور کھاگئی عصیر کہن کو جن کی تیغِ ناصبور
 مردہ عالم زندہ جن کی شورشِ تم سے ہوا آدمی آزاد زنجیرِ توہم سے ہوا

غلغلوں سے جس لذت گیر اب تک گشت ہے

کیا وہ بکجیر اب ہمیشہ کے لیے خاموش ہے؟

آہ اے سسلی! سمندر کی ہے تجھ سے آبرو رہنما کی طرح اس پانی کے صحرا میں ہے تو
 زیب تیرے خال سے سحرِ دریا کو رہے تیری شمعوں سے تسی بھر سپا کو رہے
 ہو سبکِ چشمِ مسافر پر ترِ منظرِ مدام موجِ رقصاں تیرے ساحل کی چٹانوں پر مدام
 تو کبھی اس قوم کی تہذیب کا گوارہ تھا
 حسنِ عالم سوزِ جن کا آتشِ نظارہ تھا

ناکشِ شیراز کا بلبل ہوا بعد اد پر داغِ رویا خون کے آنسو جہانِ آباد پر
 آسماں نے دولتِ غرناطہ جب برباد کی ابنِ بدروں کے دلِ ناشاد نے فریاد کی

غمِ نصیبِ اقبال کو بخشنا گیب ماتم ترا

چن لیا تقدیر نے وہ دل کہ تھا محسوس ترا

ہے ترے آثار میں پوشیدہ کس کی آستان؟ تیرے ساحل کی خموشی میں ہے اندازِ بیاں
 درد اپنا مجھ سے کہہ میں بھی سراپا درد ہوں جس کی تو منزل تھا ہیں اس کاڑاں کی گدہوں
 رنگِ تصویر کہن میں بھر کے دکھلا دے مجھے قصہ ایامِ سلف کا کہہ کے ترپا دے مجھے

میں تر! تحفہ سوائے ہندستانِ لمبیاؤں کا

خود یہاں روتا ہوں، اور وہاں روتوں گا

8. Sicily

- 1 Oh eye that sheds tears of blood, open your heart now and weep! The tomb of
the civilization of Hijaz comes into view.*
- 2 Once the clamour of those desert-dwellers was here, for whose ships the sea was a
playground.*
- 3 Those, by whom the courts of kings were rocked; those, in whose swords were
the nests of the lightning.
- 4 Those, whose appearance was a message of a whole new world; those, whose
impatient scimitar consumed the ancient age,*
- 5 Those, by whose shout of 'Arise' the dead world was brought to life; mankind
was freed from the chains of superstition.*
- 6 Can it be that the cry of 'God is great', whose sounds still bring pleasure to the
ear, is now silent for ever?*
- 7 Ah, Sicily! The sea receives its honour from you. You are like a guide in this
watery desert.
- 8 May the cheek of the ocean be adorned by your mole, and may the traveller, who
measures the sea, find consolation from your candles.*
- 9 May his eye be ever gladdened by your sight. May the waves ever dance over the
rocks of your shore.
- 10 You were once the cradle of the civilisation of that nation, whose world-burning
beauty set the eyes ablaze.
- 11 The nightingale of Shiraz lamented the destruction of Baghdad; Dagh shed tears of
blood for Jahanabad.*
- 12 When the heavens wasted the dominion of Granada, the unhappy heart of Ibn-e
Badrūn mourned.*
- 13 To Iqbal, who is destined to grieve, has been given the task of weeping for you.
Fate chose that heart which knew your secret.
- 14 Whose story is hidden in your ruins? The silence of your shores is a way of
telling it.
- 15 Tell me your pain, for I am in pain from head to foot. The caravan, for which you
were the goal — I am its dust.*
- 16 Fill the ancient picture with colour and show me. Tell me the story of the days of
the past and enthral me.
- 17 I shall take your gift to India. I weep here myself; there I shall make others cry.

ترانہ ملی

چین و عرب ہمارا، ہندوستان ہمارا
 توحید کی امانت سینوں میں ہے ہمارے
 دنیا کے بنگدوں میں پہلا وہ گھر خدا کا
 تیغوں کھائے میں ہم پل کر جوان ہوئے ہیں
 مغرب کی وادیوں میں گونجی اداں ہماری
 باطل سے بننے والے اے آسماں نہیں ہم
 اے گلستانِ اندلس! وہ دن ہیں یاد تجکو
 اے موجِ دجلہ! تو بھی پہچانتی ہے ہم کو
 اے ارضِ پاک! تیری حرمت پکٹ مے ہم
 سالارِ کارواں ہے میرِ محبِ زاپنا
 مسلم ہیں ہم، وطن ہے سارا جہاں ہمارا
 آسماں نہیں مٹانا نام و نشان ہمارا
 ہم اس کے پاساں ہیں، وہ پاساں ہمارا
 خنجرِ ہلال کا ہے قومی نشاں ہمارا
 تھمتانہ تھا کسی سے سیلِ رواں ہمارا
 سوار کر چکا ہے تو امتحان ہمارا
 تھا تیری ڈالیوں میں جب آشیاں ہمارا
 اب تک ہے تیرا دریا افسانہ خواں ہمارا
 ہے خونِ تری رگوں میں اب تک اں ہمارا
 اس نام سے ہے باقی آرامِ جاں ہمارا

اقبال کا ترانہ بانگِ درا ہے گویا

ہوتا ہے جادہ پیا پھر کارواں ہمارا



9. The Anthem of the Islamic Community

- 1 China and Arabia are ours; India is ours. We are Muslims, the whole world is ours.
- 2 God's unity is held in trust in our breasts. It is not easy to erase our name and sign.*
- 3 Among the idol temples of the world the first is that house of God. We are its keepers; it is our keeper.
- 4 Brought up in the shadow of the sword, we have reached maturity; the scimitar of the crescent moon is the emblem of our community.*
- 5 In the valleys of the west our call to prayer resounded; our onward flow was never stemmed by anyone.
- 6 We, oh heaven, are not to be suppressed by falsehood! A hundred times you have tested us.*
- 7 Oh garden of Andalusia!* Do you remember those days, when our nest was in your branches?
- 8 Oh waves of the Tigris! You also recognize us. Your river still relates our story.*
- 9 Oh land of purity! We fell and died for your honour. Our blood still courses through your veins.*
- 10 The Lord of Hijāz is the leader of our community.* From this name comes the peace of our soul.
- 11 Iqbāl's song is like the bell of a caravan. Once more our caravan measures the road.

شکوہ

کیوں زیاں کاربنوں سو دفراموش رہوں؟ فکرِ دُرد نہ کروں، محوِ غمِ دوش رہوں
 نالے پیل کے سنوں، اور ہمہ تن گوش رہوں، ہمنوا! میں بھی کوئی گل ہوں کہ خاموش رہوں؟
 جرات آموز مری تابِ سخن ہے مجھ کو
 شکوہ اللہ سے، خاکم بدہن، ہے مجھ کو

ہے بجائیلوہ تسلیم میں مشہور ہیں ہم قصہ درد سنا تے ہیں کہ مجبور ہیں ہم
 سازِ خاموش ہیں، فریاد سے معمور ہیں ہم نالہ آتا ہے اگر لب پہ، تو معذور ہیں ہم
 اے خدا! شکوہ اربابِ نابھی سن لے
 خوگرِ حمد سے تھوڑا سا گلا بھی سن لے

تھی تو موجود ازل سے ہی تری ذاتِ قدیم پھول تھا زیبِ چمن، پر نہ پریشاں تھی شمیم
 شرطِ انصاف ہے اے صاحبِ الطافِ عمیم بوئے گل بھپیتی کس طرح جو ہوتی نہ نسیم؟
 ہم کو جمعیتِ خاطر یہ پریشانی تھی
 ورنہ اُمتِ ترے محسوس کی یوانی تھی؟

ہم سے پہلے تھا عجب تیرے جہاں کا نظر کہیں مسجود تھے پتھر، کہیں معبود شجر
 خوگرِ سپیکر محسوس تھی انساں کی نظر مانسا پھر کوئی اُن دیکھے خدا کو کیونکر؟
 تجھ کو معلوم ہے لیتا تھا کوئی نام ترا؟
 قوتِ بازو سے مسلم نے کیا کام ترا!

بس ہے تھے یہیں سلجوق بھی، تورانی بھی اہلِ چین میں، ایران میں ساسانی بھی
 اسی معمورے میں آباد تھے یونانی بھی اسی دنیا میں یہودی بھی تھے نصرانی بھی
 پر ترے نام پہ تلوار اٹھائی کس نے؟
 بات جو بگڑی ہوئی تھی، وہ بنائی کس نے؟

10. Complaint

- 1 Why should I plot my own loss? Why should I forget my own profit? Why should I not think of tomorrow? Why should I remain engrossed in yesterday's grief. Should I listen to the lament of the nightingale and do nothing but lend my ear? My friend, am I also some rose to remain silent?* The heat of my poetry teaches me courage. With dust in my mouth, I have a complaint against God.*
- 2 It is true. We are famous for our custom of obedience. We recount the tale of our pain, because we are under constraint. We are a silent instrument; we are full of lamentation. If complaint comes upon our lips, we cannot help it. Oh God! Hear the complaint of those who are faithful to you. From us who are accustomed to praise you hear a small word of dissatisfaction.
- 3 Your ancient being has been in existence from the beginning. The flower was the adornment of the garden,* but its perfume was not scattered abroad. Fairness must be upheld, oh Lord of universal kindness!* How would the scent of the rose have been spread if there had been no breeze? Spreading the perfume was the consolation of our hearts. Or was it madness on the part of the community of Your beloved Prophet?
- 4 Before we came along, the sight of Your world was strange. Here stones were bowed down to, there trees were worshipped. Men's eyes were accustomed to tangible forms. So could anyone have believed in an invisible god? Do You know of anyone who took your name? The power of the arm of the Muslims did Your work.
- 5 Here were the Saljuqs* and the Turanians.* The people of China were in China; the Sasanians* were in Iran. In this world the Greeks also resided; in this world were Jews and Christians* as well. But who raised the sword for Your name? When all was lost, who restored everything?

تھے ہیں ایک ترے معرکہ رادوں میں! خشکیوں میں کبھی لڑتے، کبھی دریاؤں میں
دیں اذانیں کبھی یورپ کے کلیساؤں میں کبھی افریقہ کے تپتے ہوئے صحراؤں میں

شان آنکھوں میں نہ جھپتی تھی جہانداروں کی

کلمہ پڑھتے تھے ہم چھاؤں میں تلواروں کی

ہم جو جیتتے تھے تو جنگوں کی مصیبت کے لیے اور مرتے تھے ترے نام کی عظمت کے لیے
تھی نہ کچھ تیغ زنی اپنی حکومت کے لیے سرکف پھرتے تھے کیا دہر میں دولت کے لیے؟

قوم اپنی جو زرو مال جہاں پر مرتی

بت فروشی کے عوض بت شکنی کیوں کرتی!

ٹل نہ سکتے تھے اگر جنگ میں اڑ جاتے تھے پاؤں شیروں کے بھی میلاں سڑا کھڑ جاتے تھے

تجھ سے سرکش ہوا کوئی، تو بگڑ جاتے تھے تیغ کیا چیز ہے؟ ہم تو پکے لڑ جاتے تھے

نقش توحید کا ہر دل پہ بٹھایا ہنسنے

زیرِ خیمہ بھی یہیں م سنا ہنسنے

تو ہی کہہ دے کہ اکھاڑ اور خیمہ کس نے؟ شہرِ قیصر کا جو تھا اس کو کیا سر کس نے؟

توڑے مخلوق خداوندوں کے پیکر کس نے؟ کاٹ کر رکھ دیئے کفار کے لشکر کس نے؟

کس نے ٹھنڈا کیا آتش کدہ ایراں کو؟

کس نے پھر زندہ کیا تذکرہ یزداں کو؟

کون سی قوم فقط تیری طلب گار ہوئی؟ اور تیرے لیے زحمت کش پیکار ہوئی؟

کس کی شمشیر جہانگیر جہاندار ہوئی؟ کس کی تکبیر سے دنیا تری بیدار ہوئی؟

کس کی ہیبت سے صنم سہمے ہوئے رہتے تھے

منہ کے بل گر کے ہوا اللہ احد کہتے تھے

آگیا عین لڑائی میں اگر وقتِ مناز قبلہ رو ہو کے زمیں بوس ہوئی قومِ حجاز

ایک ہی صف میں کھڑے ہو گئے محمود ایاز نہ کوئی بندہ رہا اور نہ کوئی بندہ نواز

بندہ و صاحب محتاج و غنی ایک ہوئے!

تیری سرکار میں پہنچے تو بسھی ایک ہوئے!

- 6 We were the only ones who arrayed ourselves on the field of battle. Sometimes we fought on land, sometimes on sea. Sometimes we gave the call to prayer in the churches of Europe,* and sometimes in the scorching deserts of Africa. The glory of worldly rulers counted for nothing in our eyes. We pronounced the profession of faith* in the shadow of the sword.
- 7 If we lived, then it was for the tribulation of wars; and if we died, then it was for the glory of Your name. We did not draw the sword for our own ambition to rule. Do you think we wandered head on hand* for riches in this world? If our people had been dying for worldly gold and possessions — why would it have broken idols rather than sell them?*
- 8 We could never withdraw if we planted our feet firmly in war. The feet even of lions would be uprooted from the battlefield. If anyone rebelled against you, we would become angry. What is a sword? We fought with canons. We are the ones who planted the idea of unity* in every heart. Even under the knife, we gave out this message.
- 9 You tell us! Who uprooted the gate of Khaibar?* Who brought down the old city of the Caesars?* Who broke the idols of man-made gods? Who cut down and destroyed the hordes of infidels? Who made the fire-temples of Iran cold?*
- 10 Who revived the name of the true God?
- 10 What nation sought You alone, and just for You suffered the pains of war? Whose world-encompassing sword actually took the world? Who sang Your glory and awakened the world? At whose awesome might did idols tremble in fear, and as they fell down prostrate uttered 'He is the one God'?*
- 11 If the time for prayer came right in the midst of battle, the nation of Hijaz* turned towards Mecca and kissed the ground. In one and the same rank stood Mahmūd and Ayāz.* No-one was servant and no-one was master. Slave and lord, poor and rich became one. When they arrived at your court, all were one.

محفل کون و کجاں میں سحرِ شام پھرے مے توحید کو لیکر صفت جام پھرے
 کوہ میں دشت میں لے کر ترا پیغام پھرے اور سلوم ہے تجکو کبھی ناکام پھرے؟
 دشت تو دشت ہیں دریا بھی نہ چھوٹے ہم نے!
 بحرِ ظلمات میں ڈرا دیئے گھوڑے ہم نے!
 صفحہ دہر سے باطل کو مٹایا ہم نے نوعِ انساں کو غلامی سے چھڑایا ہم نے
 تیرے کعبے کو جبینوں سے بسایا ہم نے تیرے قرآن کو سینوں سے لگایا ہم نے
 پھر بھی ہم یہ گلا ہے کہ وفادار نہیں
 ہم وفادار نہیں، تو بھی تو دلدار نہیں!
 امتیں اور بھی ہیں ان میں گنہگار بھی ہیں عجز و اے بھی ہیں، مست مے پندار بھی ہیں
 ان میں کابل بھی ہیں، غافل بھی ہیں، شہیار بھی ہیں سیلکڑوں ہیں کہ تے نام سے بیزار بھی ہیں
 رحمتیں ہیں تری اغیار کے کاشانوں پر
 برق گرتی ہے تو بیچارے مسلمانوں پر!
 بت صنم خانوں میں کہتے ہیں مسلمان گئے، ہے خوشی ان کو کہ کعبے کے نگہبان گئے
 منزل دہر سے اونٹوں کے حدی خوان گئے اپنی بخلوں میں دبائے ہوئے قرآن گئے
 خندہ زن کفر ہے، احساس تجھے ہی کہ نہیں؟
 اپنی توحید کا کچھ پاس تجھے ہی کہ نہیں؟
 یہ تکایت نہیں، ہیں ان کے خزانے مسمور نہیں محفل میں جنہیں بات بھی کرنے کا شعور
 قہر تو یہ ہے کہ کافکھریں حور و قصور اور بے چارے مسلمان کو فقط وعدہ حور!
 اب ہہ الطاف نہیں، ہم یہ عنایات نہیں
 بات یہ کیا ہے کہ پہلی سی مدارات نہیں؟

- 12 In the assembly of existence, morning and evening, we went around. Taking the wine of Unity, like its cup we went around. On mountains, in deserts, taking your message, we went around. And do You know of any time when we went around unsuccessfully? Let alone deserts, we did not even shun the ocean. We plunged our horses into the dark Atlantic.*
- 13 We erased the false mark from the page of the world. We released mankind from bondage. We populated Your Ka'ba* with foreheads. We held Your Quran close to mens' hearts. Even then we hear the complaint that we are not faithful. We are not faithful! You also are not kind!
- 14 There are other communities; amongst them there are sinners; there are people who are humble; there are those drunk with the wine of pride. They also have their lazy ones, negligent and alert ones; there are hundreds of them who are even disgusted by Your name. Your mercies come upon the dwellings of strangers, it is upon the poor Muslims that lightning falls.
- 15 The idols of the temples say that the Muslims have gone. They are happy that the guardians of the Ka'ba have gone. The camel-drivers* have gone from the staging-post of the world; they have gone with the Quran tucked under their arm. The infidels are laughing. Do You really feel this? Do You really have any regard for Your own Unity?
- 16 We do not complain that it is their treasuries that are full — those who hardly know how to speak in an assembly. But it is outrageous that the infidels get houris and palaces, and the poor Muslims are passed by with only the promise of a houri.* Now we are deprived of Your pleasure; Your favours are no longer for us. What can it mean if, as formerly, You cannot be kind to us?

کیوں مسلمانوں میں ہے دولتِ دنیا نایاب تیری قدرت تو ہے وحسبکی نہ حد ہے نہ حساب
تو جو چاہے تو اٹھے سینہ صحرا سے جباب رہرودشت ہو سیلی زدہ موج سراب

طعنِ اغیار ہے، رسوائی ہے، ناداری ہے

کیا ترے نام پر مرنے کا عوض نغاری ہے؟

بنی اغیار کی اب چاہنے والی دنیا رہ گئی اپنے لیے ایک خمیالی دنیا!
ہم تو رخصت ہوئے اورں نے سنبھالی دنیا پھر نہ کہنا ہوئی توحید سے خالی دنیا!

ہم تو جیتے ہیں کہ دنیا میں ترا نام رہے

کہیں ممکن ہے کہ ساقی نہ رہے جامِ رہے؟

تیری محفل بھی گئی، چاہنے والے بھی گئے شب کی آہیں بھی گئیں صبح کے نالے بھی گئے!
دل تجھے دے بھی گئے، اپنا صلہ لے بھی گئے آکھے بیٹھے بھی نہ تھے اور نکالے بھی گئے

آئے عشاق، گئے وعدہ مند اے

اب انھیں ڈھونڈ چرائے رخِ زیب کے

درِ لیلیٰ بھی وہی، قیس کا پسو بھی وہی نجد کے دشتِ جبل میں رم آہو بھی وہی
عشق کا دل بھی وہی، حسن کا جادو بھی وہی امتِ احمدِ مرسل بھی وہی، تو بھی وہی

پھر یہ آزدگی غیر سبب کیا معنی؟

اپنے شیداؤں پر یہ چشمِ غضب کیا معنی؟

تجھ کو چھوڑا کہ رسولِ عربی کو چھوڑا؟ بت گری پیشہ کیا؟ بت شکنی کو چھوڑا؟
عشق کو، عشق کی اشفتہ سری کو چھوڑا؟ رسمِ سلمانِ وادیس قرنی کو چھوڑا؟

آگِ کجیر کی سینوں میں دبی رکھتے ہیں!

زندگی مشکل بلالِ حبشیٰ رکھتے ہیں!

عشق کی خیر، وہ پہلی سی ادا بھی نہ سہی جادہ پیمانی تسلیم و رضا بھی نہ سہی
مضطرب دل صفتِ قبلہ نما بھی نہ سہی اور پاسبندیِ آئینِ وفا بھی نہ سہی

کبھی سے کبھی غیروں سے شناسائی ہے

بات کہنے کی نہیں تو بھی تو بہر جانی ہے!

- 17 Why do the Muslims find the riches of the world unobtainable? Your power is, after all, without limit and beyond reckoning. If You wish, You can make water bubble up from the desert, and the traveller of the sands is buffeted by the waves of the mirage.* We suffer the insults of strangers, infamy, impotence. Is this wretchedness the return we get for dying for Your name?
- 18 Now the world loves the race of strangers; for us there remains only the world of imagination. We left, and others took over the world. So do not say that the world has become empty of God's Unity. We live so that Your name should abide in the world. Do You think it is possible that, in the absence of the wine-pourer,* the cup might remain?
- 19 Your assembly has gone; Your lovers have gone. The sighs of the night have gone; the laments of the morning have gone. We gave our hearts to You; we also took our reward. We hardly had time to take our place and we were sent away. They came as Your lovers; they went with a promise of tomorrow. Now go and look for them with the lamp of your radiant face!
- 20 The pain of Lailā is the same; the flank of Qais* is still the same. In the deserts and mountains of Najd the flight of the gazelle is the same. The heart of love is the same; the magic of beauty is the same. The people of Ahmad, the chosen Prophet,* is the same; You are still the same. Then what means this anger without reason? What means this eye of wrath upon those who love You?
- 21 Did we abandon You or did we leave the Prophet of the Arabs? Did we take up the profession of making idols? Did we turn away from smashing them? Did we abandon love and the madness of love? Did we give up the ways of Salman and Uwais Qarani.* We keep the fire of the glorification of God locked in our breasts. We maintain our life like Bilal the Ethiopian.*
- 22 So much for love* — agreed it does not have the same charm! We no longer tread the path of obedience to submission to Your will, we agree! Our restless heart is no longer the pointer to Mecca. We agree! And our allegiance to the law of loyalty is not the same. We agree! Sometimes you favour us and sometimes you turn to others. We ought not to say this, but You are also fickle.

سرفاراں پہ کیا دین کو کامل تو نے اک اشائے میں ہزاروں کے لیے دل تو نے
آتش اندوز کیا عشق کا حاصل تو نے پھونک دی گرمی زحما سے محفل تو نے

آج کیوں سینے ہمارے شرر آباد نہیں؟

ہم وہی سوختہ سماں ہیں تجھے یاد نہیں؟

وادی نخب میں ڈھور سلاسل نہ رہا قیس دیوانہ نظر ارہ محفل نہ رہا

حوصلے وہ نہ رہے ہم نہ رہے دل نہ رہا گھر یہ اجڑا ہے کہ تو رونق محفل نہ رہا

اے خوش آن روز کہ آئی و بصد ناز آئی

بے حجابانہ سوئے محفل ما بازا آئی!

بادہ کش غیر ہیں گلشن میں لب جو بیٹھے سنتے ہیں جام بکف نغمہ کو کو بیٹھے

دورنگا مہ گلزار سے یک سو بیٹھے تیرے دیوانے بھی ہیں منتظر ہوا بیٹھے!

اپنے پروانوں کو بچھڑو ذوق خود افروزی دے

برق دیرینہ کو فرمان جگر سوزی دے

قوم آوارہ غناں تابی پھر سوئے حجاز لے اڑا بلبل بے پر کو مذاق پرواز

مضطرب باغ کے ہر غنچے میں ہو بوائے نیاز تو ذرا چھٹی تو دے تشنہ مضر ابے ساز

نغمے بتیاب ہیں تاڑوں سے نکلنے کے لیے

طور مضطر ہے اسی آگ میں جلنے کے لیے!

مشکلیں امت مرحوم کی آساں کر دے مور بے مایہ کو حمد و شس سلیمان کر دے

جنس نایاب محبت کو پھرازاں کر دے ہند کے دیر نشینوں کو مسلمان کر دے

جوئے نون می چپکد از حسرت دیرینہ ما

می تنپد نالہ پشت کردہ سینہ ما!

- 23 On the peak of Farān,* You perfected Your religion. With one sign You took the hearts of thousands. You filled the product of love with burning fire. You inflamed the assembly with the heat of Your cheek. Why are our breasts not filled with sparks today? We are the same burnt-out material! Do You not remember?
- 24 In the valleys of Najd* the sound of chains is no longer. Qais, mad for the sight of the camel litter, is no longer. The enthusiasm is no longer the same, we are no longer; the heart is no longer. The house is so desolate that the lustre of the assembly is no longer. Ah, happy will be that day when You come with a hundred charms, when You return unveiled to our assembly!*
- 25 Strangers are bibbing wine sitting on the banks of the garden stream. With goblet in hand* they sit listening to the song of the dove. But far from the clamour of the rose-garden in one place are also sitting those who are mad for You, waiting for the call. 'He is God.'* Give your moths once more the zeal to burn themselves. Give the age-old lightning the command to burn our hearts.
- 26 The straying community once more directs its reins towards Hijāz.* The desire for flight has once more taken the wingless nightingale and made it soar. In every bud of the garden the scent of submission is restless. Just strike it Yourself — the instrument thirsts for the plectrum. Melodies are anxious to emerge from the strings. Mount Sinai* cannot wait to be burnt in that same fire.
- 27 Make the difficulties of the dead community easy. Make the resourceless ant stand shoulder to shoulder with Solomon.* Make the rare merchandise of love cheap again. Make those who sit in the idol-temples of India Muslims.* A stream of blood will trickle from our age-old longing. The song of lament will burn our breasts in which daggers have been plunged.*

بوئے گل لے گئی بسیرن چمن رازِ چمن کیا قیامت ہے کہ خود بھول ہیں غمازِ چمن

عہدِ گل ختم ہوا، ٹوٹ گیا سازِ چمن ارٹگئے ڈالیوں سے زمزمہ پردازِ چمن

ایک بلبل ہے کہ ہے مجھ تو تم اب تک

اس کے سینے میں ہر نغموں کا ملامت اب تک

قمریاں شاخ صنوبر سے گریزاں بھی ہوئیں پتیاں بھول کی جھڑ جھڑ کے پرشیاں بھی ہوئیں

وہ پرانی روشنی باغ کی ویراں بھی ہوئیں ڈالیاں پیرہن برگ سے عریاں بھی ہوئیں

قیدِ موسم سے طبیعت ہی آزاد اس کی

کاش گلشن میں سمجھتا کوئی فریاد اس کی!

لطف مرنے میں ہے باقی، نہ مزا جینے میں کچھ مزا ہے تو یہی سخنِ جگر پینے میں!

کتنے بتیاب ہیں جو ہر مرے آئینے میں کس قدر جلوے تڑپتے ہیں مے سینے میں!

اس گلستاں میں گرد دیکھنے والے ہی نہیں

داغ جو سینے میں رکھتے ہوں لالے ہی نہیں

چاک اس بلبلِ تنہا کی نوا سے دل ہوں جاگنے والے اسی بانگِ در سے دل ہوں

یعنی پھر زندہ نئے عہدِ وفا سے دل ہوں پھر اسی بادۂ دیرینہ کے پیاسے دل ہوں

عجی سم تو کیا، مے تو حجازی ہے مری

نغمہ ہندی ہے تو کیا، لے تو حجازی ہے مری



- 28 The scent of the rose has taken the secret of the garden out of the garden. How disastrous that the flowers themselves tell tales on the garden. The season of the rose has gone; the instrument of the garden lies broken. The melodious songsters of the garden have flown away from the branches. But one nightingale* still remains rapt in song. The storm of melodies is still alive in its breast.
- 29 The turtle-doves have even flown away from the branch of the pine-tree. The petals of the flowers have also fallen and are scattered. Those old paths in the garden have also been desolated. The branches have also become stripped of their leafy clothes. But the nightingale's spirit has remained free from the prison of the seasons. If only there were someone in the garden to understand its lament!
- 30 There is neither pleasure in dying nor joy in living. If there is such a thing as joy, then it is only in drinking the blood of the heart. How restless are the bright reflections in my mirror! How the flashes of light dance agitated in my breast! But in this garden there is no one who can see. Those tulips which might bear scars in their breasts are not here.*
- 31 May hearts be rent by the song of this lonely nightingale. May hearts be awakened by the sound of this caravan-bell. I mean, may hearts come alive again with this new pact of faith. May hearts once more be thirsty for this same ancient wine. What matters if my wine-jar is Persian?* My wine at least is Arabian.* What matters if the song is Indian? My tune is after all Arabian.*

بسیار دوری که در این باغ
 با او بیجا بود بیجا بود
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والدہ محرمہ کی یاد میں

ذرہ ذرہ دہر کا زندانی تفت یہ ہے
پردہ محبوری و بچپا رنگی تدبیر ہے
آسماں مجبور ہے، شمس دستِ مجبور ہیں
انجم سیابِ پافتار پر مجبور ہیں
ہے شکستِ انجامِ غنچے کا سببِ گلزار میں
سبزہ و گل بھی ہیں مجبورِ نمو گلزار میں
نغمہ بلبیل ہو یا آوازِ خاموشِ ضمیر
ہے اسی زنجیرِ عالمگیر میں ہر شے اسیر!

آنکھ پر ہوتا ہے جب یہ سترِ محبوری عیاں
خشک ہو جاتا ہے دل میں اشکِ کایلِ رواں
قلبِ انسانی میں رقصِ شیش و غم رہتا نہیں
نغمہ رہ جاتا ہے، لطفِ زبرد ہم رہتا نہیں
علم و حکمت رہنِ سامانِ اشکِ داہ ہے
یعنی اک الماس کا ٹکڑا دلِ آگاہ ہے!
گرچہ میرے باغ میں شبنم کی شادابی نہیں
آنکھ میری مایہ دارِ اشکِ عنابی نہیں

11. In memory of my late mother

- 1 Every atom of creation is a prisoner of fate. Contrivance is the veil of constraint and helplessness.
 The sky is compelled;* the sun and the moon are compelled. The fleet-footed* stars are compelled in their course.
 The cup of the bud in the garden is destined to be smashed. Verdure and flowers are also compelled to grow in the garden.*
 Be it the song of the nightingale or the silent voice of the innermost spirit,* everything is a captive of this world-encompassing chain.
- 2 When this secret of constraint is clear to the eye, the flowing stream of tears grows dry in the heart.
 The dance of pleasure and grief no longer remains in the human breast; the song remains, but the joy of high and low does not.*
 Knowledge and wisdom are the highway-robbers of the goods of tears and sighs; the aware heart is a fragment of a diamond.*
 Although in my garden, there is not the freshness of the dew and my eye is not the possessor of the dark red tear,*

یا فطرس! ای فطرس! ای فطرس! ای فطرس!
 ای فطرس! ای فطرس! ای فطرس! ای فطرس!
 ای فطرس! ای فطرس! ای فطرس! ای فطرس!
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 ای فطرس! ای فطرس! ای فطرس! ای فطرس!

جانتا ہوں آہ! میں آلام انسانی کا راز
 ہے نوائے شکوہ سے خالی مری فطرت کا ساز
 میرے لب پر قصۂ زندگیِ دوراں نہیں
 دل مرا حیراں نہیں، خنداں نہیں؛ گریاں نہیں
 پر تری تصویرِ قاصدِ گرہِ پہیم کی ہے
 آہ! یہ تردیدِ بری حکمتِ محکم کی ہے
 گریہِ شہر سے بنیادِ جاں پائیدہ ہے
 درد کے عرفاں سے عقلِ سنگدل شرمندہ ہے
 موجِ دودِ آہ سے آئینہ ہے روشنِ مرا
 گنجِ آبِ آرد سے معمور ہے دامنِ مرا
 حیرتی ہوں میں تری تصویر کے اعجاز کا
 رخ بدل ڈالا ہے جس نے وقت کی پرواز کا
 رفتہ و حاضر کو گویا پاسبانِ اس نے کیا
 عہدِ طفلی سے مجھے پھر آشنا اس نے کیا
 جب ترے امن میں ملتی تھی وہ جانِ ناتواں
 بات سے اچھی طرح محرم نہ تھی جس کی زباں
 اور اب چرچے ہیں جس کی شوخیِ گفتار کے
 بے بہا مونی ہیں جس کی چشمِ گوہرِ بار کے
 علم کی سنجیدہ گفتاری، بڑھاپے کا شعور
 دنیوی اسزاز کی شوکت، جوانی کا غرور
 زندگی کی ادج گا ہوں سے اتر آتے ہیں ہم
 صحبتِ مادر میں طفلِ سادہ رہ جاتے ہیں ہم
 بے تکلفِ خندہ زن ہیں، ہنکر سے آزاد ہیں
 پھر اسی کھوئے ہوئے فردوس میں آباد ہیں

I know, alas! the secret of human tribulations; the instrument of my nature is empty of the melody of complaint.

The tale of the changing colours of time is not on my lips; my heart is not amazed, not laughing, not weeping. But your picture is the messenger of eternal grieving. Alas! it cancels out my powerful wisdom.

3 By drunken lamentation, the foundation of life is made firm; by the knowledge of pain, stony hearted intelligence is put to shame.

By the wave of the smoke of the sigh,* my mirror is bright; my breast is filled from the watery treasury.*

I am amazed at the spell your portrait casts, which has changed the direction of the flight of time.

It seems that it has stood past and present side by side; it has once more made me aware of the time of my childhood,

when that helpless life was nurtured in your lap, whose tongue was not properly familiar with words.

And now he is famous for the charm of his speech;* his eyes, which shed jewels, are priceless pearls.

4 The serious discourse of wisdom,* the awareness of old-age, the grandeur of worldly honours, the pride of youth —

we come down from the pinnacles of life's towers and in the company of our mother remain a simple child.

We observe no formality, we laugh, we are free from care. Once more we abide in this paradise which we had lost.

کس کو اب ہوگا وطن میں آہ! میرا انتظار؟
 کون میرا خط نہ آنے سے رہے گا بے قرار؟
 خاکِ مرتد پر تری لیس کر یہ فریاد آؤں گا
 اب دعائے نیم شب میں کس کو میں یاد آؤں گا؟
 تربیت سے تیری میں انجسم کا ہم قسمت ہوا
 گھر مرے اجداد کا سرمایہ عزت ہوا
 دفتر ہستی میں تھی ذریں ورق تیری حیات
 تھی سراپا دین و دنیا کا سبق تیری حیات
 عمر بھر تیری محبت میری خدمت گر رہی
 میں تری خدمت کے قابل جب ہوا، تو چل بسی
 وہ جوانِ قامت میں ہے جو صورتِ سر و بلند
 تیری خدمت سے ہوا جو مجھ سے بڑھ کر بہرہ مند
 کاروبارِ زندگی میں وہ ہم پہلو مرا
 وہ محبت میں تری تصویر، وہ بازو مرا
 تجھ کو مثلِ طفلک بے دست پاروتا ہے وہ
 صبر سے نا آشنا صبح و ساراوتا ہے وہ
 تخمِ جس کا تو ہماری کشتِ جاں میں بو گئی
 شکرِ غم سے وہ الفت اور محکم ہو گئی

5 Now who will wait for me, alas!, in my homeland?* Who will be anxious when my letter does not arrive?
I shall come to the dust of your grave, bringing this lament. Now who will remember me in midnight prayers?*

Because you brought me up, I shared the fate of the stars; the house of my forefathers was accorded honour.
In the scroll of existence your life was a golden page.* Your life was from beginning to end a lesson in faith and the world.*
Throughout my life, your love was my servant, and when I was able to serve you, you departed this world.
That young man* who in stature is like the lofty cypress and who was more blessed by your service than I;
he stood shoulder to shoulder with me in the business of life; he, a portrait of your love; he, my right arm.
Now he mourns you like a helpless baby, and weeps for you morning and evening, knowing no self-control.
The seed, which you sowed in the field of our life, as we share our grief — that love has become even stronger.

آہ! یہ دنیا، یہ ماتم خانہ برناو پیر!!
 آدمی ہے کس طلسمِ دوشس و فردا میں اسیر!
 کتنی مشکل زندگی ہے! کس قدر آساں ہر موت!
 گلشنِ ہستی میں مانندِ نسیمِ ارزاں ہر موت!
 زلزلے ہیں، بحبلیاں ہیں، قحط ہیں، آلام ہیں
 کیسی کیسی دخترانِ مادرِ ایام ہیں!
 کلبہٴ افلاس میں، دولت کے کاشانے میں موت!
 دشتِ دریں، شہر میں، گلشن میں، ویرانے میں موت
 موت ہے ہنگامہ آرا، فتنہ خیز، خاموش میں
 ڈوب جاتے ہیں سفینے موج کی آغوش میں
 نے مجالِ شکوہ ہے، نے طاقتِ گفثار ہے
 زندگانی کیا ہے، اک طوقِ گلو افشار ہے!
 قافلے میں غیرِ نرِ یادِ دراپچھ بھی نہیں
 اک مستراعِ دیدہ تر کے سوا کچھ بھی نہیں!
 ختم ہو جائے گا لیکن امتحان کا دور بھی
 ہیں پس نہ پردہ گردوں ابھی دور اور بھی!
 سینہ چاک اس گلستاں میں لالہ دگل ہیں تو کیا؟
 نالہ و نرِ یادِ پر مجبورِ طبل ہیں تو کیا؟
 جھاڑیاں جن کے قفس میں قید ہے آہِ خزاں
 سبز کر دے گی انھیں بادِ بہارِ جاوداں
 نختہ خاکِ پے سپر میں ہے شرار اپنا تو کیا؟
 عارضی محل ہے یہ مشیتِ غبار اپنا تو کیا؟
 زندگی کی آگ کا انجمنِ خاکستر نہیں!
 ٹوٹنا جس کا مہتر ہو، یہ وہ گوہر نہیں!

6 Ah, this world, this house of mourning for young and old. To what spell of yesterday and tomorrow is mankind captive!*

How hard life is! How easy is death! In the garden of existence, death is as cheap as the morning breeze.*

There are earthquakes, lightning, famines, tribulations — all daughters of the mother of the days!

Death comes to the poor man's hovel; death comes to the rich man's palace. Death is present in deserts and towns, in cities, in the garden, in the wilderness. Death even creates its tumults in the silent sea,* and boats sink in the embrace of the wave.

There is no room for complaint,* nor power speech. What is life? A noose that squeezes the throat.

In the caravan,* there is nothing but the lament of the bell; nothing but the capital of a tearful eye.

7 But the age of testing will also end. Behind the nine veils* of the firmament even now there are other ages.

If in this garden the breasts of the tulip and the rose are torn, so what? If nightingales are forced to cry and lament, so what?

The bushes, which keep the sigh of the autumn* imprisoned in their cage — the wind of the eternal spring will make them green.

If our vital spark sleeps in the trampled earth, so what? If our pinch of dust travels in this transitory litter,* so what?

The finality of the fire of life is not a bed of ashes. It is not the pearl whose destiny is to be broken.

زندگی محبوب ایسی دیدہ قدرت میں ہے
ذوقِ حفظِ زندگی ہر چیز کی فطرت میں ہے
موت کے ہاتھوں سے مٹ سکتا اگر نقشِ حیات
عام یوں اس کو نہ کر دیا نطفِ امِ کائنات
ہے اگر ارزاں تو یہ سمجھو اسل کچھ بھی نہیں
جس طرح سونے سے جینے میں خلل کچھ بھی نہیں
اے اغافل! موت کا رازِ نہاں کچھ اور ہے!
نقش کی ناپائنداری سے عیاں کچھ اور ہے!
جنتِ نطفارہ ہے نقشِ ہوا بالائے آب
موجِ مضطرب توڑ کر تعمیر کرتی ہے جناب
موج کے دامن میں پھر اس کو چھپا دیتی ہے یہ!
کتنی بیدردی سے نقش اپنا مٹا دیتی ہے یہ!
پھر نہ کر سکتی جناب اپنا اگر پیدا ہوا
توڑنے میں اس کے یوں ہوتی نہ بے پروا ہوا
اس روش کا کیا اثر ہے ہیئتِ تعمیر پر؟
یہ تو حجت ہے ہوا کی قوتِ تعمیر پر
فطرتِ ہستی شہیدِ آرزو رہتی نہ ہو
خوب ترسپیکر کی اس کو جستجو رہتی نہ ہو
اے! سیلابِ پریشاں، بسمِ گردوں فرود
شوخیہ چنگاریاں، مہنونِ شب ہے جن کا سوز
عقل جس سے سر بز انو ہے وہ مدت ان کی ہے
سرگذشتِ نوحِ انساں ایک ساعت ان کی ہے
پھر یہ انساں آں سوئے افلاک ہے جس کی نظر
قدسیوں سے بھی مقاصد میں ہے جو پاکیزہ تر

8 In the eye of existence, life is so beloved. In the nature of everything there is the desire to preserve life.*
If the trace of life could have been erased by the hands of death, the order of the universe would not have made it so common.
If it is so cheap, then think that death is worthless,* in the same way as sleeping does not stop one living.
Alas, my ignorant one! The hidden secret of death is quite different. From the instability of its impression, something else is visible.
The impression of the wind on the water is a vision of paradise; breaking the agitated wave, it creates bubbles.
And then it hides them in the bosom of the wave. How cruelly it rubs out its own trace.
But if the wind could not create anew the bubbles it had made, the wind would not be so careless as to smash them.
But what effect does this behaviour have upon the actual form of creation? It is proof that the wind has the power to create.
Could it be that the nature of existence* will not ever be a martyr to desire?
Could it be that it will not seek to make a better form?

9 Ah! restless quicksilver, stars* that light the heavens! These lively sparks, whose shining is indebted to the darkness of the night.
Knowledge bows in humility* to the length of their life. One hour of theirs is the life-story of mankind.
But then a man it is who casts his sight to the heavens, and in his purpose he is purer than even the angels.*

جو مثالِ شمع روشن محض قدرت میں ہے
 آسماں اک نقطہ جس کی وسعتِ فطرت میں ہے
 جس کی نادانی صداقت کے لیے بیاب ہے
 جس کا ناخن سازِ ہستی کے لیے مضر ہے
 شعلہ یہ کمتر ہے گردوں کے شراروں سے بھی کیا؟
 کم بہا ہے آفتاب اپنا ستاروں سے بھی کیا؟
 تخمِ گل کی آنکھ زیرِ خاک بھی بے خواب ہے
 کس قدر نشوونما کے واسطے بے تاب ہے
 زندگی کا شعلہ اس دانے میں جو مستور ہے
 خود منائی، خود منزائی کے لیے مجبور ہے
 سردی مرقد سے بھی افسردہ ہو سکتا نہیں
 خاک میں دب کر بھی اپنا سوز کھوسکتا نہیں
 پھول بن کر اپنی تربت سے نکل آتا ہے یہ
 موت سے گویا قبائے زندگی پاتا ہے یہ
 ہے لحد اس قوتِ آشفقت کی شیرازہ بند
 ڈالتی ہے گردن گردوں میں جو اپنی کمند
 موت تجھ دید مذاقِ زندگی کا نام ہے
 خواب کے پردے میں بیداری کا اک پیغام ہے!

خوگرِ پرواز کو پرواز میں ڈر کچھ نہیں!
 موت اس گلشن میں جز بچیدن پر کچھ نہیں!

Like a shining candle, he stands in the assembly of nature, and in the vastness of his nature the sky is just a point.*

His lack of knowledge is anxious for truth. His finger-nail is the plectrum of the instrument of existence.

Is this flame then less bright than the sparks of the firmament? Is this sun cheaper than the stars?

10 The eye of the seed of the flower is awake even under the soil. How anxious it is to grow to maturity!

The flame of life which is hidden in this seed is compelled to show itself, to increase itself in growth.

It cannot be dissipated even by the coldness of the grave. Even pressed into the soil, it cannot lose its passion.

It becomes a flower and rises from its coffin, as if it acquires the clothes of life from death.

It is the grave that binds together this distracted power,* and casts its noose around the neck of the firmament.

Death is the name of the renewal of the taste for life. In the veil of sleep, it is a message of awakening.

Those who are accustomed to flying have no fear of flying. In this garden, death means nothing more than the poisoning of wings.*

کہتے ہیں اہل جہاں دردِ اجل ہے لادوا
 زخمِ فرقتِ وقت کے مرہم سے پاتا ہے شفا
 دن مگر غم مرنے والوں کا جہاں آباد ہے
 حلقہ زنجبیرِ صبح و شام سے آزاد ہے
 وقت کے افسوں سے تھمتا نالہ ماتم نہیں
 وقت زخمِ تیغِ فرقت کا کوئی مرہم نہیں
 سر پہ آجاتی ہے جب کوئی مصیبت ناگہاں
 اشکِ بہیم دیدہ انساں کو ہوتے ہیں رواں
 ربط ہو جاتا ہے دل کو نالہ و فریاد سے
 خونِ دل بہتا ہے آنکھوں کی سرشکِ آباد سے
 آدمی تابِ شکیبائی سے گو محروم ہے
 اس کی فطرت میں یہ اک احساسِ نامعلوم ہے
 جوہرِ انساں عدم سے آشنا ہوتا نہیں
 آنکھ سے غائب تو ہوتا ہے، فنا ہوتا نہیں
 رختِ ہستی خاک، غم کی شعلہ افشانی سے ہے
 سرد یہ آگ اس لطیف احساس کے پانی سے ہے
 آہ! یہ ضبطِ فغاں غفلت کی خاموشی نہیں!
 آگہی ہے یہ دلاسانی ہنرِ خاموشی نہیں!
 پردہٴ مشرق سے جس دم جلوہ گر ہوتی ہے صبح
 داغِ شب کا دامنِ آفاق سے دھوتی ہے صبح
 لالہٴ افسردہ کو آتشِ قبا کرتی ہے یہ
 بے زباں طائر کو سرمستِ نوا کرتی ہے یہ
 سینہٴ بلبل کے زنداں سے سرودِ آزاد ہے
 سیکڑوں نغموں سے بادِ صبحدم آباد ہے

ق

- 11 People of the world say that the pain of death is incurable; the wound of separation is healed by the balm of time.
But the heart which is filled by grief for the dead is free from the links of the chain of morning and evening.*
The lamentation of mourning is not stopped by the spell of time; time is no balm for the wound of the sword of separation.
When a disaster suddenly befalls a man, tears continually flow from his eyes.
There comes about a connection between the heart and lament and complaint; the blood of the heart* flows in the tears which fill the eyes.
Although man is bereft of the strength of patience, in his nature* there is an undefinable sense.
Man's spirit does not know annihilation; it may disappear from sight, but is not obliterated.
The apparel of existence is turned to ashes by the flames of grief; this fire is put out by the water of that pleasant feeling.
Ah! The suppression of lamentation is not the silence of indifference. It is awareness that brings consolation, not forgetfulness.
- 12 As soon as* the morning appears in its brightness from the veil of the east, the morning washes the stain of the night from the garment of the skies.
It clothes the fading tulip in a fiery cloak, and it stirs the silent birds to ecstatic song.
The melody is freed from the prison of the nightingale's breast. The early morning breeze is full of a hundred tunes.

نحف تنگان لاله زار و کوہسار و رود بار
 ہوتے ہیں آخر عروس زندگی سے ہمکنار
 یہ اگر آئین ہستی ہے کہ ہو شام و صبح
 مرقدِ انساں کی شب کا کیوں نہ ہو نخبِ صبح؟
 دامِ سیمین نخیل ہے مرا آفتاق گیر
 کر لیا ہے جس سے تیری یاد کو میں نے اسیر!

یاد سے تیری دل درد آشنا معمور ہے
 جیسے کعبے میں دعاؤں سے فضا معمور ہے
 وہ فرائض کا تسلسل نام ہے جس کا حیات
 جلوہ گاہیں اس کی ہیں لاکھوں جہان بے ثبات
 مختلف مہر سبز ہستی کی رسمِ راہ ہے
 آخرت بھی زندگی کی ایک جولان گاہ ہے!
 ہے وہاں بے حاصلی کشتِ اجل کے واسطے
 سازگار آب و ہوا تخمِ عمل کے واسطے
 نورِ فطرتِ ظلمتِ پیکر کا زندانی نہیں
 تنگ ایسا حلقہ افکارِ انسانی نہیں
 زندگانی تھی تری مہتاب سے تابندہ تر
 خوبتر تھا صبح کے تارے سے بھی تیرا سفر
 مثل ایوانِ سخن مرقدِ منور و زان ہو ترا!
 نور سے معمور یہ خاکی شبستاں ہو ترا!
 آسماں تیری لحد پر شبِ بنم افشانی کرے!
 بسزۂ نور ستہ اس گھر کی نگہبانی کرے!

The sleepers of the garden of tulips, the flank of the mountain and the rivers are at last by the side of life's bride.

If this is the law of existence that every evening turns into morning,* why should not the end of the night of man's tomb not be morning?

13 The net of my swift imagination* captures the heavens; by it I have captured your memory.

My heart which knows pain is full of your memory, as in the Ka'ba, the air is filled with prayers.*

That chain of duties, whose name is life — its places of manifestation are thousands of unstable worlds.

Every stage of existence has different ways and customs. The world to come is also a coursing-field.*

There the tilled field of death produces no crop;* the climate is appropriate for the seed of action.

The light of nature is not the prisoner of the darkness of the body; the scope of human thought is not so narrow.

Life was made brighter by your moonlight. Your journey was also made better by the morning star.

Like the halls of the dawn, may your grave be radiant! May your dusty sleeping chamber be filled with light! May the sky shed its dew upon your grave!

May the freshly grown verdure watch over your home!

نخترہ

شاعر

ساحلِ دریا پہ میں اک رات تھا مجھ کو نظر
گوشہٴ دل میں چھپائے اک جہانِ اضطراب
شب سکوت افزا، ہوا آسودہ، دریا نرم سیر
تھی نظر حیراں کہ یہ دریا ہے یا تصویرِ آب!
جیسے گوارے میں سو جاتا ہے طفلِ شیرخوار
موج مضطر تھی کہیں گہرائیوں میں مستِ خواب!
رات کے افسوں سے طائرِ آشیانوں میں اسیر
انجمِ کمِ ضو گرفتِ طلسمِ ماہتاب!
دیکھتا کیا ہوں کہ وہ پیکِ جہاں سپاِ خضر
جس کی پیری میں ہے مانندِ سحرِ رنگِ شباب
کہہ رہا ہے مجھ سے اے جو یائے اسرارِ ازل
چشمِ دلِ داہو تو ہے تفتِ دیرِ عالم بے حجاب!
دل میں یہ سنکر بپا ہننگامہٴ محشر ہوا
میں شہیدِ جستجو تھا یوں سخنِ گستر ہوا
اے ترمی چشمِ جہاں ہیں پر وہ طوفانِ آشکار
جن کے ہننگامے ابھی دریا میں سوتے ہیں خموش
”کشتی مسکین“ و ”جانِ پاک“ و ”دیوارِ ستیم“
علمِ موٹسی بھی ہے تیرے سامنے حیرتِ فردش

12. Khizr on the Road*

1 Poet*

One night on the bank of the river I was lost in my vision. In the recesses of my heart I concealed a world of anxiety.

The night grew ever more silent; the wind was gentle; the river flowed softly. My eyes wondered* if this was a river or a picture of water.

As a little baby sleeps in its cradle, somewhere, in the depths, the wave was restless, drunk in dreams.

The birds in their nests were captives to the magic of the night. The dim stars* were prisoners of the spell of the moonlight.

Then suddenly I see Khizr, the messenger who measures the world, in whose old age* the colour of youth is as bright as the dawn.

He is saying to me: 'Oh seeker of the secrets of eternity, if the eye of your heart is opened, the destiny of creation will be unveiled'.

I heard this and the tumult of the Day of Judgement arose in my heart. I was a martyr to searching and thus I began to speak:

To you whose eyes see the world, those storms are evident, whose upheavals still sleep silently in the river.

The poor man's boat,* the pure life,* the wall of the orphan!* Even the wisdom of Moses was lost before you in wonder.

چھوڑ کر آبادیاں رہتا ہے تو صحرا فرد
 زندگی تیری ہے بے روز و شب فردا و دوش
 زندگی کا راز کیا ہے؟ سلطنت کیا چیز ہے؟
 اور یہ سرمایہ و محنت میں ہے کیا غر و کش؟
 ہو رہا ہے ایشیا کا حرقہ دیرینہ چاک
 نوجواں اقوام نو دولت کے ہیں پیرا یہ پوش!
 گرچہ اکندر رہا محمد دم آبِ زندگی
 فطرتِ اکندری اب تک ہے گرم ناؤ و کش!
 بیچتا ہے ہاشمی ناموس دینِ مصطفیٰ
 خاک و خوں میں مل رہا ہے ترکمانِ سختِ کوش!
 آگ ہے، اولادِ ابراہیم ہے، فرد ہے!
 کیا کسی کو پھر کسی کا امتحان مقصود ہے؟

جوابِ خضر

صحراوردی

کیوں تعجب ہے مری صحراوردی پر تجھے؟
 یہ نگاپوئے دما دم زندگی کی ہے دلیل
 اے رہینِ خانہ تو نے وہ سماں دکھانہیں
 گو بختی ہے جب فضائے دشت میں بانگِ حیل!

You have abandoned the settled places and wander the deserts. Your existence knows nothing of day and night, tomorrow and yesterday.

What is the secret of life? What is kingship? How is this wrangling over capital and labour?

Asia's age-old cloak is falling into rags; the young men of nations, which have newly acquired wealth, now wear the mantle.

Although Alexander failed in his quest for the water of life, even now Alexander's spirit feeds and drinks well!*

The Hashimites sell the honour of the faith of Mustafa.* The Turkamans of great endeavour are crushed in blood and sand.*

There is the fire! There are the children of Abraham! There is Namrūd.* Tell me, is another test intended for someone by someone?

2 *Khizr's Answer**

Desert Wandering

Why should you be surprised about my wandering the deserts? This constant toing and froing is evidence of life.

But you, who are so attached to your house, have never looked upon the scene when the bell for the caravan's departure rings through the desert sky.

ریت کے ٹیلے پہ وہ آہو کا بے پروا حسام
 وہ حضور بے برگ و سامان، وہ سفر بے سنگ و میل!
 وہ نمودِ اختِ سیلاب پاہن گامِ صبح
 یا منایاں باہم گردوں سے جبینِ تجریدیل!
 وہ سکوتِ شامِ سحر میں غروبِ آفتاب
 جس سے روشن تر ہوئی چشمِ جہاں بینِ حسیل!
 اور وہ پانی کے چشمے پر متام کارواں
 اہل ایساں جس طرح جنت میں گردِ سلسبیل!
 تازہ دیرانے کی سودائے محبت کو تلاش
 اور آبادی میں تو زنجیرِ کشت و نخیل!
 پختہ تر ہے گردشِ سپہ سے جامِ زندگی
 ہے یہی اسے سنجیدہ رازِ دوامِ زندگی!

زندگی

برتر از اندیشہ سود و زیاں ہے زندگی
 ہے کبھی جاں اور کبھی تسلیمِ جاں ہے زندگی!
 تو اسے پیمانہ امروز و فردا سے نہ ناپ
 جاوداں سپہ دوامِ ہر دمِ جواں ہے زندگی!
 اپنی دنیا آپ پیدا کر اگر زندوں میں ہے
 رستہ آدم ہے ضمیرِ کن فکاں ہے زندگی!
 زندگانی کی حقیقت کو بہن کے دل سے پوچھو
 جوئے شیر و تیشہ و سنگِ گراں ہے زندگی!
 بندگی میں گھٹ کے رہ جاتی ہے اک جوئے کم آب
 اور آزادی میں سب بیکراں ہے زندگی

The careless, stately walk of the gazelle over the sand dunes.* The night-stop without shelter, the journey without mile-stones!
The sight of the quicksilver-footed star at the break of dawn, the appearance of Gabriel's forehead* on the roof of the firmament!
The peace of the desert evening at the setting of the sun, from which the world-seeing eye of Abraham, the friend of God,* became brighter!
And the stopping of the caravan at the springs of water, like the crowding of the faithful in paradise around the spring of Salsabīl.*
The frenzy of love searches for fresh deserts — and you in your settlements are chained to your fields and palms.

The cup of life grows more mature by being constantly passed around.* This, my friend of little understanding, is the secret of life's eternal course.

3 *Life**

Life is higher than the calculation of profit and loss.* Life is sometimes living and sometimes forfeiting living.*
Do not measure it by the scale of today and tomorrow. Life is eternal, constantly moving, at every moment youthful.
If you are among the living, fashion your own world. Life is the secret of Adam, the essence of the words 'Be and it was!'
Ask the reality of life from the heart of the mountain-digger.* Life is the milky stream, the adxe and the hard stone.
In servitude the stream diminishes and almost runs dry, and in freedom life is an ocean which knows no bounds.

آشکارا ہے یہ اپنی قوتِ تسخیر سے
 گرچہ اک مٹی کے پیکر میں نہاں ہے زندگی
 قلزمِ ہستی سے تو ابھرا ہے مانندِ حجاب
 اس زیاں خانے میں سیرِ امتحاں ہے زندگی
 خام ہے جب تک تو ہے مٹی کا اک انبار تو
 پختہ ہو جائے تو ہے شمشیر بے زہار تو!
 ہو صداقت کے لیے جس دل میں مرنے کی تڑپ
 پہلے اپنے پیکرِ خاکی میں جاں پیدا کرے

پھونک ڈالے یہ زمین و آسمانِ مستعار
 اور خاکتر سے آپ اپنا جہاں پیدا کرے
 زندگی کی قوتِ نہاں کو کر دے آشکار
 تا یہ چنگاریِ مندرِ جادواں پیدا کرے
 خاکِ مشرق پر چمک جائے مثالِ آفتاب
 تا بدخشاں پھر وہی غسلِ گراں پیدا کرے
 سوئے گردوں نالہ شبگیر کا بھیجے سفیر
 رات کے تاروں میں اپنے رازواں پیدا کرے
 یہ گھڑیِ محشر کی ہے تو عرصہٴ محشر میں ہے!
 پیش کر غافلِ عمل کوئی اگر دست میں ہے!

سلطنت

آبتِ اولِ تجھ کو رمزِ آیتِ اِنّ الملوک
 سلطنتِ اقوامِ غالب کی ہے اک جادوگری
 خواب سے بیدار ہوتا ہے ذرا محکوم اگر
 پھر سلا دیتی ہے اس کو حکمراں کی ساحری

It knows well its power of domination, although life is hidden in a frame of clay.
From the sea of existence you arose like a bubble.* In this dwelling of loss, life is
your test.

While you are still immature, you are a heap of dust. When you ripen, you will
become an irresistible sword.

The heart which is impatient to die for the truth — first of all let it create life in its
form of clay.

Let it set fire to this earth and this sky, which are borrowed, and from the embers,
let it give birth itself to its own world.

Make the hidden strength of life manifest, until its spark engenders the eternal
light.

Let it shine over the soil of the East like the sun, until Badakhshan* once more
throws up the same priceless ruby.

Let it send the ambassador of its night-encompassing lament to the heavens; let it
share its secrets with the stars of the night.

This moment is the Day of Judgement; you are now in the field of Judgements'
Day! My forgetful one, put forward something you have accomplished, if you
have anything written on your scroll.*

4 *Kingship**

Come, let me tell you the secret of the verse 'Indeed the Kings'.* Kingship is the
magic-making of the powerful nations.

If the subject even stirs from his slumber, once more the magic of the ruler puts
him to sleep.

جادوئے محمود کی تاثیر سے چشم ایاز
 دکھتی ہے حلقہ گردن میں سازِ دلبری
 خونِ اسرائیل آجاتا ہے آئینہ جوش میں
 توڑ دیتا ہے کوئی موٹی طلسم سامری
 سروری زیب فقط اس فاتِ بے ہمتا کو ہے
 حکمراں ہے اک وہی باقی بتانِ آزری
 از عنلامی فطرتِ آزاد را رسوا ممکن
 تا تراشی خواجہ از برہمن کا فترتی
 ہے وہی سازِ کہن مغرب کا جمہوری نظام
 جس کے پردوں میں نہیں غیر از نوائے قیصری
 دیوِ استبداد جمہوری قبایں پائے کوب
 تو سمجھتا ہے یہ آزادی کی نیلے لمبری
 مجلسِ آئین و اصلاح و رعایات و حقوق
 طبِ مغرب میں مزے میٹھے اثرِ خوابِ آدری!
 گرمی گفتارِ اعضائے مجالس الاماں
 یہ بھی اک سرمایہ داروں کی ہے جنگِ زرگری!

اس سرابِ رنگِ بو کو گلستاں سمجھا ہے تو
 آہِ اے ناداں قفس کو آتشیاں سمجھا ہے تو

Impressed by the magic of Mahmūd,* the eye of Ayāz sees the chain around his neck as a token of his charm.

The blood of Isrāil* finally comes to boiling point; some other Moses breaks the spell of Sāmri.*

Lordship becomes only that Ineffable Being. He is the only master; the others are the idols of Āzar.*

Do not disgrace your free nature with slavery. As long as you carve a lord in stone, you are more infidel than the Brahman.*

The democratic system of the West is the same old instrument, in whose frets lies nought but the songs of the imperial Caesars.*

The god of despotism dances, dressed in democratic garb. You believe it to be the sapphire fairy of freedom!*

Assemblies of constitution, reform, concessions and rights* — the taste of Western medicine is sweet; the effect sends you to sleep. Heaven preserve us from the heat of the speech of the members of assemblies! This is also one of the money-making wars of the capitalists.

You thought that this mirage of colour and perfume was your garden. Alas, my foolish one, you saw the cage as a nest!*

سرمایہ و محنت

بندہ مزدور کو جا کر مراپہ پیام دے
 خضر کا پیغام کیا، ہے یہ سپاہ کائنات
 اے کہ تجھ کو کھا گیا سرمایہ دارِ حیدرگر
 شاخ آہو پر رہی صدیوں تک تیری برات!
 دستِ دولتِ انہریں کو مزدیوں ملتی رہی
 اہل ثروت جیسے دیتے ہیں غریبوں کو زکات
 ساحرِ الموط نے تجھ کو دیا برگِ حشیش
 اور تو اے بخیبر سمجھا اسے شاخِ نبات!
 نسل، قومیت، کلیسا، سلطنت تہذیب، رنگ
 ”خواجگی“ نے خوب چن چن کے بنائے سُکرات
 کٹ مرا ناداں خمیالی دیوتاؤں کے لیے
 سُکر کی لذت میں تو لٹوا گیا نفتِ حیات
 مگر کی چپالوں سے بازی لے گیا ساریہ!
 انتہائے سادگی سے کھا گیا مزدورِ مات

اٹھ کہ اب بزمِ جہاں کا اور ہی انداز ہے
 مشرق و مغرب میں تیرے دور کا آغاز ہے

ہمتِ عالی تو دریا بھی نہیں کرتی متبول
 غنچہ ساں غافل ترے دامن میں شبنم کب تک!
 نعمتِ بیداری جہور ہے سامانِ عیش
 قصہِ خوابِ آدرِ اسکندر و جم کب تک
 آفتابِ تازہ پیدا بطنِ گستی سے ہوا
 آسماں! ڈوبے ہوئے تاروں کا ماتم کب تک!

Go and give this message of mine to the labouring man. It is not just the message of Khizr, it is the message of creation.

Look! the wily capitalist has bought you over! Your due portion has for centuries been on the horns of the gazelle.*

The hand that creates wealth has always received its wages in the same way as the rich give alms to the poor.

The magician of Almūt* has given you a leaf of hashish, and you, foolish one, think it is a stick of candy.

Race, Nationhood, the Church, Kingship, Civilisation, Colour — 'Imperialism'* has chosen its narcotics well.

The ignorant have perished for imaginary gods; you have squandered the cash of life for the pleasure of soporific drugs.

With crafty moves the capitalist has won the game. In his extreme naivety, the labourer has been checkmated.*

Arise! For new ways have come to the world's assembly. In East and West, there is the beginning of your age.

The highest spirit will not even accept the sea. Like a bud, my forgetful one, how long will you accept the dew in your lap?*

The song of the awakening of democracy is the stuff of pleasure. How long these sleep-inducing tales of Alexander and Jamshed?*

A fresh sun has been born from the womb of the earth. Heaven! How long will you grieve for the stars which have set?

توڑ ڈالیں فطرتِ انساں نے زنجیریں تمام
 دو درمی جنت سے دتی چشمِ دم کب تک
 باغبانِ چارہ فرما سے یہ کہتی ہے بہار
 زخمِ گل کے واسطے تدبیرِ مہم کب تک؟
 کر ماکِ ناداں طوافِ شمع سے آزاد ہو
 اپنی فطرت کے تجسلی زار میں آباد ہو!

دنیاۓ اسلام

کیا سنا ہے مجھے ترک و عرب کی داستان
 مجھ سے کچھ پنہاں نہیں اسلامیوں کا سوز و مانا
 لے گئے تشکیل کے فرزند میراثِ جنیل
 خشتِ بنیادِ کلیسا بن گئی خاکِ حجابِ زان
 ہو گئی رسوا زمانے میں کلاہِ لالہ رنگ!
 جو سراپا ناز تھے ہیں آج مجبورِ نیاز!
 لے رہا ہے مے فروشانِ فرنگستاں سے پارس
 وہ مے سرکشِ حرارت جس کی ہے مینا گداز
 حکمتِ مغرب سے ملت کی یہ کیفیت ہوئی
 ٹکڑے ٹکڑے جس طرح سونے کو کر دیتا ہے گاز
 ہو گیا مانندِ آبِ ارزاں مسلمان کا لہو
 مضطرب ہے تو کہ تیرا دل نہیں دانائے راز
 گفتِ رومی ہر بنائے کہنہ کا باداں کنسند
 می ندانی اول آل بنیادِ ویراں کنسند؟

Human nature has broken all the chains. How long will the eyes of Adam weep for his exile from Paradise?

The spring asks the gardener who toils to cure: 'How long will you think of balm for the wound of the rose?'

My heedless firefly!* Make yourself free from the circling round the candle. Come, live in the brightness of your own nature!

6 *The World of Islam**

Why do you tell me the story of the Arab and the Turk? Nothing of the burning and making of the Muslims is hidden from me.

The sons of the Trinity* have taken away the heritage of Khalil.* The sand of Hijaz* has been made into the foundation stone of the Church!

The red-capped* one has been dishonoured in the world. Those who were pride from head to foot, today are compelled to submission.

Persia* is buying from the vintners of the West that heady wine whose heat is enough to melt the jar.

By the wisdom of the West the state of the community has become thus: as scissors cut gold into tiny pieces.

The blood of the Muslim has become as cheap as water. And you are fretting because your heart does not know the secret.

Said Rūmī:* 'Before they can repopulate any ancient ruin, do you not know that first of all they must destroy its foundation?'

"ملک ہاتھوں سے گیا ملت کی آنکھیں کھل گئیں"
 حق تراپیشے عطا کر دست غافل درنگر!
 مویبانی کی گدائی سے تو بہتر ہے شکست
 موربے پر! حاجتے پیش سلیمانے مبر
 ربط و ضبط ملت برضا ہے مشرق کی نجات
 ایشیا والے ہیں اس نکتے سے اب تک بنجبر
 پھر سیاست چھوڑ کر داخل حصار دیں میں ہو
 ملک دولت ہے فقط حفظِ حرم کا اک ثمر
 ایک ہوں مسلم حرم کی پاسبانی کے لئے
 نیل کے ساحل سے لیکر تا بخاک کا شغرا!
 جو کرے گا ہتھیار رنگ منوں مٹ جائے گا
 ترک خسر گا ہی ہو یا اعسر ابی والا گھرا!
 نسل اگر مسلم کی مذہب پر مہتمم ہو گئی
 از گیب دنیا سے تو مانسند خاک ہلذرا!
 تا خلافت کی بنا دنیا میں ہو پھر استوار
 لاکھیں سے ڈھونڈ کر اسلاف کا قلب و جگر

اے کہ نشناسی نحفی را از جلی ہشیار باش
 اے گرفتار ابو بکر و علی ہشیار باش!
 عشق کو فریاد لازم تھی سو وہ بھی ہو چکی
 اب ذرا دل تمام کر فریاد کی تاثیر دیکھ!
 تو نے دیکھا سطوتِ رفتارِ دریا کا عروج
 موج مضطر کس طرح بنتی ہے اب زنجیر دیکھ
 عام حریت کا جو دیکھا تھا خوابِ اسلام نے
 اے مسلمان آج تو اس خواب کی تعبیر دیکھ!

'The country slipped from its hands, and the eyes of the community were opened.'
God has blessed you with sight. Look forward, my negligent one!*

Defeat is better than begging for balm.* Wingless ant! Do not bring your request before Solomon.*

The cohesion of the Radiant Community* is the salvation of the East, but the people of Asia are so far ignorant of this principle.

Again abandon politics and enter the ramparts of the faith. Polity and dominion are only a fruit of the protection of the Shrine.*

May the Muslims unite in watching over the Shrine, from the banks of the Nile to the deserts of Kāshghar.*

Whoever practises discrimination of colour and blood will be erased, whether he be a tent-dwelling Turk or an Arab of noble family!

If race takes precedence over the religion of the Muslims, you have flown from the world like the dust of the highway.

So that the foundation of the Caliphate may be once again firm in the world, search for and bring from somewhere the heart and spirit of your ancestors.

Ah you who cannot distinguish the hidden from the revealed, become aware!
You, caught up in Abu Bakr and 'Alī,* become aware!

Lamentation was necessary for love, but now that is over. Now control your heart a little and see the effect of the lament.

You have seen the heights of the power of the river's current. Now see how the agitated wave forms a chain.

The dream which Islam saw of general freedom — oh Muslim, see the interpretation of that dream.

اپنی خاکِ ترسمندر کو ہے سامانِ مہجود
 مر کے پھر ہوتا ہے پیدا یہ جہانِ پیرِ دیکھ!
 کھول کر آنکھیں مرے آئینہٴ گفتار میں
 آنے والے دور کی دھندلی سی اک تصویر دیکھ!
 از مودہٴ فتنہ ہے اک اور بھی گردوں کے پاس
 سامنے تقدیر کے رسوائی تدبیر دیکھ!
 مسلم استی سینہ را از آرزو آباد دار
 ہر زمان پیش نظر لا یخلف المیعاد دار



طلوعِ اسلام

دلیلِ صبحِ روشن ہے ستاروں کی تنک تابی
 افق سے آفتاب ابھرا گیبِ دورِ گراںِ خوابی!
 عسوقِ مردہٴ مشرق میں خونِ زندگی ڈوڑا
 سمجھ سکتے نہیں اسن راز کو سینا و فارابی!
 مسلمان کو مسلمان کر دیا طوفانِ مغرب نے
 تلاطم ہاتے دریا ہی سے ہے گوہر کی سیرابی
 عطا مومن کو پھر درگاہِ حق سے ہونے والا ہے
 شکوہٴ ترکِ انانی ذہنِ ہندی، نطقِ اعرابی
 اثر کچھ خواجگانِ غنچوں میں باقی ہے تو اے بلبل
 "نوارِ تلخ ترمی زن چو ذوقِ نغمہ کم یابی"
 تڑپِ صحنِ چمن میں اشیاں میں شاخساروں میں
 جدا پارے سے ہو سکتی نہیں تقدیرِ سیما بی

Its own bed of ashes is the means of existence for the salamander.* See this old world dies and is born again.

Open your eyes and look at the mirror of my words. See a hazy picture of the age to come.

The sky [i.e. fate] has another well-tryed plague to bring. See the disgrace of scheming before fate.

You are a Muslim;* fill your breast with desire. At every time keep before your eyes the words 'My promise is never broken'.*

13. The Rise of Islam*

- 1 The dimness of the stars is evidence of the bright morning. The sun has risen over the horizon; the time of deep sleep has passed.
The blood of life runs in the veins of the dead East. Avicenna and Farabi cannot understand this secret.*
The storm in the West made Muslims Muslims. Pearls are produced in abundance from the very buffetings of the sea.
The true believers are once more to receive from the court of God the glory of the Turkamans, the intellect of the Indians and the eloquence of the Arabs.
If there is still some trace of sleep left in the buds, my nightingale, then make your song more plaintive, for you found their desire to hear your melody too little.*
Whether your agitation be in the courtyard of the garden, in the nest, in the leafy branches — this quick-silver destiny cannot be separated from mercury.*

وہ چشمِ پاک ہیں کیوں زینتِ بگتواں دیکھے
 نظر آتی ہے جس کو مردِ غازی کی جگر تابی!
 ضمیرِ لالہ میں روشن چرخِ آرزو کر دے
 چمن کے ذرے ذرے کو شہیدِ جستجو کر دے
 سڑنکِ چشمِ مسلم میں ہے نیساں کا اثر پیدا
 غلیب اللہ کے دریا میں ہوں گے پھر گہر پیدا
 کتابِ ملتِ بیضا کی پھر شیرازہ بندی ہے
 یہ شاخِ ہاشمی کرنے کو ہے پھر برگ و بر پیدا!
 ربود آں ترک شیرازی دلِ تبریز و کابل را
 صبا کرتی ہے بوئے گل سے اپنا ہم سفر پیدا!
 اگر عثمانیوں پر کوہِ غم ٹوٹا تو کیا غم ہے
 کہ خونِ صد ہزارِ کج بسم سے ہوتی ہے سحر پیدا!
 جہانِ بانی سے ہے دشوار تر کارِ جہاں بینی
 جگرِ نوحوں ہو تو چشمِ دل میں ہوتی ہے نظر پیدا!
 ہزاروں سالِ زرگس اپنی بے نوری پہوتی ہے
 بڑی مشکل سے ہوتا ہے چمن میں دیدہ و پیدا!
 نو اسپدا ہواے بلبل کہ ہوتیرے ترنم سے
 کبوتر کے تنِ نازک میں شاہیں کا جگر پیدا!
 ترے سینے میں ہے پوشیدہ رازِ زندگی کہہ دے
 مسلمان سے حدیثِ سوز و سازِ زندگی کہہ دے
 خدائے لم یزل کا دستِ قدرت تو زبان تو ہے
 یقین پیدا کرے غافل کہ مغلوبِ گماں تو ہے
 پرے ہے چرخِ نیلی فام سے منزلِ مسلمان کی
 ستارے جس کی گردِ راہ ہوں وہ کارواں تو ہے

Why should that pure-seeing eye look at the glitter of armour on the horse when it sees the valour of the holy warrior?
Make the lamp of desire bright in the heart of the tulip!* Make every particle of the garden a martyr to search!

- 2 The effect of the spring-rain is born in the tears of the Muslim. Pearls will be born again in the sea of the Friend of God.*
This book of the Radiant Community* is receiving a new binding; the Hashimite* branch is once more ready to bring forth new leaves and fruit.
The Turk of Shiraz has ravished the heart of Tabriz and Kabul.* The morning breeze makes the scent of the rose its companion on the road.
If a mountain of grief collapsed upon the Ottomans, then why lament?* For the dawn arises from the blood of a hundred thousand stars.
More difficult than the conquest of the world is the task of seeing the world.
When the heart is reduced to blood, only then does the eye of the heart receive its sight.
For a thousand years the narcissus* has been lamenting its blindness. With great difficulty the one with true vision is born in the garden.
Burst into song, oh nightingale! so that from your melody the spirit of the royal falcon may arise in the delicate body of the dove.
The secret of life is hidden in your breast — then tell it. Tell the Muslims the account of the burning and re-making of life.
- 3 You are the ever-powerful hand and the tongue of the eternal God. Give birth to certainty, oh negligent one, for you are laid low by doubt.
The goal of the Muslim lies beyond the blue sky; you are the caravan, which the stars follow as dust on the road.

مکانِ فانی، ہمیں آئی ازل تیرا ابد تیرا!
 خدا کا آخری سپینام ہے تو جادواں تو ہے!
 حنا بندِ عروسِ لالہ ہے خونِ جگر تیرا
 تری نسبتِ ہر اسیمی ہے معمارِ جہاں تو ہے!
 تری فطرتِ امیں ہے مسکناتِ گانی کی
 جہاں کے جوہرِ مضر کا گویا امتحان تو ہے!
 جہانِ آب و گل سے عالمِ جاوید کی خاطر
 نبوتِ ساتھ جس کو لے گئی وہ ارغماں تو ہے!
 یہ نکتہ سرگذشتِ ملتِ بیضیا سے ہے پیدا
 کہ اقوامِ زمینِ ایشیا کا پاسباں تو ہے
 سبقِ پھر پڑھ صداقت کا عدالت کا، شجاعت کا
 لیا جائے گا تجھ سے کامِ دنیا کی امامت کا
 یہی مقصودِ فطرت ہے یہی رمزِ مسلمانی
 اخوت کی جہانگیری، محبت کی فراوانی!
 بتانِ رنگ و نون کو توڑ کر ملت میں گم ہو جا
 نہ تورانی رہے باقی نہ ایرانی نہ افغانی
 میانِ شاخساراں صحبتِ مرغِ چین کب تک
 ترے بازو میں ہے پروازِ شاہینِ قہستانی!
 گمانِ آباد ہستی میں یقینِ مردِ مسلمان کا
 سیاہاں کی شبِ تاریک میں قندیلِ ہبانی!
 مٹایا قیصر و کسریٰ کے استبداد کو جس نے
 وہ کیا تھا؟ زورِ حیدر، فقرِ بوذر، صدقِ سلمانی!
 ہوئے احرارِ ملتِ جاوہ پیمیا کس تحل سے
 تماشا کی شگافِ در سے ہیں صدیوں کے ندانی!

Space* is transient; its inhabitants are transitory, but the beginning of time is yours; its end is yours. You are the final message of God; you are eternal. The blood of your heart is the henna* which decorates the tulip-bride. You belong to Abraham; you are the builder of the world. Your nature is the trustee of all the possibilities of life. You are like the touchstone* of the hidden essence of the world. The One who left this world of water and clay for eternal life* — the One, whom the Prophethood took with it — you are that gift. This principle rises from the story of the Radiant Community* — you are the guardian of the nations of the land of Asia. Read again the lesson of truth, of justice and valour! You will be asked to do the work of taking on responsibility for the world.

- 4 This is the destiny of nature; this is the secret of Islam — world-wide brotherhood, an abundance of love! Break the idols of colour and blood and become lost in the community. Let neither Turanians, Iranians nor Afghans remain*.
- How long will you keep company in the branches with the birds of the garden. In your arms is the flight of the royal hawk of Qūhistān*.
- In the abode of doubts of existence is the certainty of the Muslim hero; in the darkness of the desert night is the candle of the monks.*
- What was it that erased the tyranny of Caesar and Cyrus?* The power of Haidar, the asceticism of Bu Dharr, the truth of Salmān!*
- How magnificently the heroes of the community have blazed the trail, and those who have been prisoners for centuries peer at them through a crack in the door.

ثباتِ زندگی ایمانِ محکم سے ہے دنیا میں
کہ المانی سے بھی پائیندہ تر نکلا ہے تو رانی
جب اس انگارہِ خاکی میں ہوتا ہے یقین پیدا
تو کر لیتا ہے یہ بال و پر روحِ الایمیں پیدا

غلامی میں نہ کام آتی ہیں شمشیریں نہ تدبیریں

جو ہو ذوقِ یقین پیدا تو کٹ جاتی ہیں زنجیریں

کوئی اندازہ کر سکتا ہے اس کے زورِ بازو کا؟

نگاہِ مردِ مومن سے بدل جاتی ہیں تہتدیریں!

ولایت، پادشاہی، علمِ اشیا کی جب نگیری

یہ سب کیا ہیں؟ فقط اک نکتہ ایمان کی تفسیریں!

برا، ہیمی نظر پیدا مگر شکل سے ہوتی ہے

ہوس چھپ چھپ کے سینوں میں بنا لیتی ہے تصویریں!

تمیزِ بندہ و آفتِ فسادِ آدمیت ہے

حذر اے چیرہ دستانِ سخت ہیں فطرت کی تعزیریں!

حقیقت ایک ہے ہر شے کی خاکی ہو کہ نوری ہو

لہو خورشید کا ٹپکے گرتے کا دل چپیریں

یقین محکم، عملِ سپیم، محبتِ فاتحِ عالم

جہادِ زندگانی میں ہیں یہ مردوں کی شمشیریں

چہ باید مردِ را طبعِ بلندے مشربِ نابے

دلِ گرے نگاہِ پاکِ بینے جانِ بیتابے!

عقابی شان سے جھپٹے تھے جو بے بال و پر نکلے

تارے شام کے خونِ شفق میں ڈوب کر نکلے!

ہوئے مدفون دریا زیرِ دریا تیرنے والے

طمانچے موج کے کھاتے تھے جو، بن کر گھر نکلے!

earth
at fine
at light

The stability of life in the world comes from the strength of faith, for the Turanians have emerged firmer than even the Germans.*
When certainty is born in these embers of ashes, then it gives birth to the wings of Gabriel.*

- 5 In slavery, neither swords or plans are effective, but when the taste for certainty is created, then the chains are cut.
Can anyone even guess at the strength of his arm? By the glance of the man who is a true believer even destiny is changed.
Empire, sainthood, the knowledge of things which holds the world in its sway — what are they all? Only commentaries on one small point of faith.
But it is difficult to create the insight of Abraham. Desire insidiously paints pictures in our breasts.
The distinction of servant and lord has put mankind into turmoil. Beware, oh powerful ones. The penalties of nature are harsh.
There is one reality for everything, be it of earth or fire. The blood of the sun will drip, if we split the heart of an atom.
Firm certainty, eternal action, the love that conquers the world — these are the swords of men in the holy war of life.
What else does man need but a lofty spirit and pure character, a warm heart, a pure-sighted eye and a restless soul?*
- 6 Those who rushed forward with the splendour of the eagle emerged plucked of their wings and plumage.* The stars of evening sank in the blood of the sunset but rose again.
Those who swam under the sea* were buried by the ocean, but those who suffered the buffeting of the wave arose, and become pearls.

غبارِ رہ گز رہیں، کمبیا پر ناز تھا جن کو
جنینیں خاک پر رکھتے تھے جو اسیر گر نکلتے!

ہمارا نرم رو قاصد سپیام زندگی لایا
نخبر دیتی تھیں جن کو جب لیاں وہ بیخبر نکلتے!

حرم رسوا ہوا پیرِ حرم کی کم نگاہی سے
جو انانِ ستاری کس قدر صاحبِ نظر نکلتے!

زمین سے نوریانِ آسماں پڑا زکھتے تھے
یہ خاکی زندہ تر پائیندہ تر تابندہ تر نکلتے!

جہاں میں اہل ایماں صورتِ خورشید جلتے ہیں
ادھر ڈوبے ادھر نکلتے ادھر ڈوبے ادھر نکلتے!

یقینِ انفراد کا ساریہ تعمیرِ ملت ہے
یہی قوت ہے جو صورتِ گرفتیرِ ملت ہے

تو رازِ کن فکاں ہے اپنی آنکھوں پر عیاں ہو جا
خودی کا راز داں ہو جا، حسد کا ترجمان ہو جا

ہوس نے کر دیا ہے ٹٹے ٹٹے ٹٹے سے نوعِ انساں کو
انحوت کا بسیاں ہو جا، محبت کی زباں ہو جا

یہ ہندی وہ خراسانی، یہ فغانی وہ تورانی
تو اے شرمندہ ساعل اچھل کر سیکراں ہو جا

غبارِ آلودہ رنگ و نسب ہیں بال و پر تیرے
تو اے مرغِ حرم ارٹنے سے پہلے پرقتاں ہو جا

خودی میں ڈوب جا غافل! یہ سترِ زندگانی ہے
نکل کر حلقہٴ شام و سحر سے جاوداں ہو جا

مصافِ زندگی میں سیرتِ فولاد پیدا کر
شبستانِ محبت میں حسیر و پرنسیاں ہو جا

Those who prided themselves on their alchemy are the dust of the wayside.
Those who kept their foreheads upon the dust emerged as the makers of elixir.
Our slow-running messenger brought the tidings of life. Those to whom the lightning gave news emerged unknowing.

The Shrine* was disgraced by the lack of foresight of the old keeper of the shrine.
But how our Tatar heroes emerged as young men of vision!

Those who soar aloft and light the sky* say this to the earth, 'These earth-bound creatures emerged more lively, more stable and more shining'.

In the world, the people of faith live like the sun. Here they sink, there they arise, there they sink, here they arise!

The certainty of individuals is the capital for building the community. This is the power which draws the portrait of the fate of the community.

7 You are the secret of creation,* see yourself in your own eyes. Share the secret of your own Self, become the spokesman of God.

Greed has split mankind into little pieces. Become the statement of brotherhood, become the language of love.

Here are Indians, there people of Khurasān, here Afghāns, there Turanians* — you, who despise the shore, rise up and make yourself boundless.

Your wings and your plumage are soiled with the dust of colour and race. You, my bird of the holy shrine, shake your wings before you start to fly.

Immerse yourself in your Self, my forgetful one, this is the secret of life. Come out from the fetters of evening and morning, become immortal.

On the battle-field of life adopt the nature of steel. In the bed-chamber of love become as soft as silk and painted brocade.*

گذر جا بن کے سیلِ تند رو کوہِ دیباہاں سے
گلستاں راہ میں آئے تو جوئے نغمہ خواں ہو جا
ترے علم و محبت کی نہیں ہے انتہا کوئی
نہیں ہے تجھ سے بڑھ کر سازِ فطرت میں نوا کوئی

ابھی تک آدمی صیدِ زبونِ شہرِ یاری ہے

قیامت ہے کہ انساں نوعِ انساں کا شکاری ہے!

نظر کو خمیرہ کرتی ہے چمک تہذیبِ حاضر کی

یہ صناعی مگر جھوٹے نگوں کی ریزہ کاری ہے!

وہ حکمت ناز تھا جس پر خردِ سندانِ مغرب کو

ہوس کے پنجہِ خونیں میں تیغ کا رزاری ہے!

تدبر کی فسوں کاری سے محکم ہو نہیں سکتا

جہاں میں جس تمدن کی بنا سرمایہ داری ہے

عمل سے زندگی بنتی ہے جنت بھی جہنم بھی

یہ خاکی اپنی فطرت میں نہ نوری شے ناری ہے

خروشِ آموزِ بلبِ ہو گرہِ غنچے کی وا کر دے

کہ تو اس گلستاں کے واسطے بادِ بہار ہی ہے

پھر اٹھی ایشیا کے دل سے چنگاریِ محبت کی

زمینِ جولانگہِ طلسمِ قباہتِ تاری ہے!

”بیا پیدا خریدار است جانِ ناتوانے را
پس از مدت گذارفت ادبر ما کاروانے را“

Pass like a river in full spate through the mountains and the deserts. If the garden should come your way, then become a melodiously singing stream.
There is no limit to your knowledge and your love. In the instrument of nature there is no sweeter song than you.

- 8 Even now, mankind is the miserable prey to imperialism.* How distressing that man is hunted by man!
The glitter of modern civilisation dazzles the sight. But this clever craftsmanship is a mosaic of false jewels.
That science, in which the scholars of the West took pride, is the sword of warfare held in the bloody grip of greed.
That civilisation of the world, which is founded on capitalism, can never be become strong by spell-binding schemes.
By action life may become both paradise and hell. This creature of dust in its nature is neither of light nor of fire.
Teach the nightingale to send forth its clamour; open the knot of the bud, for you are the spring breeze for this garden.
Once more the spark of love has arisen from the heart of Asia. The earth is the coursing-ground for the satin-cloaked Tatars.*
Arise!* A buyer has come for our helpless life. After an age, the time has come for our caravan's departure.

بیاساقی نوئے مرغ زار از شاخسار آمد
 بہار آمد، نگار آمد، نگار آمد، مترار آمد!
 کشید ابر بہاری خمیمہ اندر وادی و صحرا
 صدائے آبشاراں از فرز کوہسار آمد!
 سرت گردم تو ہسم قانون پیشین سازدہ ساقی
 کہ خیل نعیمہ پردازاں قطار اندر آمد!
 کنار از زاہدان برگیسر و بیابانہ ساغر کش
 پس از مدت ازین شاخ کہن بانگ ہزار آمد!
 بہشتاقاں حدیثِ خواجہ بدر و جنسین آو
 تصرف ہائے پنہانشں چشم آشکار آمد!
 دگر شاخ خلیل از خون مانناک میگرد
 بس بازارِ محبت نفتِ ماکال عمیار آمد!
 سرخاکِ شہیدے برگئے لالہ می پاشم
 کہ خوش با نہال ملت با سازگار آمد!
 ”بی تا گل سفیثانیم و مے در ساغر اندازیم
 فلک را سقف بشکافیم و طرح دیگر اندازیم“



9

Come, Saqi!* The song of the bird of the garden has come from the branches. The spring has come; the beloved has come; the beloved has come; peace has come!

The spring cloud has pitched its tent in the valley and the desert. The sound of the waterfalls has come from the summit of the mountains.

I implore you; renew the law of the past! For the army of singers has come drove upon drove.

Turn away from the ascetics and fearlessly drink wine from the jar. After an age the song of the nightingale has rung out from this old branch.

Bring the account of the Master of Badr and Hunain to those who yearn; its hidden mystic powers have been revealed to the eye.

Again the branch of Khalil has been watered by the sap of our blood; in the market-place of love our cash has proved to be perfect.

I scatter the petals of tulips upon the dust of the martyrs, for their blood has proved to be effective for the sapling of the community.

Come, so that we may strew roses and pour a measure of wine in the cup! Let us split open the roof of the heavens and think upon new ways.

بالِ جبریل

اٹھ کہ خورشید کا سامانِ سفر تازہ کریں

نفسِ سوختہ شام و سحر تازہ کریں

پھول کی پتی سے کٹ مکتبہ ہیرے کا جگر!

مردِ نادان پر کلامِ نرم و نازک بے اثر!

(بھرتی ہری)



یارب! یہ جان گذراں خوب ہے لیکن
کیوں خوار ہیں مردانِ صفا کیش و ہنرمند؟
گو اس کی حسدائی میں مہاجن کا بھی ہے ماتھ
دنیا تو سمجھتی ہے سُرنگی کو حسد اذند!
تو برگِ گیا ہے نہ دہی اہلِ حسدِ را
او کشتِ گلِ دلالہ بہ نخبند بہ خمرے چپند!
حاضر ہیں کلیسا میں کبابِ مے گلگوں
مسجد میں دھرا کیا ہے بجز موعظہ و سپند!
احکامِ ترے حق ہیں، مگر اپنے مفتر
تاویل سے قرآن کو بنا سکتے ہیں پازند!
فردوس جو تیرا ہے کسی نے نہیں دیکھا
افرنگ کا ہر تیرا ہے فردوس کی مانند!

BĀL-E JIBRAĪL

Arise in order that we may make the order of the sun's journey fresh
That we may make the burnt out spirit of evening and morning fresh.

The heart of a diamond can be cut by the leaf of a flower.
A spot and gentle word has no effect on a stupid man.*

14. Ghazal 16 (Section 1)*

- 1 Oh Lord, this passing world is fine, but why are pure-hearted and skilful people so ruined?
- 2 Although the hand of the money lender is also in his divinity, the world regards the European* as its god!
- 3 You* [God] will not give people of wisdom a blade of grass; but he bestows the crop of roses and tulips on a few donkeys!
- 4 In the church, we find kebabs and rosy wine;* but what is there in the mosque except admonition and advice?
- 5 Your injunctions are right, but your commentators with their interpretation can make the Quran into Parsee scriptures.*
- 6 No-one has ever seen the paradise which is Yours; every village of Europe is like paradise.

مدت سے ہے آوارہ اسلاک مرا فکر
 کرے اسے اب چاند کی غاروں میں نظر بند!
 فطرت نے مجھے بختے ہیں جو ہر ملکوتی!
 خاکی ہوں مگر خاک سے رکھتا نہیں پونید!
 درویشِ خدا مست نہ شرقی ہے نہ غربی
 گھر میرا نہ دلی، نہ صفا ہاں، نہ سمرقند!
 کہتا ہوں وہی بات سمجھتا ہوں جسے حق
 نے ابلہ مسجد ہوں، نہ تہذیب کا فرزند!
 اپنے بھی خفا مجھ سے ہیں، بیگانے بھی ناخوش
 میں زہرِ ہلاہل کو کبھی کہہ نہ سکا قند!
 مشکل ہے کہ اک بندہ حق بین و حق اندیش
 خاشاک کے تو دے کو کہے کوہِ دماوند!
 ہوں آتشِ نمرود کے شعلوں میں بھی خاموش
 میں بندہ مومن ہوں، نہیں دانہ اسپند!
 پُرسوز و نطنز باز و نکو ہیں دکم آزار
 آزاد و گرفتار و تہی کیسہ و خورسند!
 ہر حال میں میرا دل بے قید ہے قرم
 کیا چھینے گا غنچے سے کوئی ذوقِ شکر خند!

چپ رہ نہ سکا حضرت نیداں میں بھی اقبال کرتا کوئی اس بندہ گستاخ کا منہ بند!

- 7 For ages my thought has been wandering the heavens; now imprison it in the caves of the moon.*
- 8 Nature has bestowed upon me the qualities of the angels. I am of dust,* but have no connexion with dust.
- 9 The dervish, drunk with the power of God, belongs neither to east nor west. My home is neither Delhi nor Isfahan nor Samarqand.*
- 10 I say only the thing which I believe to be true. I am neither a fool of the mosque, nor a son of civilisation.
- 11 My own people are vexed with me, and strangers are also displeased. I could never call deadly poison candy!
- 12 It is difficult for a person who sees and appreciates the truth to call a heap of rubbish the mountain of Damāvand.*
- 13 I am also silent in the flames of the fire of Namrūd.* I am a true believer, not a seed of the wild rue.*
- 14 I am burning, I am looking around me, seeing the good and I am untroubled; I am free, constrained, with little in my purse, but I am contented.
- 15 In every respect, my unfettered heart is overjoyed. Can anyone snatch away from the bud its pleasure in smiling sweetly?*
- 16 Iqbal could not remain silent even in the presence of the Almighty.* Could anyone have stopped the mouth of His insolent servant?



یہ کون غنمِ نزلِ خواں ہے پُرسوز و نشاطِ انگیز
اندیشہ دانا کو کرتا ہے جنوں آئینہ
گوفتہ بھی رکھتا ہے اندازِ ملوکانہ
ناچختہ ہے پرویزی بے سلطنتِ پرویز!
اب حُسدِ صوفی میں وہ فتر نہیں باقی
نخنِ دلِ شیراں ہو جس فقر کی دستاویز!
اے حلقہ درویشاں وہ مردِ حنہ کیسا
ہو جس کے گریباں میں ہنگامہ رستاخیز!
جو ذکر کی گرمی سے شعلے کی طرح روشن
جو فن کی سرعت میں کبلی سے زیادہ تیز!
کرتی ہے ملوکیت آثارِ جنوں پیدا
اللہ کے نشتر ہیں سورد ہو یا چنگیز!
یوں دادِ سخن مجھ کو دیتے ہیں عراق و پارس
یہ کافرِ ہندی ہے بے تیغ و نساں خونریز!



عالمِ آب و خاک و باد! سترِ عیاں ہے تو کہ میں؟
وہ جو نظر سے ہے نہاں اس کا جہاں ہے تو کہ میں؟
وہ شبِ درد و سوز و غم کہتے ہیں زندگی جسے
اس کی سحر ہے تو کہ میں؟ اس کی ازاں ہے تو کہ میں؟
کس کی نمود کے لیے شام و سحر ہیں گرم سیر
شانہ روزگار پر بارِ گراں ہے تو کہ میں؟
تو کفِ خاک و بے بصر! میں کفِ خاک و خود نگر!
کشتِ وجود کے لیے آبِ واں ہے تو کہ میں؟

15. Ghazal 2 (Section 2)

- 1 Who is this composer of ghazals, who is burningly passionate and cheerful? He makes the thoughts of the wise full of madness.*
- 2 Although poverty* also has royal characteristics, kingship is only half complete without a kingdom.
- 3 Now in the cell* of the sufi, the same poverty has not remained — the poverty whose charter is written the blood of the hearts of lions.
- 4 Ah circle of dervishes, see how the man of God is, in whose collar* is the tumult of Judgement's Day —
- 5 — who is as bright as a flame by the heat of repetition of God's name;* who is quicker than the lightning by the swiftness of his thought.*
- 6 Kingship* gives rise to signs of madness — they are the scapels of Allah, be they Taimur or Chingiz.
- 7 Thus Iraq and Persia give me praise for my verse. These Indian infidels shed blood without swords or spears.*

16. Ghazal 4 (Section 2)

- 1 World of water and earth and wind! Is the visible secret you or I? That which is hidden from sight, is its world you or I?*
- 2 That night of pain and burning and grief, which they call life — is its morning you or I. Is its prayer-call you or I?*
- 3 For whose manifestation are the evening and the morning so intent upon travel? On the shoulder of time is the heavy load you or I?*
- 4 You are a pinch of dust and blind! I am a pinch of dust, but see myself. For the cultivation of existence, is the flowing water you or I?*



پھر چراغِ لالہ سے روشن ہوئے کوہِ دمن
مجھ کو پھر نغموں پہ اکسانے لگا مرغِ چمن
پھول ہیں صحرا میں یا پر پیاں قطار اندر قطار
اودے اودے نیلے نیلے پیلے پیلے پیر بہن
برگِ گل پر رکھ گئی شبنم کا موتی بادِ صبح
اور چمکتی ہے اس موتی کو سورج کی کرن
حسن بے پردا کو اپنی بے نقابی کے لیے
ہوں اگر شہروں سے بن پاریے تو شہرا چھے کہ بن؟
اپنے من میں ڈوب کر پا جا سراغِ زندگی
تو اگر میرا نہیں بنتا نہ بن، اپنا تو بن!
من کی دنیا؟ من کی دنیا سوز و مستی جذبِ شوق
تن کی دنیا؟ تن کی دنیا سود و سودا مکرو فن
من کی دولت ہاتھ آتی ہے تو پھر جاتی نہیں
تن کی دولت چھاؤں ہے! آتا ہے من جاتا ہے دھن!
من کی دنیا میں نہ پایا میں نے افرنگی کا راج
من کی دنیا میں نہ دیکھے میں نے شیخ و برمن
پانی پانی کر گئی محبت کندر کی یہ بات
تو جھکا جب غیر کے آگے نہ من تیرا نہ تن!



خودی کی شوخی و تسندی میں کبر و ناز نہیں
جو ناز ہو بھی، تو بے لذتِ نسیا نہیں
نگاہِ عشقِ دلِ زندہ کی تلاش میں ہے!
شکارِ مردہ سزاوارِ شاہباز نہیں

17. Ghazal 7 (Section 2)

- 1 Once more the mountain sides and valleys are lit by the lamp of the tulip.* Once more the bird of the garden has incited me to song.
- 2 Are they flowers in the desert or fairies* row upon row? Purple, blue, yellow robes?
- 3 The morning breeze has put a pearl of dew* upon the leaf of the rose, and the sunbeam makes that pearl glisten.
- 4 If, for its unveiling careless beauty* finds forests dearer than cities, then is it cities or forests that are good?
- 5 Sink into your heart and find the clue to life. If you do not become mine, no matter: at least become your own.
- 6 The world of spirit? The world of spirit is burning, drunkenness, attraction and enthusiasm. The world of body? The world of body is profit and bargaining, deception and wiles.
- 7 When the wealth of spirit is acquired, then it never goes. The wealth of the body is a shadow! Money comes and money goes.
- 8 In the world of spirit, I have not found the rule of the European.* In the world of spirit, I have not seen either Shaikh or Brahmin.*
- 9 These words of the Qalandar* put me to shame: 'When you bow down before another, you have neither spirit or body'.

18. Ghazal no.15 (Section 2)

- 1 In the coquetry and fierceness* of Self there is no pride, there are no airs. Even if there are airs, then they are not without the pleasure of submission.
- 2 The eye of love* is in search of the living heart; hunting for carrion does not befit upto the royal hawk.

مری نوا میں نہیں ہے ادا سے محسبونی
 کہ بانگِ صورتِ سرفیلِ دل نواز نہیں
 سوالِ مے نہ کر دلِ ساقیِ فرنگ سے میں
 کہ یہ طریقہ رندانِ پاکباز نہیں
 ہوتی نہ عام جہاں میں کبھی حکومتِ عشق
 سبب یہ ہے کہ محبتِ زمانہ ساز نہیں
 اک اضطرابِ مسلسلِ غیاب ہو، کہ حضور!
 میں خود کہوں تو مری داستانِ راز نہیں
 اگر ہو ذوقِ تو خلوت میں پڑھو زبورِ بسم
 فغانِ نیم شبی بے نواسے راز نہیں



مسجدِ قرطبہ

(ہسپانیہ کی سرزمینِ باخصوصِ قرطبہ میں لکھی گئی)
 سلسلہ روز و شب، نعتِ شکرِ حادثات
 سلسلہ روز و شب، اصلِ حیات و ممات
 سلسلہ روز و شب، تارِ حیرتِ دورنگ
 جس سے بناتی ہے ذاتِ اپنی قبائلی صفات
 سلسلہ روز و شب، سازِ ازل کی فغان
 جس سے دکھاتی ہے ذاتِ زیرِ وہمِ ممکنات
 تجھ کو پرکھتا ہے یہ مجھ کو پرکھتا ہے یہ
 سلسلہ روز و شب، صہبِ سرفی کائنات
 تو ہو اگر کم عمیار، میں ہوں اگر کم عمیار
 موت ہے تیری برات، موت ہے میری برات
 تیرے شب و روز کی اور حقیقت ہے کیا
 ایک زمانے کی رُو جس میں نہ دن ہے نہ رات!

- 3 In my song there is no charming and romantic grace, for the blast of the trumpet
of Isrāfil* is not meant to please the heart.
- 4 I will not ask for wine from the Frank, saqi,* for this is not the way of the pure-
hearted profligates.*
- 5 The rule of love* has never been widespread in the world. The reason is this —
that love is no time-server.
- 6 One continual anxiety* — whether absent or present! If I tell it myself, my story
is not long.
- 7 If you so desire then read the Psalms of Persia* in seclusion; the midnight lament
is not bereft of secrets.

19. The Mosque of Cordoba

(Written in Spain, mainly in the Mosque of Cordoba)

- 1* Chain of days and nights, fashioner of events! Chain of days and nights, the basis
of life and death!
Chain of days and nights, the two-coloured* silken thread, from which the Being*
makes the cloak of its qualities.
Chain of days and nights, the lament of the instrument of eternity, from which the
Being shows the low and high pitches of possibilities.
It tests you; it tests me. Chain of days and nights, assayer of all creation.
If you are found wanting, if I am found wanting, death is decreed* for you, death
is decreed for me.
What else is the reality of your nights and days? The flow of one age, in which
there is neither day nor night.

آنی دنیائی تمام معجزہ ہائے ہنر
 کارِ جہاں بے ثبات! کارِ جہاں بے ثبات!
 اول و آخر فنا، باطن و ظاہر فنا
 نقشِ کہن ہو کہ نو، مہنزلِ احسن فنا
 ہے مگر اس نقش میں رنگِ ثباتِ دوام
 جس کو کیا ہو کسی مردِ حنڈانے تمام
 مردِ حنڈا کا عمل عشق سے صاحبِ فروغ
 عشق ہے اصلِ حیاتِ موت ہے اُس پر حرام
 تند و سبک سیر ہے گرچہ زمانے کی رو
 عشق خود اک یل ہے، ہیل کو لیتا ہے تمام
 عشق کی تقویم میں عصاِ رواں کے سوا
 اور زمانے بھی ہیں جن کا نہیں کوئی نام!
 عشق دمِ حبِ بریل، عشق دلِ مصطفیٰ
 عشق حنڈا کا رسول، عشق حنڈا کا کلام!
 عشق کی مستی سے ہے پیکرِ گلِ تابناک
 عشقِ فقیہِ حرم، عشقِ امیرِ جنود
 عشق ہے ابنِ اسبیل، اس کے ہزاروں مقام!
 عشق کے مضراب سے نغمہِ نازِ حیات!
 عشق سے نورِ حیات، عشق سے نازِ حیات
 اے حرمِ قرطبہ! عشق سے تیرا وجود
 عشق سراپا دوام جس میں نہیں رفتِ بود
 رنگ ہو یا خشتِ رنگ، چنگِ یاحرفِ صوت
 معجزہ فن کی ہے خونِ جگر سے نمود!

All marvels of skill are transitory and perishable. The business of the world is unstable; the business of the world is unstable.
First and last vanish; hidden and manifest vanish. Whether it be the trace of old or new, the last stage is annihilation.

- 2* But in this form, there is the colour of eternal stability which some man of God completed.
The action of a man of God acquires brightness* from love. Love is the basis of life; death is forbidden to it.
Although the flow of time* travels swift and light, love itself is a torrent and stops the torrent.
In the almanac of love, apart from the current age, there are even more ages, which have no name.*
Love is the breath of Gabriel; love is the heart of Mustafa;* love is the Prophet of God; love is the word of God.
From the intoxication of love the form of the rose is radiant; love is raw wine; love is the generous cup.*
Love is the jurist of the mosque; love is the commander of the army;* love is the son of the road;* it traverses thousands of stages.
From the plectrum of love comes the melody of the strings of life; from love comes the light of life; from love comes the fire of life.
- 3* Oh Mosque of Cordoba, your existence is from love — love completely unending in which there is no past.*
Whether it be colour, brick or stone, the harp or speech and sound, the miracle of art is manifest from the blood of the heart.

قطرۂ خونِ جگرِ رسل کو بناتا ہے دل
 خونِ جگر سے صدا سوز و سرور و سرور!
 تیری فضا دلِ منور، میری نوا سینہ سوز
 تجھ سے دلوں کا حضور مجھ سے دلوں کی کشود
 عرشِ معالیٰ سے کم سینہ آدم نہیں
 گرچہ کفِ خاک کی حد ہے سپہرِ کبود
 پیکرِ نوری کو ہے سجدہ میسر تو کیا
 اس کو میسر نہیں سوز و گدازِ سجود!

کافرِ ہندی ہوں میں، دیکھ مرا ذوق و شوق
 دل میں صلوٰۃ و دروڈ لبِ صلوٰۃ و دروڈ
 شوقِ مری لے میں ہے شوقِ مری نے میں ہے
 لغنمۃ اللہ ہو میسر کرگ و پے میں ہے

تیرا جلال و جمال، مرادِ خدا کی دلیل
 وہ بھی جلیل و جمیل، تو بھی جلیل و جمیل
 تیری بنا پاید از تیرے ستوں بے شمار
 شام کے صحرا میں ہو جیسے ہجومِ نخیل!
 تیرے در و بام پر وادئی ایمن کا نور
 تیرا منارِ بلند جلوہ گہِ جبریل
 مٹ نہیں سکتا کبھی مردِ مسلمان، کہ ہے
 اس کی اذانوں سے فاش سرِ کلیمِ خلیل
 اس کی زمیں بے حد و ذاس کا افق بے تغور
 اس کے سمندر کی موجِ دجلہ و دنیوب و نیل!
 اس کے زمانے عجیب، اس کے فلک نے عزیز
 عہدِ کہن کو دیا اس نے پیامِ رحیل!

A drop of the blood of the heart makes a stone into a heart; the voice of the blood of the heart is burning, joyfulness and melody.

Your sky illumines the heart, my song burns the breast. From you comes the presence of hearts;* from me comes the opening of hearts.

The breast of Adam is not smaller than the empyrean on high,* even though the blue sky is the limit for the pinch of dust.

If the form of light* acquires the privilege of prostration, what of it? It does not acquire the burning and melting of prostrations.*

I am an Indian infidel, but see my enthusiasm and love. In my heart are prayers and blessings; on my lips are prayers and blessings.

Love is in my melody; love is in my flute. The song of 'He is God' is in every fibre of my body.

4* Your glory and beauty is evidence of the man of God. He is glorious and beautiful; you are also glorious and beautiful.

Your foundations are firm, your columns are without number, just like the crowds of palm-trees in the desert of Syria.*

On your door and roof falls the light of the Valley of Aiman;* your lofty minaret is the place of Gabriel's manifestation.

The Muslim hero can never be erased, for by his prayer-calls the secrets of Moses and Abraham are revealed.*

His land is without borders, his horizon is without bounds; the waves of his sea are the Tigris, the Danube, the Nile.*

His times are amazing, his stories are wonderful. He gave the call of departure* to the ancient world.

ساتی اربابِ ذوق، فارس میدانِ شوق
 بان ہے اس کا رقیق تیغ ہے اس کی ایل!
 مردِ سپاہی ہے وہ اس کی زرعہ لآلہ
 سایہ ششیر میں اس کی پنہ لآلہ
 تجھ سے ہوا آتش کا بند مومن کا راز
 اس کے دنوں کی تپش اس کی شبوں کا گداز
 اس کا معتمد بلند اس کا خیمہ عظیم
 اس کا سرور اس کا شوق اس کا نیاز اس کا ناز
 ہاتھ ہے اللہ کا، بندہ مومن کا ہاتھ
 غالب و کار آفرین، کارگشا، کار ساز
 خاکی و نوری نہاد، بندہ مولا صفت
 ہر دو جہاں سے غنی، اس کا دل بے نیاز
 اس کی امیدیں تلیل، اس کے مقاصد جلیل
 اس کی ادا دل فریب، اس کی نگہ دل نواز
 نرم دم گفتگو، گرم دم جستجو
 رزم ہو یا بزم ہو، پاک دل و پاک باز
 فقط پرکار حق، مردِ حندا کا یقین
 اور یہ عالم تمام دم و ظلم و مجاز
 عقل کی منزل ہے وہ عشق کا حاصل ہے وہ
 حلقہ آفاق میں گرمی محفل ہے وہ
 کعبہ اربابِ فن، سطوتِ دینِ حسین
 تجھ سے حرم مرتبت اندھیوں کی زمیں
 ہے تہ گردوں اگر حسن میں تیسری نظیر
 قلبِ مسلمان میں ہے اور نہیں ہے کہیں!

The saqi of people of taste; the rider on the field of love — his wine is the very purest, his sword is the most perfectly fashioned.
He is the soldier hero; his armour is *lā ilāh*. In the shadow of the scimitar, his refuge is *lā ilāh*.*

- 5* From you is revealed the secret of the true believer — the heat of his days, the melting of his nights;
his lofty station, his noble thoughts; his delight and love, his submission, his graces.
The hand of Allah is the hand of the true believer. He is victorious and effective; he reveals his deeds; he makes work to prosper.
His nature is of dust and fire; he is a creature with the qualities of the Lord. He is independent of both worlds; his heart is independent.
His hopes are small; his purposes are glorious; his charm enchants the heart; his eye soothes the heart.
His speech is soft; his search is hot. Whether it be the battle-field or the assembly, he is pure-hearted and pure in action.
The certainty of the man of God is the central point of the compasses of righteousness,* and this whole world is superstition, magic and illusion.
He is the goal of intelligence; he is the harvest of love. He is the heat of the assembly in the ring of the heavens.

- 6* The Ka'ba of the people of art; the majesty of the revealed faith — because of you the land of the Andalusians* has received the status of the Shrine.*
If under the firmament anything is comparable to you in beauty, it is in the heart of the Muslims and nowhere else.

آہ وہ مردانِ حق ! وہ عسکری شہسوار
 حاملِ حُسنِ عظیم، صاحبِ صدق و یقین
 جن کی حکومت سے ہے فاش یہ رمزِ غریب
 سلطنتِ اہلِ دل فقر ہے شاہی نہیں !
 جن کی نگاہوں نے کی تربیتِ شرق و غرب
 ظلمتِ یورپ میں تھی جن کی خرد راہ ہیں
 جن کے لہو کی طفیل آج بھی ہیں اندلی
 خوش دل و گرم آہستہ لاطسان و روشن جبیں

آج بھی اس دلیں میں عام ہے چشمِ غزال
 اور نگاہوں کے تیر آج بھی ہیں دل نشیں
 بوے مین آج بھی اس کی ہواؤں میں ہے !
 رنگِ حجاز آج بھی اس کی نواؤں میں ہے !

دیدہ انجسم میں ہے تیری زمین آسماں
 آہ ! کہ صدیوں سے ہے تیری فضا بے ازاں
 کون سی وادی میں ہے کون سی منزل میں ہے
 عشقِ بلاخیز کا قافلہ سخت جاں !
 دیکھ چکا امنی، شورشِ اصلاح دیں
 جس نے نہ چھوڑے کہیں نقشِ کہن کے نشان
 حرفِ غلط بن گئی عصمتِ پیر کنشت
 اور ہوئی فنک کی کشتی نازک رواں
 چشمِ فرانسیس بھی دیکھ چکی انقلاب
 جس سے دگرگوں ہوا عنصرِ بیوں کا جہاں
 ملتِ رومی نژاد کہنہ پرستی سے پیر
 لذتِ تحب دیدہ سے وہ بھی ہوئی پھر حواں

Ah those men of righteousness! Those Arab horsemen! Transmitters of the 'noble nature',* people of truth and certainty.

From whose rule this strange secret is revealed that the Sultanate of the people of heart is poverty* and not kingship;

Whose watching eyes educated the east and the west; whose wisdom pointed out the road in the darkness of Europe;

Because of whose blood to this very day the Spanish are happy-hearted, warm in their welcome, simple and radiant.

Even today in this land, the eye of the gazelle* is common, and the arrows* of their eyes even today find a place in the heart.

The perfume of Yemen* is still present in its breezes; even today the colour of Hijaz* is in its songs.

7* Your land and heaven are in the eyes of the stars. Alas! For centuries the call to prayer has not sounded in your skies.

In which valley, at which stage is the hard-living caravan of love* that induces madness?

The Germans* have seen the upheaval of the Reformation of religion, which left no trace of the old order behind it.

The purity of the elder of the church* was seen to be a mistake, and then the frail boat of thought sailed off.

The eyes of the French also have seen a Revolution,* by which the world of the westerners took on a different complexion.

The community of the sons of Rome, the oldest in the worship of the past, also became young again by the Renewal.*

رُوحِ ملساں میں ہے آج وہی اضطراب
رازِ حسدانی ہے یہ کہہ نہیں سکتی زباں!
دیکھیے اس کجبر کی تہ سے اچھلتا ہے کیا
گنبدِ نیلوفنری رنگ بدلتا ہے کیا!

وادی کہسار میں عسرتِ شفق ہے سحاب
لعلِ بدخشاں کے ڈھیر چھوڑ گیا آفتاب!
سادہ و پُر سوز ہے خستہ رہنماں کا گیت
کشتیِ دل کے لیے سیل ہے عہدِ شباب!
ابِ روانِ کبشیر! تیرے کنائے کوئی
دیکھ رہا ہے کسی اور زمانے کا خواب
عالمِ نو ہے ابھی پردہٴ تفتدیر میں
میری نگاہوں میں ہے اسکی سحر بے حجاب
پردہ اٹھا دوں اگر چہ فقر و کار سے
لانہ سکے گا فرنگِ میسری نواؤں کی تاب
جس میں نہ ہو انقلابِ موت ہے وہ زندگی
روحِ اُسم کی حیات کشمکشِ انقلاب!
صورتِ شمشیر ہے دستِ قضا میں وہ قوم
کرتی ہے جو ہر زمان اپنے عمل کا حساب!

نقش ہیں سب نامِ خامِ خونِ جگر کے بغیر
نغمہ ہے سوداے خامِ خونِ جگر کے بغیر!



Today that same turmoil is found in the spirit of the Muslims. It is a divine secret, which no tongue can utter. Let us see what arises from the depths of this sea! Let us see how the colour of the azure vault changes.

- 8* In the valley of the mountain range, the cloud is drenched in the red twilight. The sun has left behind a heap of the pearls of Badakhshān.*
The song of the daughter of the peasant is simple and ardent; her youthfulness carries in its current the boat of the heart.
Flowing waters of the Guadalquivir!* On your shores someone* is seeing the dream of some other age.
The new order is still hidden behind the veil of fate; in my eyes its dawn is without a veil.
If I should lift the veil from the face of thoughts, the European* could not bear the heat of my songs.
The life that has no revolution is nothing but death; the existence of the soul of nations is the turmoil of revolution.
That nation* is like a sword in the hand of eternal fate — the nation, which at all times assesses its accomplishments.
All forms* are incomplete, without the blood of the heart.* The song is imperfect commerce without the blood of the heart.

لینن

(خدا کے حضور میں)

اے نفس و آفاق میں پیدا تھے آیات
حق یہ ہے کہ ہے زندہ و پابندہ تری ذات
میں کیسے سمجھتا کہ تو ہے یا کہ نہیں ہے
ہم دم متعزیر تھے خرد کے نظریات
محرم نہیں فطرت کے سر و دازلی سے
بنیائے کو اکب ہو کہ دانائے نباتات!
آج آنکھ نے دکھیا تو وہ عالم ہوا ہوتا
میں جس کو سمجھتا تھا کلیسا کے خرافات
ہم بندِ شب و روز میں جکڑے ہوئے بندے
تو حنابق اعصار و زنگار زندہ آفات
اک بات اگر مجھ کو اجازت ہو تو پوچھوں
حل کرنے کے جس کو حکیموں کے مقالات!

جب تک میں جیا خیمہ افلاک کے نیچے
کانٹے کی طرح دل میں کھٹکتی رہی یہ بات
گفتار کے اسلوب پہ قابو نہیں رہتا
جب روح کے اندر تلامطم ہوں خیالات
وہ کون سا آدم ہے کہ تو جس کا ہے مسبو؟
وہ آدم حنابق کی کہ جو ہے زیرِ سماوات؟
مشرق کے حنابق وند سفیدانِ فرنگی!
مغرب کے حنابق وند درخشندہ فلزات!

20. Lenin*

(In the presence of God)

- 1 You, whose signs are present in souls and the heavens* — it is true that Your being is living and enduring.
- 2 How could I have understood whether You exist or not? The theories of science changed from moment to moment.*
- 3 No-one is privy to the eternal melody of nature, whether he be an observer of the stars or a scholar of botany.*
- 4 Today my eyes have seen that that world is real, which I thought was the babblings of the church.*
- 5 We, Your servants, are chained in the fetters of night and day. You are the creator of ages and the painter of times.
- 6 If I am granted permission, let me ask one thing, which the dissertations of philosophers could not solve:-
- 7 As long as I lived under the tent of the sky, this thing pricked in my heart like a thorn.
- 8 There is no control over the way in which we speak, while such ideas buffet inside the soul.
- 9 What sort of man is he by whom You are worshipped* — that man of dust who is beneath the skies?
- 10 The gods of the east are the whites of Europe; the gods of the west are shining metal ores.*

یورپ میں بہت روشنی علم و ہنر ہے
 حق یہ ہے کہ بے چشمہ حیواں ہے ظلمات!
 رعنائی تعمیر میں، رونق میں، صفائیں
 گرجوں سے کہیں بڑھ کے ہیں بنکوں کی عمارت!
 ظاہر میں تجارت ہے، حقیقت میں بوجا ہے
 سود ایک کالاکھوں کے لیے مرگِ مفاجات!
 یہ علم، یہ حکمت، یہ تدبیر، یہ حکومت!
 پلٹتے ہیں لہو، دیتے ہیں تسلیم مساوات!

بیکاری و سرمایہ داری و افلاس
 کیا کم ہیں مندرگی مذہبیت کے فتوحات؟
 وہ قوم کہ فیضانِ سماوی سے ہو محروم
 حداس کے کمالات کی ہے برق و بجارات!
 ہے دل کے لیے موتِ مشینوں کی حکومت!
 احساسِ مروت کو کچل دیتے ہیں آلات!
 آثار تو کچھ کچھ نظر آتے ہیں کہ آخر
 تدبیر کو تفتدیر کے شاطر نے کیا مات
 میخانے کی بنیاد میں آیا ہے تزلزل
 بیٹھے ہیں اسی منکر میں سپرین خرابات
 چہروں پہ جو سُرخِ نظر آتی ہے شرم
 یا عنازہ ہے یا ساغر و مینا کی کرامات
 تو متادرو عادل ہے، مگر تیرے جہاں میں
 ہیں تلخ بہت بندہٴ مزدور کے اوقات
 کب ڈوبے گا سرمایہ پرستی کا سفینہ؟
 دُنیا ہے تری منتظرِ روزِ مکافات!

- 11 In Europe there is much enlightenment of knowledge and skill, but the truth is
that this darkness* is without the water of life.
- 12 In the splendour of their architecture; in their glitter, in their brightness, the
buildings of the banks are much finer than their churches.
- 13 Outwardly it is trade; in reality it is gambling. The profit of one is sudden death
for thousands.*
- 14 This science, this wisdom, this planning, this government! They drink your
blood and preach equality!*
- 15 Unemployment, obscenity,* drunkenness and poverty! The conquests of
European civilisation are substantial!
- 16 The nation which is bereft of the blessings of heaven — the limit of its miracles is
electricity and fumes.
- 17 The rule of machines is death for the heart. Tools trample upon the sense of
human sympathy.
- 18 But we see a few indications that finally the chess-player of destiny has
checkmated their scheming.*
- 19 The foundations of the wine-tavern have begun to rock. The masters of the
wine-shop sit worrying about this.*
- 20 The red blush we see on their faces as evening approaches is the miracle of either
rouge or the glass and the goblet.*
- 21 You are all-powerful and just, but in your world, the days of the poor labourer are
very bitter.
- 22 When will the boat of capitalism sink? Your world awaits the day of retribution.

ساقی نامہ

ہوا خیمہ زن کا دران بہار
گل و نرگس و سوسن و نسترن!
جہاں چھپ گیا پردہ رنگ میں
فضا نیلی نیلی ہو میں سرور
وہ جوئے کستاں اچھپتی ہوئی
اچھپتی بھپتی، سنبھلتی ہوئی
رکے جب تو لیل چیر دیتی ہے یہ!
ذرا دیکھ اے ساقی لالہ فام
پلا دے مجھے وہ مئے پردہ سوز
وہ مے جس بے روشن ضمیر حیات!
وہ مے جس میں ہے سوز و سازِ ازل!
اڑم بن گیا دامن کو ہزار!
شہیدِ ازل لالہ خونیں کفن!
لہو کی ہے گردشِ رگِ سنگ میں!
ٹھہرتے نہیں آشیان میں طیبو
اٹکتی اچھپتی، سرکتی ہوئی
بڑے پیچ کھسا کر نکلتی ہوئی
پہاڑوں کے دل چیر دیتی ہے یہ!
ساقی ہے یہ زندگی کا سپام
کہ آتی نہیں فصلِ گل روزِ روز!
وہ مے جس سے ہے مستی کائنات!
وہ مے جس سے کھلتا ہے ازل!

اٹھا ساقیا پردہ اس راز سے

لڑا دے ممولے کو شہباز سے!

زمانے کے انداز بد لے گئے
ہم اس طرح فاش رازِ فرنگ!
پرانی سیاست گری خواہ ہے
گیا دورِ سرمایہ داری گیا
گراں خواب چینی سنبھلنے لگے
دلِ طورِ سینا و فاراں دو نیم
مسلمان ہے توحید میں گر مجبوش
نیا راگ ہے ساز بد لے گئے
کہ حیرت میں ہے شیشہ بازِ فرنگ!
زمین میر و سلطان سے بیزار ہے!
متا شاد کھا کر مدارِی گیا!
ہم لہا کے چشمے ابلنے لگے!
تجستی کا پھر منہ نظر ہے کلیم!
مگر دل ابھی تک ہے نار پوش!

21. Sāqīnāmā*

- 1* The caravan of spring has pitched its tent.* The skirt of the mountain range has turned into Iram.*
The rose, the narcissus, the lily, the eglantine; the tulip, the age-old martyr* with its bloody shroud!
The world is hidden in a veil of colour. There is a pulsing of blood in the vein of the stone.
The sky is so blue; there is joy in the wind. Birds do not remain in their nests.
That mountain stream, jumping, stopping, moving from side to side, giving ground
Bounding, slipping, steadying itself, moving round great bends, emerging —
If it is stopped, it cleaves the rock; it cleaves the heart of the mountains.
Just see, my rosy-faced Saqī!* It is this that tells the message of life.
Give me that wine to drink that burns the veil. For the season of the rose does not come every day.
That wine which reveals the essence of life; that wine by which all creation is drunk!
That wine, in which is the burning and remaking of eternity, that wine, from which the secret of eternity is revealed.
Lift, my Saqī,* the veil from that secret. Make the wagtail* fight with the hawk!
- 2* The ways of the world have changed. The tune is new; the instruments have changed.
The secret of the Frank* has been so exposed, that the Frankish glass-juggler* is amazed!
The old system of politics is abased. The world is tired of Sultans and Emirs!
Gone the age of capitalism, gone! The conjurer has shewn his tricks and gone!
The Chinese, heavy in sleep, have begun to awake;* the fountains of the Himalayas have begun to seethe.
The heart of Tūr in Sinai and Fārān* are split in half. Kalīm* once more waits for the effulgence.
The Muslim is wild in his enthusiasm for the doctrine of unity, but his heart still wears the Brahmin's thread.*

تس دن تصوف، شریعت، کلام
 حقیقت خرافات میں کھو گئی
 بھاتا ہے دل کو کلامِ خطیب
 بیاں اس کا منطق سے سلجھا ہوا
 وہ صوفی کہ تھا خدمتِ حق میں مرد
 عجمِ خیالات میں کھو گیا

بجھی عشق کی آگ اندھیرے

سلساں نہیں رکھ کا ڈھیر ہے

شرابِ کہن پھر پلا سا قیا
 مجھے عشق کے پر لگا کر اڑا
 حشر کو عنلامی سے آزاد کر!
 ہری تلخ ملت ترے نم سے ہے
 تر پینے پھر کئے کی تو نسیق دے!
 جگر سے وہی یہ پھر پار کر!
 ترے آسمانوں کے تاروں کی خیر!
 جوانوں کو سوزِ جگر بخش دے
 مری ناؤ گر داب سے پار کر
 بتا مجھ کو اسرارِ مرگ و حیات
 مرے دیدے تر، کی بے خوابیاں!
 مرے نالہ نیم شب کا سیریا!
 آہنگیں مری، آرزوئیں مری
 مری فطرت آئینہ روزگار!

وہی جامِ گردش میں لاساقیا
 مری خاکِ جگنو بنا کر اڑا
 جوانوں کو سپین کا استاد کر!
 نفس اس بدن میں تھے دم سے ہے
 دل مر تھیں سوزِ صدیق دے
 تمنا کو سینوں میں بیدار کر!
 زمینوں کے شبِ زندہ داروں کی خیر!
 مرا عشق تھیری نظر بخش دے
 یہ ثابت ہے تو اس کو ستیا کر!
 کہ تیری نگاہوں میں ہے کائنات!
 مرے دل کی پوشیدہ بتیاں!
 مری خلوت و آسمن کا گداز!
 اُبیدیں مری، جستجوئیں مری!
 عنزالان افکار کا مرنزار!

Civilisation, mysticism, the religious code, theology — all of them worshippers of the idols of Persia!*

The truth has been lost in riddles; this community has been lost in its traditions.*
The word of the preacher charms the heart, but is not blessed with the pleasure of love!*

His account is unravelled by logic; it is tangled in the complexities of vocabulary.
That sufi who was a hero in the service of the Lord; unrivalled in love; peerless in his sense of honour — He has lost himself in the thoughts of Persia; that traveller has lost himself in his stages.*

The fire of love has gone out — there is darkness. He is not a Muslim — just a heap of ashes.

3* Give me the old wine to drink again, my Saqi;* bring the same cup into the round, my Saqi.

Put the wings of love on me and let me fly. Make my dust into the firefly and let me fly.*

Make intellect free of slavery. Make the youth the teachers of the old.

The branch of the community is green from your sap; breath in this body is from your inspiration.

Give me the gift of agitation, of fluttering; give me the heart of Murtazā and the burning of Siddiq.*

Make the same arrow pierce the heart! Awaken the desire in our breasts. May the stars in your heavens prosper!

May those who remain awake at night in your worlds prosper!

Bestow upon the young the burning of the heart. Bestow upon them my love and my sight.

Bring my ship through the whirlpool. It is stationary! Then set it in motion!

Tell me the secrets of death and life, for the whole universe is in your eyes!

The sleeplessness of my wet eyes! The hidden restlessness of my heart!

The submission of my midnight lament!* The melting passion I feel in solitude and in company.*

My longings, my desires, my hopes, my searchings!

My nature — the mirror of the age! The pasture of the gazelles of my thoughts.*

مراد! مری رزم گاہِ حیات! گمانوں کے لشکرِ یقیں کا شہت!

یہی کچھ ہے ساقی مہتِ راعِ فقیر! اسی سے فقیری میں ہوں میں میر!

مرے قافلے میں ٹاڈے اسے!

ٹاڈے بٹھکانے لگا دے اسے!

دما دم رواں ہے یمِ زندگی ہراک شے سے پیدا رمِ زندگی

اسی سے ہوئی ہے بدن کی نمود کہ شعلے میں پوشیدہ ہے موجِ دُود!

گراں گرچہ ہے صحبتِ آبِ و گل خوش آئی اسے محنتِ آبِ و گل

یہ ثابت بھی ہے اور ستیا بھی! عناصرِ کر کے پھندوں سے بیزار بھی!

یہ وحدت ہے کثرت میں دہرم سیر! مگر ہر کہیں بے چگون بے نظیر!

یہ عالم! یہ بتجانہ برششِ جہات! اسی نے تراشا ہے یہ سومات!

پسند اس کو تکرار کی خو نہیں کہ تو میں نہیں اور میں تو نہیں

من و تو سے ہے انجمنِ آفریں مگر عینِ محضل میں خلوتِ نشیں

چمک اس کی بجلی میں تارے میں ہے یہ چاندی میں سونے میں پارے میں ہے

اسی کے بیاباں! اسی کے ببول اسی کے ہیں کانٹے اسی کے ہیں بھول

کہیں اس کی طاقت ہے کسار چور کہیں اس کے پھندے میں جبریل و سوز!

کہیں حجرہ شاہین سیماب رنگ لہو سے چکوڑوں کے آلودہ چنگ

کہو تر کہیں آشیانے سے دور!

پھر کتا ہوا جال میں ناہم سبوا!

فریبِ نظر ہے سکون و ثبات تر پتا ہے ہر ذرہ کائنات

ٹھہرتا نہیں کاروانِ وجود کہ ہر لحظہ ہے تازہ شانِ وجود

سمجھتا ہے تو راز ہے زندگی فقط ذوقِ پرواز ہے زندگی

بہت اس نے دیکھے ہیں سپتِ بلند سفر اس کو منزل سے بڑھ کر پسند

سفرِ زندگی کے لیے برگ و ساز سفر ہے حقیقتِ حشر ہے مجا

My heart — my battlefield of life! The armies of doubts, the steadfastness of certainty!

Just this, oh Saqi, is the stock-in-trade of the *faqīr*.* Because of this I am rich in my poverty!

Squander this upon my caravan! Squander it and give it its proper place!

4* The ocean of life is continually in motion; the running of life is born from every single thing.

From this came about the appearance of the body, for the wave of smoke is hidden in the flame.*

Although the company of water and clay is hard to bear, the toil of water and clay was welcomed by it.*

It is stable as well as it is in motion. It is also tired of the shackles of the elements.

It is a unity; at every moment it is a captive in multiplicity!* But everywhere it has no parallel and is incomparable.

This world, this six-dimensional idol-temple!* This very world fashioned this shrine of *Somnāt*.*

This habit of clash and repetition does not please it — that "I" am not "you" and "you" are not "I".*

From the concept of "I" and "You" societies are formed, but in the midst of the company it sits in solitude.

Its gleam is in the lightning, it is in the star; it is in silver, it is in gold, it is in mercury.

It possesses the deserts, it has the acacia; it possesses the thorns, it possesses the flowers.

Here mountains are crushed by its strength; there in its clutches are Gabriel and the Houris!

There it is the royal falcon of quick-silver hue and its talons are caked with the blood of partridges.*

Here it is a dove far away from its nest, fluttering impatiently in a snare.

5* Rest and immobility are illusions; every atom of the universe is restless.

The caravan of existence does not stop, for at every moment the glory of existence is fresh.

You think that life is a secret. Life is merely the pleasure of flight.

It has seen many lows and highs. The journey pleases it more than the goal.

Journey is the real provision of life.* Journey is reality; resting is illusion.

الجھ کر سلجھنے میں لذت اسے!
 ہو جب اسے سامنا موت کا
 اتر کر جہانِ مکافات میں
 ترپنے پھڑکنے میں راحت اسے!
 کٹھن تھا بڑا تھا مناموت کا
 رہی زندگی موت کی گھات میں
 مذاقِ دوئی سے بنی زودِ زودِ ج
 گل اس شاخ سے ٹوٹتے بھی رہے!
 سمجھتے ہیں ناداں اسے بے ثبات
 بڑی تیز بولان بڑی زودِ رس!
 اٹھی دشت و کسار سے فوجِ فوج
 اسی شاخ سے پھوٹتے بھی رہے!
 ابھرتا ہے مٹ مٹ کے نقشِ حیات
 ازل سے اب تک رم یک نفس!
 بڑی تیز بولان بڑی زودِ رس!
 ازل سے اب تک رم یک نفس!
 اٹھی دشت و کسار سے فوجِ فوج
 اسی شاخ سے پھوٹتے بھی رہے!
 ابھرتا ہے مٹ مٹ کے نقشِ حیات
 ازل سے اب تک رم یک نفس!

زمانہ کہ زنجیرِ آیم ہے

دموں کے لٹ پھیر کا نام ہے!

یہ موجِ نفس کیا ہے؟ تلوار ہے!
 خودی کیا ہے؟ رازِ درونِ حیات!
 خودی جلوہ بدستِ خلوت پسند!
 اندھیرے اجالے میں ہے بناک!
 ازل اس کے پیچھے ابد سامنے!
 زمانے کے دریا میں بہتی ہوئی
 تجسس کی راہیں بدلتی ہوئی
 سبک اسکے ہاتھوں میں ننگِ گال!
 سفر اس کا انجم و آغاز ہے
 کرن چاند میں ہے شررِ رنگ میں
 اسے واسطہ کیا کم و بیش سے
 ازل سے ہے کیش مکش میں اسیر
 خودی کیا ہے؟ تلوار ہے!
 خودی کیا ہے؟ رازِ درونِ حیات!
 خودی جلوہ بدستِ خلوت پسند!
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 تجسس کی راہیں بدلتی ہوئی
 سبک اسکے ہاتھوں میں ننگِ گال!
 سفر اس کا انجم و آغاز ہے
 کرن چاند میں ہے شررِ رنگ میں
 اسے واسطہ کیا کم و بیش سے
 ازل سے ہے کیش مکش میں اسیر

خودی کا نشیمن تے دل میں ہے

فلک جس طرح آنکھ کے تل میں ہے

It has pleasure in unravelling itself from complexities; it has joy in palpitating and fluttering.

When it was confronted by death, it was very difficult for it to ward off death.

When it came down into the world of retaliation,* life lay in ambush for death.

Out of its taste for duality couples were created. Armies upon armies arose from the desert and the mountain.

Flowers were continually plucked from that branch, and from the same branch they continually blossomed again.

Fools believe it to be unstable; the form of life, erased again and again rises up.

It is very swift-coursing;* it is very quick to arrive. From eternity to eternity, its flight lasts only a single breath.

Time which is a chain of days,* is the name of the coming and going of breaths.

6 What is this wave of breath?* It is the sword. What is Self? It is the blade of the sword.

What is Self? It is the innermost secret of life. What is Self? It is the wakefulness of creation.

Self is intoxicated with company and likes solitude!* It is an ocean encompassed in one drop of water.

It is resplendent in darkness and light! It is born of "I" and "you"; it is free of "I" and "you".

The beginning of eternity is behind it; the end of eternity is in front of it. There is no limit behind it; neither is there any limit in front of it.

It flows in the sea of time, bearing the cruelty of its waves;

Changing its paths of investigation; continually changing its glances.

A heavy stone is light in its hands; from its blows, a mountain becomes flowing sand.

Journeying is its end and its beginning. This is the secret of its firmness.

It is the ray in the moon, the spark in the stone.* It is without colour, immersed in colour.

What has it to do with less or more, with up and down, with forwards or backwards?

From the beginning of time, it is a captive in conflict; it took its form in the dust of Adam.

The dwelling-place of the Self is in your heart, just as the sky is in the pupil of the eye.

خودی کے نگہاں کو ہے نہ ہر ناب
 وہی ناں ہے اس کے لیے ارجمند
 فرو فالِ محمود سے درگذر
 وہی سجد ہے لائقِ استہمام
 یہ عالم، یہ ہنگامہ رنگ و صوت
 یہ عالم، یہ بتجانہ چشم و گوش
 خودی کی یہ مہینے سزل اولیں
 تری آگ اس خاکداں سے نہیں
 بڑھے حساب یہ کوہِ گراں توڑ کر
 خودی شیرِ مولا جہاں اس کا صید
 جہاں اور بھی ہیں ابھی بے نمود
 ہر اک منتظر تیری طینت کا
 یہ ہے مقصدِ گردشِ روزگار
 تو ہے فاتحِ عالمِ خوبِ زشت
 حقیقت پہ ہے جامہٴ حرفِ تنگ
 فروزاں ہے سینے میں شمعِ نفس
 مگر کتابِ گفتار کہتی ہے بس
 کہ تیری خودی تجھ پہ ہو آشکار
 تجھے کیا بناؤں تری سر نوشت
 حقیقت ہے آئینہٴ گفتارِ تنگ
 مگر کتابِ گفتار کہتی ہے بس

اگر یک سیرِ موم سے برتر پریم
 منورِ غیبِ تالی بسوزد پریم!



7* For the guardian of the Self, that bread is deadly poison, because of which his honour is lost.
 That bread alone is worthy of him, because of which his neck will remain uplifted in the world.
 Refrain from the pomp and splendour of Mahmūd. Keep your eyes on the Self. Do not practise the servitude of Ayāz.*
 Only that prostration is worthy of your attention, in comparison with which every other prostration is unlawful for you.
 This world, this tumult of colour and sound; this world which is under sentence of death;
 This world, this idol-temple of eyes and ears, where life is merely eating and drinking!
 This is only the first stage for the Self. Oh traveller! This is not your dwelling-place.
 Your fire does not come from this bed of ashes. The world is from you; you are not from the world.
 Go forward, having broken this heavy mountain; having broken the spell of time and space.
 The Self is the lion of the Lord; the world is its prey; the sky is its prey.
 There are other worlds, still invisible. For the essence of existence is not empty. Each one awaits your attack, the quickness of your mind and character.
 This is the purpose of the revolution of time — that your Self should be manifest to you.
 You are the conqueror of the world of good and bad. How can I tell you your destiny?
 There is a tight cloak of inadequate words over reality.* Reality is a mirror; speech is rust.
 The candle of the spirit is burning bright in my heart, but the endurance of my words says 'Enough'.
 "If I fly one hair's breadth higher, the brightness of the effulgence will burn my wings."*

جاوید کے نام

(لندن میں اس کے ہاتھ کا لکھا ہوا پہلا خط آنے پر)
دیباہِ عشق میں اپنا مقام پیدا کر!
نیا زمانہ نئے صبح و شام پیدا کر!
حسد اگر دلِ فطرت شناس دے تجھ کو
سکو تباہ لالہ و گل سے کلام پیدا کر!
ابھٹانہ شیشہ گرین فرنگ کے احساں
سفال بہند سے سینا و جام پیدا کر!
میں شاخِ تاک ہوں میری غزل ہے میرا ثمر
مرے ثمر سے مے لالہ نام پیدا کر!
مرا طریق اسی ہے نہیں فقیری ہے!
خودی نہ بیچ، غنیری میں نام پیدا کر!

پنجاب کے ہفتان سے

بتا کی تری زندگی کا ہے راز
ہزاروں برس سے ہے تو خاکِ باز!
اسی خاک میں دب گئی تیری آگ
سحر کی ازاں ہو گئی اب تو جاگ!
زمین میں ہے گو خاکیوں کی برات
نہیں اس اندھیرے میں آبِ حیات!
زمانے میں جھوٹا ہے اس کا نگین
جو اپنی خودی کو پرکھتا نہیں
بستانِ شعوب و قبائل کو توڑ
رہنوم کہن کے سلاسل کو توڑ

22. To Jāved*

(on receiving the first letter in London, written in his hand)

- 1 Create your station in the land of love;* create a new time, new mornings and evenings.
- 2 If God gives you the heart to be aware of nature, from the silence of the tulip and the rose create speech.*
- 3 Do not make yourself indebted to the glassmakers of the west. Create the goblet and the cup from the clay of India.*
- 4 I am a branch of the vine, my *ghazals* are my fruit. Create ruby-coloured wine from my fruit.*
- 5 My path is not that of the rich; it is the one of the beggar. Do not sell your Self; create a name in poverty.*

23. To a Panjab Peasant*

- 1 Tell me what is the secret of your life? For thousands of years you have been a tiller of the soil.
- 2 In this soil your fire has been suppressed. The morning call to prayer has come. Now wake up.
- 3 Although workers of the soil find their reward in the land, in this darkness the water of life is not present.*
- 4 In time his jewel is false,* who does not test his own Self
- 5 Break the idols of classes* and tribes; break the chains of ancient customs.

یہی دینِ محکم ہی فتح باب
 کہ دنیا میں توحید ہو بے حجاب!
 بجا کہ بدن دانہ دل فشاں
 کہ اس دانہ دارد ز حاصل نشاں!

پنجاب کے پیر زادوں سے

حاضر ہوا میں شیخِ محبت کی لوحِ پر
 وہ خاک کہ ہے زیرِ فلکِ مطلعِ انوار
 اس خاک کے ذروں سے ہیں شرمندہ تارے
 اس خاک میں پوشیدہ ہے وہ صاحبِ اسرار

گردن نہ جھکی جس کی جہانگیر کے آگے
 جس کے نفسِ گرم سے ہے گرمیِ اسرار
 وہ ہند میں سرمایہٴ ملت کا نگہبان
 اللہ نے بروقت کیا جس کو خیرِ دار
 کی عرض یہ میں نے کہ عطا فقر ہو مجھ کو
 آنکھیں مری سینا میں دیکھ نہیں بیدار
 آئی یہ سدا سلسلہٴ فقر ہوا بسند
 ہیں اہلِ نظرِ کشورِ پنجاب سے بیزار
 عارف کا ٹھکانا نہیں وہ خطہ کہ جس میں
 پیدا کلمہٴ فتر سے ہو طرہٴ دستار
 باقی کلمہٴ فتر سے تھتا و لولہٴ حق
 طسوں نے چڑھایا نشہٴ خدمتِ سرکار!



- 6 This is the firmest faith; this is the opening of the gate,* by which the unity of
God will be unveiled in the world.
- 7 Cast the seed of the heart upon the dust of the body, for this seed is revealed by its
harvest.*

24. To the Pīrzādas of the Panjab

- 1 I was present at the tomb of the Reformer Shaikh* — that earth which is the
dawn of heavenly light under the sky.*
- 2 Before the particles of this earth, the stars are ashamed. In this earth is hidden
that master of secrets,
- 3 Whose neck did not bow in front of Jahāngīr; from the ardour of whose spirit
came the ardour of the free.*
- 4 In India, he is the guardian of the wealth of the community,* whom Allah at a
fitting time made watchful.
- 5 I said this: 'May *poverty* be bestowed upon me*. My eyes can see, but they have
not been opened!'
- 6 There came this voice: "The chain of *poverty* has stopped. People of vision are
tired of the realm of the Panjab!
- 7 That plot of land is no longer the abode of the wise, in which from the cap of
poverty has arisen a crested turban.*
- 8 By the cap of *poverty*, the tumult of righteousness remained. Turbans have
induced intoxication with government service!

ضربِ کلیم

لَا إِلَهَ إِلَّا اللَّهُ

خودی کا سترِ نہاں لَا إِلَهَ إِلَّا اللَّهُ
خودی ہے تیغ، فساں لَا إِلَهَ إِلَّا اللَّهُ
یہ دور اپنے برا، سیم کی تلاش میں ہے
صنم کدہ ہے جہاں، لَا إِلَهَ إِلَّا اللَّهُ
کیا ہے تو نے متاعِ عنبر و رکاب سودا
فریبِ سود و زیاں! لَا إِلَهَ إِلَّا اللَّهُ
یہ مال و دولتِ دنیا، یہ رشتہ و پیوند
بتان و ہم و گماں! لَا إِلَهَ إِلَّا اللَّهُ
خرد ہوئی ہے زمان و مکاں کی زناری
نہ ہے زمان، نہ مکاں! لَا إِلَهَ إِلَّا اللَّهُ
یعنہ فصلِ گل و لالہ کا نہیں پاسبند
بہار ہو کہ خنداں، لَا إِلَهَ إِلَّا اللَّهُ
اگرچہ بُت ہیں جماعت کی استینوں میں
مجھے ہے حکمِ اذان، لَا إِلَهَ إِلَّا اللَّهُ

ZARB-E KALĪM*

25. Lā ilāh ill' allāh

- 1 The hidden secret of the Self is *lā ilāh ill' allāh*.* Self is the sword; the whetstone is *lā ilāh ill' allāh*.
- 2 This age is in search for its own Ibrāhīm.* The world is an idol-temple. *lā ilāh ill' allāh*.
- 3 You have bargained for the goods of deception!* The fallacy of profit and loss! *lā ilāh ill' allāh*.
- 4 These riches and wealth of the world; these relationships and connections — idols of superstition and doubt! *lā ilāh ill' allāh*.
- 5 Knowledge is the idolatry of time and place. Neither time nor place exist! *lā ilāh ill' allāh*.
- 6 This song is not limited* to the season of the rose and the poppy, whether it be spring or autumn, *lā ilāh ill' allāh*.
- 7 Although there are idols [hidden] in the sleeves of the community*, I have the order of the *azān*, *lā ilāh ill' allāh*.

علم و عشق

ہر سے کہا عشق ہے دیوانہ پن!

مجھ سے کہا علم ہے تخمین و ظن!

بندہ تخمین و ظن! کرم کتابی زبن!

عشق سراپا حضور، علم سراپا حجاب!

عشق کی گرمی سے ہے مسرکہ کائنات!

علم ممتام صفات، عشق تماشاخانے ات!

عشق سکون و ثبات، عشق حیات و موات!

علم ہے پیدا سوال، عشق ہے پنہاں جواب!

عشق کے ہیں معجزات، سلطنت و فقر و دیں!

عشق کے ادنیٰ غلام صاحب تاج و نگین!

عشق مکان و مکیں! عشق زمان و زمیں!

عشق سراپا یقیں، اور یقیں فریح باب!

شرع محبت میں ہے عشرت منزل حرام

شورش طوفاں حلال، لذت ساحل حرام

عشق پہ بجلی حلال، عشق پہ حاصل حرام

علم ہے ابن الکتاب، عشق ہے أم الکتاب!



26. Learning and Love

- 1 Learning said to me that love is madness. Love said to me that learning is suspicion and doubt! Oh creature of suspicion and doubt, do not become a bookworm.* Love is totally visible;* learning is from head to foot a veil.
- 2 From the heat of love comes the battle of existence; learning is the stage of attributes*, love the spectacle of the Being. Love is rest and stability; love is life and death. Learning raises the question; love is the hidden answer.
- 3 Love possesses miracles, kingship and poverty* and faith. The crown and the signet are the lowest slaves of love! Love is dweller and dwelling;* love is time and world. Love is total certainty and certainty is the opening of the gate!*
- 4 In the law of love pleasure in arrival is forbidden. The tumult of the storm is allowed; the joy of the shore is forbidden. For love lightning is acceptable; for love the harvest is forbidden. Learning is the son of the book; love is the mother of the book!*

توحید

زندہ قوت تھی جہاں میں یہی توحید کبھی
آج کیا ہے؟ فقط اک سئلہ علم کلام!
روشن اس ضو سے اگر ظلمتِ کردار نہ ہو
خود سماں سے ہے پوشیدہ سماں کا تقاضا!
میں نے اے میرے پتیرے پتیرے دیکھی ہے
قل هو اللہ کی مشیر سے خالی ہیں نیام!
اے اس راز سے واقف نہ ملانا فقہیہ
وحدتِ افکار کی بے وحدتِ کردار ہے خام!
قوم کیا چیز ہے، قوموں کی امامت کیا ہے
اس کو کیا سمجھیں یہ بیچارے در کعت کے المم!



ہندی مسلمان

غدارِ وطن اس کو بتاتے ہیں برہمن
انگریز سمجھتا ہے مسلمان کو گداگر!
پنجاب کے اربابِ نبوت کی شریعت
کہتی ہے کہ یہ مومن پارہینہ ہے کافر!
آوازہِ حق اٹھتا ہے کب اور کدھر سے
دسکیں دکم مانع دیریں شمشکشا اندر!

27. Tauhīd

- 1 Once this very doctrine of unity* was a powerful force in the world, What is it today? Only a problem for exegesis!*
- 2 If the darkness of the character is not enlightened by this brightness, the place of the Muslim is hidden from the Muslim himself!
- 3 I, oh leader of the army, have seen your army. Their scabbards are empty of the sword of the cry 'He is God!'
- 4 Alas! Neither the Mulla nor the Jurist know this secret. Unity of ideas is raw without unity of character!*
- 5 What is 'nation'? What is 'leadership of nations'? Can they ever understand it — these poor Imams who make a couple of bows?*

28. The Indian Muslim

- 1 The Brahmins call him a traitor to his native land.* The English think of the Muslim as a grovelling beggar!
- 2 The religious code of the possessors of prophethood in the Panjab states that this age-old believer is an infidel!*
- 3 When and from where does the cry of truth rise? My poor little heart is exhausted amidst this tumult.*

جہاد

فتویٰ ہے شیخ کا یہ زمانہ مسلم کا ہے
دنیا میں اب رہی نہیں تلوار کا دگر
لیکن جناب شیخ کو معلوم کیا نہیں؟
مسجد میں اب یہ وعظ ہے بے سود بے اثر
یتیم و یتیم دستِ مسلمان میں ہے کہاں
ہو بھی تو دل ہیں موت کی لذت سے بے خبر!
کافر کی موت سے بھی لرزتا ہو جس کا دل
کہتا ہے کون اسے کہ مسلمان کی موت مر!
تعلیم اس کو چاہیے ترکِ جہاد کی
دنیا کو جس کے پنجہ خونیں سے ہو پھر
باطل کے فال و فر کی حفاظت کے واسطے
یورپ زرہ میں ڈوب گیا دوش تا کمر!
ہم پوچھتے ہیں شیخ کلیسا نواز سے
مشرق میں جنگ شر ہے تو مغرب میں بھی شر
حق سے اگر غرض ہے تو زیبا ہے کیا یہ بات
اسلام کا محاسبہ یورپ سے درگذر

افرنگ زدہ



ترا وجود سراپا تجلیِ افرنگ
کہ تو وہاں کے عمارت گروں کی ہے تعمیر!
مگر یہ پیکرِ خاکی خودی سے ہے خالی
فقط نسیا م ہے تو زنگار و بے شمیر!

29. Jihad

- 1 The pronouncement* of the Shaikh is: 'this is the age of the pen'. The sword is no longer effective in the world!
- 2 But does not our respected Shaikh know this, that in the mosque this preaching is profitless and ineffective?
- 3 Where does the Muslim have the sword and musket in his hand? Even if he does, in his heart he is ignorant of the joy of death!
- 4 The one whose heart flutters at the death of an infidel — who could tell him to die the death of a Muslim?
- 5 Only he needs to be taught to abandon Holy War, whose blood-stained fist threatens danger to the world.
- 6 For the preservation of the pomp and glory of false doctrine, Europe has clad itself in armour from shoulder to waist.
- 7 We ask the Shaikh, who is so enamoured of the Church — 'If war is wrong for the East, then is it also evil for the West?'
- 8 If we are really talking of righteousness, then is it fitting to say that Islam must account for itself and turn a blind eye to Europe?*

30. Struck on the West

1

- 1 Your existence is totally the dazzle of the West,* for you are an edifice constructed by the builders there.
- 2 But this form of dust is bereft of the Self; you are nothing but a gold-ornamented scabbard without a sword.



تری نگاہ میں ثابت نہیں خدا کا وجود
میری نگاہ میں ثابت نہیں وجود ترا!
وجود کیا ہے؟ فقط جوہرِ خودی کی نمود
کر اپنی فکر کہ جوہر ہے بے نمود ترا

تفسیر

(ابلیسؑ یزداں)

ابلیس

اے خدائے کن فلکاں مجھ کو نہ تھا آدم سے بے نیر
آہ! وہ زندانیِ نزدیک و دور و دیر و زود
حرفِ استکبارِ تیرے سامنے ممکن نہ تھا
ہاں مگر تیری مشیت میں نہ تھا میرا سجود!

یزداں

کب کھلا تجھ پر یہ راز؟ انکار سے پہلے کہ بعد؟

ابلیس

بعد! اے تیری تجلی سے کمالاتِ مجود!

- 3 In your eyes, God's existence is not proven. In my view, your existence is not proven!
- 4 What is existence? Only the revelation of the jewel of the Self. Worry about yourself! For your jewel* is unrevealed.

31. Fate

(Satan and God)

Satan

Oh God of all creation,* I had nothing against Adam.* Alas for that prisoner of near and far, of slow and swift. It was not possible for me to utter a word of pride before you, but certainly my prostration was not part of your will.

God

When did this secret dawn upon you? Before or after your refusal?

Satan

After! You, from whose radiance come all the perfections of creation!

یزدان

(فرشتوں کی طرف دیکھ کر)

پستی فطرت نے کھلائی ہے یہ حجت اسے
کہتا ہے تیری شہیت میں نہ تھا میرا سجود،
دے رہا ہے اپنی آزادی کو مجبوسوں کا نام
ظالم اپنے شعلہ سوزاں کو خود کہتا ہے دودا

(ماخوذ از علی ابن ابی طالب)



اقوام مشرق

نظر آتے نہیں بے پردہ چہت آق ان کو
آنکھ جن کی ہوئی محکومی و تقلید سے کور
زندہ کر سکتی ہے ایران و عرب کیونکر
یہ سرنگی مدنتیت کہ جو ہے خود لب گور!

طالب علم

خدا تجھے کسی طوفان سے آشنا کر دے
کہ تیرے بجر کی موجوں میں اضطراب نہیں!
تجھے کتاب سے ممکن نہیں منہراغ کہ تو
کتاب خواں ہے مگر صاحب کتاب نہیں!

مدرسہ

عصر حاضر ملک الموت ہے تیرا جس نے
قبض کی روح تری دے کے تجھے فکرِ معاش!
دل لرزتا ہے حریفانہ کشاکش سے ترا
زندگی موت ہے کھودتی ہے جب فوق خراش!

God

(turning to the angels)

The baseness of his nature has taught him this argument. He says: 'My prostration was not part of your will.' He is giving his freedom the name of compulsion. The tyrant himself calls his burning flame smoke.

(Derived from Muhiuddin Ibn 'Arabī)*

32. Eastern Nations

They cannot see realities unveiled — those whose eyes are blinded by slavery and imitation. How can Iran and Arabia be revived by this Western civilisation, which itself has one foot in the grave?*

33. A Student

May God make you acquainted with some storm, for in the waves of your sea there is no agitation! It is impossible for you to be free of books. You read books, but you do not master them!*

34. College

- 1 The modern world is your angel of death,* which has taken possession of your soul by giving you concern for earning a living.
- 2 Your heart shudders from the struggle of rivalry! Life becomes death when it loses the joy of suffering.

اس جنوں سے تجھے تعلیم نے بیگانہ کیا
 جو یہ کہتا تھا خرد سے کہ بہانے نہ تراش!
 فیضِ فطرت نے تجھے دیدہ شاہیں بختا
 جس میں رکھ دی ہے غلامی نے نگاہِ خفاش
 مدرسے نے تری آنکھوں سے چھپایا جن کو
 خلوتِ کوہ و بیاباں میں وہ اسرار ہیں فاش!

مردِ فرنگ

ہزار بار حسیموں نے اس کو سلجھایا
 مگر یہ مسئلہ زن رہا وہیں کا وہیں
 قصور زن کا نہیں ہے کچھ اس خرابی میں
 گواہ اس کی شرافت پہ ہیں مہ و پرویں
 فساد کا ہے فرنگی معاشرت میں ظہور
 کہ مرد سادہ ہے سچ پارہ زن شناس نہیں

پردہ

بہت رنگ بد لے سپہر بریں نے
 خدا یا یہ دنیا جہاں تھی وہیں ہے
 تفاوت نہ دیکھا زن و شو میں میں نے
 وہ خلوت نشیں ہے! یہ خلوت نشیں ہے!
 ابھی تک ہے پردے میں اولادِ آدم
 کسی کی خودی آشکارا نہیں ہے!

- 3 Education has estranged you from that ecstasy which said: 'Do not carve out
excuses from your learning'.
4 The bounty of nature bestowed upon you the vision of the royal falcon,* and
slavery has given it the sight of a bat!
5 Colleges have hidden from your eyes those secrets which are laid open by the
solitude of the mountains and the deserts.

35. Western Man

A thousand times philosophers have unravelled it, but the problem of women has remained exactly as it was. In this sad state of affairs woman is not to blame; the witnesses of her nobility are the moon and the Pleiades.* The trouble that has become evident in Western society is that the simple man, poor fellow, knows nothing of women!

36. Purda

- 1 Heaven on high has brought about changes of all kinds, but, oh God! this world is
still in the same place as it was.
2 I see no difference between man and woman. He sits in seclusion; she sits in
seclusion.
3 The children of Adam* are still in purda. No one's Self is in evidence.

آزادی نسواں

اس بحث کا کچھ فیصلہ میں کر نہیں سکتا
گو خوب سمجھتا ہوں کہ یہ زہر ہے وہ قند
کیا فائدہ کچھ کہہ کے بنوں اور بھی معتوب
پہلے ہی خفا مجھ سے ہیں تہذیب کے فرزند
اس راز کو عورت کی بصیرت ہی کھمے فاش
مجبور ہیں معذور ہیں مردانِ خرد مند
کیا چیز ہے آرائشِ قیمت میں زیادہ
آزادی نسواں کہ زمرہ کا گلوبند؟

پیرس کی مسجد

مری نگاہ کسراں ہنر کو کی دیکھے
کہ حق سے یہ حرم مغربی ہے بگیا نہ!
حرم نہیں ہے، فرنگی کر شمشادوں نے
تن حرم میں چھپا دی ہے لوحِ سخنانہ!
یہ بت کہہ انھیں غارتگروں کی ہے تعمیر
دمشق ہاتھ سے جن کے ہوا ہے ویرانہ!

کارل مارکس کی آواز

یہ علم و حکمت کی مہرہ بازی یہ بحث و تکرار کی نمائش!
نہیں ہے دنیا کو اب گوارا پرانے افکار کی نمائش!

37. Women's Liberation

- 1 I am not able to decide on this question, although I well understand that this is poison and that is sugar.
- 2 What is the point of my saying anything and becoming more reviled? The sons of civilisation are already angry with me.
- 3 Let the insight of women itself release this secret. Wise men are constrained and handicapped.
- 4 What thing is greater in embellishment and price? Women's liberation or a necklace of emeralds?

38. Paris Mosque

- 1 How can my eyes see excellence of skill? For this western mosque is alien to God.*
- 2 It is not a mosque! The western miracle-workers have hidden in the body of a mosque the soul of an idol-temple.
- 3 This idol house is the construction of the same destroyers, by whose hands Damascus was turned into a desert.*

39. The Voice of Karl Marx

- 1 This moving the pawns of learning and wisdom;* this exhibition of discussion and altercation! Now, the world will not tolerate the display of old ideas.

تری کتابوں میں اے حکیم معاش رکھا ہی کیا ہے آخر
 منخطوطِ خمِ دار کی نمائش! مرزید و کجِ دار کی نمائش!
 جہانِ مغرب کے بتکدوں میں، کلیسیاؤں میں، مدرسوں میں
 ہوس کی خونریزیاں چھپاتی ہے عقلِ عیار کی نمائش!

مناصب

ہوا ہے بندہ مومنِ فسونی افرنگ
 اسی سبب سے قلندر کی آنکھ ہے نمناک!
 ترے بلندِ مناصب کی خیر ہو یا رب
 کہ ان کے واسطے تو نے کیا خودی کو ہلاک!
 مگر یہ بات چھپائے سے چھپ نہیں سکتی
 سمجھ گئی ہے اسے ہر طبیعتِ چالاک!
 ”شتریکِ حکمِ غلاموں کو کر نہیں سکتے
 خریدتے ہیں فقط ان کا جوہرِ ادراک!“

یورپ اور یہود

یہ عیشِ فراواں، یہ حکومت، یہ تجارت
 دلِ سینہ بے نور میں محسوسِ تلسی!
 تاریک ہے افرنگِ مشینوں کے دھوئیں سے
 یہ وادیِ ایمن نہیں شایانِ تجلی!
 ہے نزع کی حالت میں یہ تہذیبِ جوانمرد
 شاید ہوں کلیسا کے یہودی متولی!

- 2 What else, oh professor of economics, is there in your books at the end?* A
display of curved lines!* An exhibition of cheating!*
- 3 In the temples of the western world, in the churches, in the colleges, a display of
deceitful intelligence hides the bloodshed of greed.

40. High Office

- 1 The true believer has been enchanted by the West. For this reason the eye of the
Qalandar* is tearful.
- 2 May, oh Lord, your high offices prosper!* For you have killed your Self for their
sake.
- 3 But this matter cannot be hidden, no matter how you try. Every clever mind has
grasped it.
- 4 They cannot make slaves partners in their rule; they just buy the best of their
brains.*

41. Europe and the Jews

- 1 This abundant luxury, this government, this trade — the heart in the lampless
breast is bereft of consolation!
- 2 Europe is dark from the smoke of machines. This Valley of Aiman* is not
worthy of effulgence!
- 3 This civilisation, dead before its time,* is in its final throes. Perhaps the Jews
will become the keepers of the Church?*

بلشویک روس

روشِ قضاے الہی کی ہے عجیب و غریب
خبر نہیں کہ ضمیرِ جہاں میں ہے کیا بات!
ہوئے ہیں کسرِ حلیپ پا کے واسطے مامور
وہی کہ حفظِ حلیپ پا کو جانتے تھے نجات!
یہ وحی دھرتیِ روس پر ہوئی نازل
کہ توڑ ڈال کلیسائیوں کے لات و منات!

جمعیتِ اقوامِ مشرق

پانی بھی مسخ رہے ہوا بھی ہے مسخر
کیا ہو جو نگاہِ منکب پر بدل جائے!
دیکھا ہے ملوکیتِ افرنگ نے جو خواب
ممکن ہے کہ اس خواب کی تعبیر بدل جائے!
طهران ہو گر عالمِ مشرق کا جلیںوا
شاید کرۂ ارض کی تفسیر بدل جائے!

مسوینی

(اپنے مشرقی اور مغربی حریفوں سے)

کیا زمانے سے نرالا ہے مسوینی کا بحرِ م؟
بے محل بگڑا ہے معصومانِ یورپ کا مزاج

42. Bolshevik Russia

- 1 The ways of the will of God are curious and strange. We cannot know what is contained in the depths of the mind of the world.
- 2 They have become appointed for the destruction of the cross — those very ones who considered the protection of the cross as their salvation.
- 3 This divine revelation came down upon the atheism of Russia: 'Smash the false gods of the adherents of the churches'.*

43. An Eastern League of Nations

- 1 The water is conquered; the sky also is conquered. How would it be if the gaze of the old sky should change direction?
- 2 The dream which Western Imperialism has seen — it is possible that the interpretation* of this dream be changed!
- 3 If Tehran becomes the Geneva of the Eastern world, perhaps the fate of the terrestrial globe might change.*

44. Mussolini

(To his western and eastern rivals — 22 August 1935.
Written in the Shīsh Mahal at Bhopāl)

- 1 Is the crime of Mussolini* so unique in this age? It is inappropriate that the mood of the innocents of Europe has become angry!

میں پھٹکتا ہوں تو چھپنی کو برا لگتا ہے کیوں
 ہیں سبھی تہذیب کے وزراء تو چھپنی میں چھپ ج!
 میرے سودائے ملوکیت کو ٹھکراتے ہو تم
 تم نے کیا توڑے نہیں کمزور قوموں کے زجاج؟
 یہ عجائب شعبدے کس کی ملوکیت کے ہیں
 راجدھانی ہے مگر باقی نہ راجہ ہے، نہ راج
 آل سیزر چوب نے کی آبیاری میں ہے
 اور تم دنیا کے بنجر بھی نہ چھوڑو بے خراج!
 تم نے لوٹے بے نوا صحرائشمنوں کے خیم
 تم نے لوٹی کشت ہتھان! تم نے لوٹے تخت تاج!
 پردہ تہذیب میں غارت گری، آدم کشی
 کل روارکھی تھی تم نے، میں روارکتا ہوں آج!



۲۲ اگست ۱۹۳۵ء بھوپال (پیش محل) میں لکھے گئے۔

- 2 If I winnow, does the sieve resent it? We are all the tools of civilisation. You
the sieve; I the winnowing-fan!
- 3 You spurn my madness for dominion, but have you not broken the flasks of weak
nations?
- 4 To whose dominion belong these strange tricks? — the king's city remains, but
not the king or his empire.*
- 5 The children of Caesar* remained watering the reed,* while you do not even leave
the barren fields of the world untaxed!
- 6 You looted the tents of poverty-stricken desert nomads. You plundered the fields
of the peasant; you looted throne and crown.
- 7 In the guise of civilisation there is destruction and murder. Yesterday you held
this permissible; today *I* hold it permissible.

In the following notes, Urdu and Persian words, proper names, allusions etc., marked with an asterisk /*/ in the English translation, are commented upon with cross referencing, where necessary. For example, the word *faqir*, which occurs frequently in Iqbal's verse, will be marked in the commentary with *cf. 15.2* (i.e. poem no.15, note 2), where the first detailed explanation of the term is given.

Each commentary contains an introductory note which provides information on the date and place of the first publication of the poem, as well as any necessary historical and background information.

The roman numerals on the left-hand side of the page refer to the verse or stanza of the particular poem. All the Persian verses have been transliterated into the roman script with a literal word for word English translation.

With a few exceptions, proper names have been given in the wider roman transcription: e.g. *Kalīm Hamdānī*, *Mustafā* etc.; Urdu and Persian words which require comment have been given in the narrow transcription: e.g. *paṛā roegā* 'you will lie down and cry', *jām ba-kaf* 'goblet in the hand', etc.

The title of each poem is given in the narrow transcription: e.g. *Zuhd o Rindī*;
Dāg

Page references are to the *Kulliyāt-e Iqbāl*, published by Shaikh Ghulām Muhammad and Sons, Lahore 1973, on which the Urdu text has been based.

Bāng-e Darā

Poems 1-13 have been selected from *Bāng-e Darā*, which contains the Urdu verse written by Iqbal upto about 1923. A number of them were first published in the periodical *Makhzan* or recited at the *Anjuman-e Himāyat-e Islam* in Lahore. The earlier poems composed before his departure for Europe in 1905 are on a variety of themes, some of them written specifically for children; Indian nationalism is a recurrent motif. The handful of poems composed in Europe are largely reflective, heralding those which form the bulk of the work written after his return, such as *Shikvā*, *Khizr-e Rāh* and *Tulū'-e Islām*. In the third section of *Bāng-e Darā*, Iqbal established and perfected the style of writing for which he is best known.

1. **Zuhd o Rindī:** This fairly simple poem was published in the periodical *Makhzan* in 1903. The subject concerns a pompous maulvi, who is totally incapable of enlightened thought. Iqbal, though not completely able to understand himself, at least takes a broad-minded view of other faiths and communities.

Bāng-e Darā p.50

Metre *hazaj*

----/----/----/---

3 The words reflect the pomposity of the maulvi's speech.

- 8 Kalīm Hamdānī: a great Persian poet of the reign of Jahāngīr. He died in Srīnagar in 1601.
- 10 *tafzīl-'alī*: giving precedence to 'Alī among the first four Caliphs. Shi'as go further than this and do not recognise the legitimacy of the three who preceded 'Alī.
- 16 *Mansūr*: the famous sufi *Al-Hallāj*, who was martyred in 922 A.D.
- 19 *is šahr men*: i.e. in Lahore.

2. **Tifl-e Šīrxwār**: published in *Makhzan* in 1904. The poem is one of a number written either on the subject of or for children, which mostly date from this period. Iqbal imagines a small baby who screams when a knife is taken from him, and then concludes that even adults preserve the puerile characteristics which manifest themselves from the first day of birth.

Bāng-e Darā p.60

Metre: *ramal*

----/----/----/---

- 2 *paṛā roegā*: 'you will lie there and cry'.
- 5 i.e. when you were born you were free of desire, which, however, begins from the first moment of life.

3. **Tarāna-e Hindī**: published in *Makhzan* in 1904 under the title *Hamārā Deś*. The strongly nationalistic sentiments are very much in keeping with Iqbal's early thinking. The poem was widely acclaimed and taught in schools, as a kind of national anthem. Later Iqbal wrote a poem with the same metre and rhyme-scheme entitled *Tarānā-e Millī*(no.9), which is intended as a pan-Islamic anthem.

Bāng-e Darā p.82

Metre: *muzāri'*:

----/----/----/----

- 3 *parbat vo sab se ūncā*: i.e. the Himalayas.
- 7 *rūmā*: i.e. Byzantium.

4. **Nayā Šivālā**: published in *Makhzan* in 1905. In the poem, Iqbal preaches racial and religious unity, exhorting Muslims and Hindus to abandon their prejudices. The last lines of the poem contain a high proportion of 'Hindi' words.

Bāng-e Darā p.88

Metre: *muzāri'*: - - - - / - - - - / - - - - / - - - -

6. In the last four verses, Iqbal has deliberately chosen Hindi vocabulary — *des*, *tīrth*, *mantrā*, *pujārī*, *pīt*, *śaktī*, *śānti*, *dhartī*, *bāsī*, *muktī*, *prīt* — in order to demonstrate his own lack of prejudice.

5. **Dāgh**: published in *Makhzar* in 1905, is an elegy for the Delhi poet, Dāgh, who died in Hyderabad in that year. Iqbal had shown some of his early compositions to Dāgh, who gave the young poet great encouragement. He compares him with other poets of Delhi, Ghālib, Amīr, Mīnāī, Mahdī Majrūh and Hālī, underlining the simplicity of style and the fine, idiomatic language Dāgh was famous for. In the last section of the poem, Iqbal concludes that death, though sad, is not final and is instrumental in the continuation of life. Such thoughts feature strongly in Iqbal's later philosophy.

Bāng-e Darā p.89

Metre: *ramal* - - - - / - - - - / - - - - / - - - -

The Urdu poets mentioned in the poem are: Navāb Mirzā Khān Dāgh (1831-1905), the famous Delhi poet; Mahdī Majrūh, a distinguished pupil of Ghālib (d.1902); Amīr Mīnāī, one of Dāgh's contemporaries and rivals (d.1900); Mirzā Asadullāh Khān Ghālib (d.1869), one of the greatest and most famous poets of Delhi; Altāf Husain Hālī (d.1914), whose work inspired Iqbal and his contemporaries.

2 *mīnā-e amīr*: 'the cup of Amīr', an obvious play on words, introducing Amīr's *taxallus* (the nom de plume adopted by a writer).

4 i.e. Dāgh has left the garden of Delhi to dwell in the garden of eternity.

5 *jahānābād*: i.e. Shahjahānābad, the old part of Delhi, built mainly by the Mughal emperor, Shāhjahān.

6 *bānkpan*, *soxi*: Dāgh was particularly renowned for his sensuous and charming verse.

kāfūr-e pīrī: camphor is white, here compared to the white hair of old age; *āg jāvānī kī*: fire stands for the passion of youth.

7 Lailā was the daughter of an Arab noble, whose lover, Qais, became mad (hence the name Majnūn 'distracted' which is often given to him). Lailā would travel veiled in her camel-litter, *mahmil*, hidden from the eyes of her lover. Here the meaning is: 'Dāgh's perception of meaning was clear; for us it is hidden'.

9 In other words: 'Although Dāgh's thought was poetic and high-flown, he never lost sight of reality'.

12 *buibul-e shīrāz*: a reference to the medieval Persian poet, Hāfiz of Shīrāz, whose *ghazals* are considered to be the most perfect.

- 13 Āzar was the father of Abraham (Ibrāhīm), who worshipped and created idols - things of beauty like the enchanting verse referred to.
- 19 Dāgh lived for many years in Hyderabad (Deccan), where he died.
- 22 Iqbal often makes the point that death is not final but is necessary for the continuation of life, in the same way that without the destruction of autumn, there could be no spring.

6. **Kinārā-e Rāvī:** published in *Makhzan* in 1905, was written on the banks of the Rāvī, the river on which Lahore stands. The poem is quiet and contemplative and one of the many which Iqbal wrote on the subject of the beauty of nature. The Mughal buildings, like the tomb of Jahāngīr, which line the banks of the river, recall the past glories of the Muslims and the transitoriness of life.

Bāng-e Darā p.96

Metre: *mujtas* ~~~~ / ~~~~ / ~~~~ / * * ~

- 2 *haram:* here refers to the Ka'ba; *savād:* literally 'blackness', hence the smoky environs of a city.
- 4 *śarāb-e surx* refers to the redness of the dusk; *pīr-e falak* the sky is compared to an old man, whose hands tremble, so that the red wine (of the sunset) spills from the cup (the sun) he is holding.
- 5 The rosy dusk resembles the red flowers placed on the grave.
- 6 *mīnār-e xwābgah:* the minarets of the tomb of Jahāngīr, here referred to as 'the Chaghatai (i.e. Turkish) King', which stands on the banks of the Rāvī near Lahore.
- 8 The verse recalls the music, now silenced, of the court of the Moghul emperor, which only the trees hear.
- 11 The swiftly passing boat is compared to life, which disappears from sight, but is not really lost.

7. **Ek Śām:** written in 1907 on the banks of the river Neckar in Heidelberg. At this time Iqbal was studying in Munich for the degree of Ph.D. In this short, simple poem, Iqbal compares the tranquility of nature to the feelings of sadness in his own heart. Many of the poems written in Europe convey similar sentiments.

Bāng-e Darā p.136

Metre: *hazaj* --- / ~~~~ / ---

4 *xirām*: a stately manner of walking, here describing the gentle flow of the water.

7 At this period, Iqbal makes constant reference to his sadness, obviously occasioned by the plight of his fellow Muslims, but agrees for the moment to suffer in silence.

8. **Siqiliyyâ:** Iqbal composed the poem, when passing the coast of Sicily on his way back to India in 1908, and read it at a symposium, which took place in the shrine of Nizām ud Dīn Auliyyā (Delhi) on the 26th July in the same year. The poem, which laments the past glories of the Arabs, who once ruled in Sicily and Spain, soon became famous after its publication in *Makhzan*, and Sarojini Naidu referred to it in one of her English poems as 'Iqbal's dirge on Sicily'. The last verse, in which Iqbal states his intention of 'making India weep' looks forward to the poems collected in the third part of *Bāng-e Darā* like *Śikvā*, in which Iqbal compares the glory of the Islamic past to the present miserable state of the Muslims.

Bāng-e Darā p.141

Metre: *ramal* - - - - / - - - - / - - - - / - - - -

1 *hijāzī*: 'belonging to the Arabian province of Hijāz', hence 'Arabian'.

2 *sahrā-niśīn*: a reference to the Arabs who had retreated from the seas and now occupy the deserts. During the middle ages, the Arabs had been a great maritime power.

4 The verse refers to the Arab conquest of the ancient world and the rise of Islam.

5 *qum*: the Arabic word for 'arise', the call which made people abandon their old beliefs and accept the new message of Islam.

6 *takbīr*: the Arabic phrase *allāhu akbar* 'Allah is great'.

8 *xāl*: the mole on the cheek, here compared to the small island of Sicily, is a traditional sign of beauty.

11 *śīrāz kā bulbul*: a reference to the Persian poet Sa'dī of Shīrāz, who composed an elegy on the destruction of Baghdad.
Dāgh (see no.5 above) wrote a famous elegy on the declining fortunes of Delhi.

12 Ibn-e Badrūn was an Arabic poet of Spain, who composed an elegy on the fall of Granada (*garnātā*). In these verses Iqbal cleverly ranks himself with these three great Persian, Arabic and Urdu poets.

15 i.e. I follow the historic pageant as the dust follows in the wake of the caravan.

9. **Tarānā-e Millī:** the poem, composed in 1910, is written in the same metre and rhyme scheme as the earlier *Tarānā-e Hindī* (no.3), and expresses Iqbal's changing view on nationalism. At this stage of his life, Iqbal began to think in terms of Islamic internationalism rather than the more narrow Indian nationalism, expressed in his earlier poems. The *Tarānā-e Millī* is among Iqbal's best known poems.

Bāng-e Darā p.159.

Metre: *muzari'* --- / --- / --- / ---

2 *tauhīd:* the Islamic doctrine that God is one and no other being can share in the godhead.

4 *xanjar hilāl kā:* the crescent moon, the emblem of Islam, here compared to the curved scimitar.

6 *bātil:* false doctrine, opposed to Quranic teaching.

7 *undlus:* Andalusia, the Arabic term for Spain.

8 *dijlā:* the river Tigris on which Baghdād, the capital of 'Irāq, stands.

9 *arz-e pāk:* 'the pure land', i.e. Hijāz, the region of Arabia, in which the holy cities of Mecca and Madina are situated (cf. no.8.1 above).

10 *mīr-e hijāz:* 'the lord of Hijāz', i.e. the Prophet, Muhammad.

10. **Śikvā:** one of Iqbal's most famous and most important early poems, which he recited in 1911 at a meeting of the literary forum *Anjuman-e Himāyat-e Islām* in Lahore. In spite of repeated requests from the audience that he should sing the poem in *tarannum*, he insisted in speaking it *taht-ul-lafz*, on the grounds that the subject was not to be taken lightly. The poem was later published in both *Panjab Review* and *Makhzan*.

The style and content of *Śikvā* are strongly reminiscent of Hālī's *Musaddas*, but the poem proposes that the Muslims are not entirely to blame for their downfall. God must also take some share of the blame. In the last section of the poem Iqbal declares himself to be the spokesman and interpreter of the problems of Indo-Muslim society.

In 1913, Iqbal wrote the sequel, *Javāb-e Śikvā*, 'The Answer to the Complaint' in which he allowed God the right of reply.

With *Śikvā*, Iqbal began to consolidate his thought and established the style of writing for which he is best known.

Bāng-e Darā p.163

- 1 Iqbal contrasts himself with the rose which listens silently to the complaint of the *bulbul*.
xākam badahan: the Persian phrase literally means 'I have dust in my mouth' and is spoken to apologise beforehand for saying something which may seem impudent.
- 3 *phūl thā zeb-e caman*: in other words the truth of Islam was established, but before the advent of the Muslims there was no-one to carry it abroad.
sāhib-e altāf-e 'amīm: i.e. God, whom Iqbal later accuses of being too free with his favours to others.
ummat: the Islamic community.
- 5 *saljūq*: the Saljūq Turks who founded their dynasty in Irān; *tūranī*: the Turkish tribes of Central Asia; *sāsānī*: the Sasanian rulers of pre-Islamic Irān; *nasrānī*: the Nazarenes, i.e. the followers of Jesus of Nazareth. The point is reinforced that out of all these famous nations, only the Muslims sacrificed themselves for the truth.
- 6 *yūrap ke kalīsāon meñ; afrīqā ke sahrāon meñ*: referring to the Arab conquests of southern Europe and north Africa (cf. no.8).
kalima the Islamic profession of faith: *lā ilāh' ill' allāh muhammadur rasūlu'llāh* 'there is no god but Allah; Muhammad is the prophet of Allah' (cf. no.25).
- 7 Persian *sar bakaf* 'head on hand' - i.e. putting our lives at risk.
but-farōsī: the reference is to Sultān Mahmūd of Ghazna, who destroyed the Hindu temple of Somnāth in Gujārat in 1027 A.D., and refused to accept the money offered to him by the Brahmin priests in return for the preservation of the statues. His 'smashing of the idols' is cited as an act of great Islamic valour.
- 8 *tauḥīd*: the unity of God (see 9. stanza 2).
- 9 *xaibar*: a fortress belonging to the Jews, which was conquered by the Prophet and 'Alī in 7 A.H.
šahr qaisar kā: 'the city of Caesar', i.e. Constantinople, which was sacked by Sultān Muhammad 'Uthmānī in 1453 A.D.
ātiškadā-e irān: a reference to the fire worshippers of pre-Islamic Iran.
- 10 *hū-allāhu-ahad*: the Arabic phrase means 'He is the One God'.
- 11 *qaum-e hijāz*: i.e. the Arabs (see no.9.9).
mahmūd, ayāz: Sultān Mahmūd of Ghaznā and his slave Ayāz (v.7 above). The two names are used to denote 'master' and 'servant'.
- 12 *bahr-e zulmāt*: 'the sea of darkness', i.e. the Atlantic Ocean. The reference is to the Islamic conquest of Morocco, the most westerly province of the empire. After taking it, the Muslims drove their horses into the sea, regretting that there was no more land for them to conquer.

- 13 *ka'bā*: the building in Mecca, which is the focal point of Muslim pilgrims. Cf. 13.13.
- 15 *hudī-xwān*: *hudī* is the sound used to drive on a camel. Here the reference is to the desert Arabs.
- 16 *hūr o qusūr*: the houris and palaces which are promised to the pious in heaven. Iqbal argues that in spite of the fidelity of the Muslims, others receive the rewards promised to His own people.
- 17 i.e. You can turn the mirage into a raging sea.
- 18 *sāqī, jān*: the 'wine-pourer' is often equated with God, the dispenser of the wine of truth; the 'cup' stands for the true message. Cf. no.21.
- 20 *lailā, qais*: the two mythological lovers, who lived in Najd, a region of Arabia. See no.5.7.
 pain - i.e. the pain in the heart of Qais which his love for Laila causes him. flank - i.e. the heart within the 'flank'.
ummat-e ahmad-e mursil: 'the community of the Prophet Ahmad', i.e. the Muslims. Ahmad is another name for Muhammad.
- 21 Salmān, Uwwais Qarnī, Bilāl Habṣī: great Islamic heroes who sacrificed themselves for the love of the Prophet. Cf. 13.4.
- 22 In this verse, Iqbal deliberately employs the diction of the *ghazal*, casting God in the role of careless, fickle beloved and the Muslims in the role of the faithful lover, who usually loses out to his rivals.
- 23 *fārān*: the hill near Mecca, on which Islam was revealed and perfected. The reference is to the Quranic verse: 'This day I have perfected the faith for you; I have bestowed my blessings upon you and have established the religion of Islam.'
- 24 *vādī-e najd*: another reference to Lailā and Qais (v.20 above). The sound of Qais's chains as he followed the camel of his beloved, Lailā are no more heard in the deserts of Najd — i.e. everything has changed. The last verse of the stanza is in Persian, looking forward to the day when the beloved (i.e. God) will return unveiled to the company of lovers:
- e xuś ān roz ki āi o ba-sad nāz āi*
be-hijābānā sū-e mahfil-e-mā bāz āi
 Ah welcome the day when you come and with a hundred graces come.
 Unveiled towards our assembly you return.
- 25 *jām ba-kaf*: the Persian expression means: 'goblet in hand'.
hū: an abbreviation of the Arabic phrase *hū-allāh* (v.10 above). 'He is God', which is used as a mystical chant. There is a reference to the Persian proverb: *dīvanā-rā hūe bas ast* 'for a madman a *hū* is enough'.

The moth and the flame are regular metaphors for the lover and the beloved.

26 *sū-e hijāz*: i.e. the lost nation is now returning to Islam, here depicted as Hijāz (see no.9.9).

tūr: the mountain in Sinai, where Moses (Mūsā) was blinded by the effulgence of God. The desire for the renewal of the revelation given to Moses in Sinai is a recurring theme in Iqbal's verse.

27 *mor-e bemāyā*: the reference is to stories of King Solomon (Sulaimān), in which incidents occur to compel him to accord honour and respect to ants.. Iqbal often uses the image to show that might will always yield to determination.

hind ke dairnaśīn: 'the inhabitants of India's temples', i.e. the Hindus, but by extension the Muslims of India, who have abandoned the code of Islam.

The last verse of the stanza is in Persian:

jū-e xūn mī-cakad az hasrat-e dīrīnā-e mā
mī-tapad nālā ba-naśtar-kadā-e sīnā-e mā
A stream of blood will trickle from our ancient longing
A lament will burn in the knife-house of our breast.

Tears of blood, brought from the heart lacerated by the knives of the beloved's glance, are thought to be the most passionate.

28 *ek bulbul*: here Iqbal refers to himself, as a solitary nightingale, which sings in a destroyed garden, regardless of the changing seasons. In other words, he takes on the role of spokesman for his depressed people.

30 *dāg*: the black lines in the red flower of the tulip (*lālā*) are figuratively compared to the scars on the blood-stained heart.

31 *'ajamī*: 'non-Arab', Persian, referring to the fact that he has written the poem in the tradition of Persian poetry. 'I may have composed in Urdu, but the spirit of the verse is truly Islamic (*hijāzī*). Cf. 8.1.

'ajam: 'to speak Arabic badly' was applied by the Arabs to the Persians.

11. **Vālidā Marhūmā kī Yād meñ**: written in 1915 (A.H. 1333) on the occasion of the death of his mother. A chronogram recording the date of her death was written by the poet, Akbar Allahābadī:

Akbar joins with Iqbal in his grief.

I wish at present to record the year of her passing must be
recorded here at present

Indeed that good woman was respected by the community.

The words, 'the passing of that respected one', give the date of her death.

The numerical value of the words *rihlat-e maxdūma* is 1333.

The poem, as well as presenting Iqbal's reflections on the nature of life and death — often repeated in his later verse — contains some of his tenderest lines, expressing his regard for his mother and elder brother, Shaikh 'Atā Muhammad.

Bāng-e Darā p.226

Metre: *ramal*

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- 1 The theme of the first stanza is the subjection of every created thing to its decreed destiny, which is recalled in *Masjid-e Qurtabā* (no.19); the word *majbūr* is repeated several times.
sīmāb-pā: 'mercury-footed', i.e. swift and elusive.
majbūr-e namū: 'compelled to grow' — even flowers have no control over their regeneration.
zamīr: 'essence', 'the innermost spirit', whose voice, though heard, is paradoxically silent.
- 2 The second stanza describes the numbness, caused by mourning, in the face of which learning and wisdom cannot exercise their power.
zer o bam: 'low and high', especially in the context of music.
almās: i.e. knowledge is only one small part of the richness of life which nothing can damage.
āsk-e unnābī: 'red tears', i.e. tears from the blood of the heart. 'unnābī, the dark, rich red colour of the jujube tree (*unnāb*).
- 3 The third stanza describes the emotions, inspired by the mental picture of Iqbal's mother, and develops the theme of the second.
mauj-e dūd-e āh: the sigh is compared to a billow of smoke, which brightens the mirror of the soul.
dāman: literally skirt [of a garment] which is moistened by the tears which fall upon it.
ab carce haiñ: i.e. Iqbal, who was once a dumb child, is now famous for his eloquence.
- 4 The fourth stanza reflects upon the vanity of man's attainments before the simple pleasures of a mother's care.
- 5 The fifth stanza, one of the most tender of the poem, makes reference to Iqbal's own family life.
du'ā-e nīm šab: prayers said at midnight are thought to be the most ardent and most effective. Cf. 21.3.
daftar-e hastī: 'the scroll of existence' Persian and Urdu poets often compare a good life to a beautifully illuminated manuscript.
dīn o dunya, i.e. spiritual and worldly things.

vo javān: a reference to Iqbal's elder brother, Shaikh 'Atā Muhammad, whom Iqbal greatly respected. He was taller than Iqbal.

- 6 The sixth stanza, which reflects on the transitoriness of life and the inevitability of death, changes the tone of the poem, which from this point becomes deeply philosophical.
nasīm: the morning breeze, which refreshes the garden, comes to everyone.
qulzum, strictly speaking 'the Red Sea', but frequently used as a term for any sea.
majāl-e śikvâ: since death is inevitable, there is no point in complaining. Cf. Iqbal's comment on the death of Dāgh no.5.21.
qāfilâ: Iqbal frequently compares life to a caravan, whose departure is signalled by the ringing of a bell (*darā*).
- 7 The seventh stanza nevertheless affirms the immortality and indestructability of the soul, the vital spark which distinguishes man from other creatures.
pas-e nuh pardâ: the nine regions into which the universe is traditionally divided. Iqbal frequently states that there are other ages to come, of which we know nothing (cf. *Masjid-e Qurtabâ*, no.19).
āh-e xizān: the bushes in the garden devastated by autumn will be inevitably revived by the coming spring. A similar sentiment is expressed in *Dāgh* no.5, v.22.
mahmil: the camel litter (cf. no.5, v.7), whose passing with the caravan is compared to life.
- 8 The eighth stanza seeks to explain the paradox of life and death. Life appears to be unstable, always a prey to death which seems to destroy it. But life is always renewed, and it is its very instability which creates it. The image is given of the unstable wind, which ruffles the surface of the water both destroying and creating the bubbles, which appear.
ajal kuch bhī nahīn: i.e. death is no more harmful than sleep, and is merely a temporary state.
fitrat-e hastī: i.e. the nature of creation embodies the eternal desire to make things better, but in order for this to happen the old order must be first destroyed. (Cf. no. 12, stanza 6.)
- 9 The ninth stanza admits that man, compared to the universe, seems insignificant, but through his desire for knowledge he transcends the whole of creation. According to Islamic doctrine, man, before whom the angels were ordered to prostrate themselves, is the vicegerent of God and the whole order of nature is subject to him. (The same sentiment is expressed in *ghazal* no.16).
sīmāb-e pareśān: the stars are compared to unstable mercury as they appear to race across the night sky.
sar bazānū: 'with the head on the knee', bowed in humility.
qudsion se: a reference to man's pre-eminence over the angels.
āsmān ik nuqtā: it is frequently stated that the whole of the sky can be encapsulated in the pupil of the eye.

- 10 The tenth stanza affirms the regeneration of life. The proof is the flowers, in their colourful raiment, springing up from the soil of the grave in which the shrouded body is laid.
ṣirāzâ-band 'sewn up', as the pages of a book are bound together.
sanjīdan-e par 'the weighing of wings' in preparation for flight. Even death cannot restrain those whose nature is accustomed to flight.
- 11 In the eleventh stanza, Iqbal contradicts the commonly held belief that grief for the dead is cured by the passing of time. Death certainly destroys the body but not the soul; awareness of this brings consolation.
halqâ-e zanjīr: the image of days and nights succeeding each other in a constant chain is frequently used by Iqbal. Cf. the first lines of *Masjid-e Qurtabâ* no.19.
xūn-e dil: tears of blood, which come straight from the heart, are considered the most passionate.
sirišk-ābād: literally 'the abode of tears'.
jauhar: 'a jewel' frequently refers to man's innate qualities. The following three verses are closely connected with each other in sense, forming a *qit'â-band*, indicated in the margin with the letter *qāf*.
- 12 The twelfth stanza is written in praise of the renewal of nature in the morning which brings everything back to life, and might be compared to the first stanza of *Ṣāqīnāmâ* (no.21).
jis dam: 'as soon as'.
har ṣām subh: i.e. as morning inevitably follows night, so the darkness of the tomb will be followed by the light of resurrection.
- 13 The thirteenth and final stanza summarizes the whole poem: 'my heart and intellect preserve your memory; life is a chain of events and is renewed by the instability of existence; action and restlessness cancel out the finality of death; may the example that you set ever be remembered'. These basic ideas are some of the most important in Iqbal's philosophy and repeated frequently in his later works.
dām-e-sīmīn-e taxayyul: literally 'the silver net of my imagination', indicating the power of man's intellect, which can conquer all creation.
ka'bâ: the shrine of Mecca, where prayers are compared to the emotions of the heart. The Ka'bâ is central to Islam as the heart is central to man's spirit, cf. no.10.13.
jaulān-gāh: the field on which horses are coursed, the constant activity which is compared to the continual endeavour of mankind in the world.
kist tillage, a tilled field; *be-hāsīlī* 'lack of success', failure of the crop.

12. Khizr-e Rāh:

The poem was read at the thirty-seventh annual session of the *Anjuman-e Himāyat-e Islam* in 1922, and is regarded as one of the most important compositions in *Bāng-e Darā*. In the poem, Iqbal makes a number of clear references to political events which shook the Islamic world after the first world war: the invasion of Turkey by the Greeks and the impending fall of the Ottoman Empire; the abolition of the Caliphate; the invasion of several Arab lands by the Western allied powers and the threat to the Ka'ba

itself. To express his views, Iqbal chooses Khizr as his spokesman, the semi-mythological Islamic hero, who journeyed with Alexander, but who acquired the elixir of immortality ('the water of life') and now constantly wanders the world guiding travellers and sailors. The omniscient Khizr, who personifies the ideals of activity and exertion, is one of Iqbal's great heroes.

In the first part of the poem a section refers to a story of Moses (Mūsā), told in the Qur'an in the Sura of the Cave (*kaḥf*), and mentions the 'boat of the poor man', 'the pure life', and the 'wall of the orphan'. Once Moses met a 'special servant of God' with whom he began to travel. A poor ferryman took them across a river and when they reached the other side, Moses' guide started to break up the boat. Moses was amazed at this seemingly uncharitable act, but they continued their journey. They came to a village, where they were helped by a young man, whom the guide repaid by killing him. Later they arrived at a city where the people refused to feed them. The guide set about repairing a crumbling wall. Moses could bear this no longer and demanded an explanation from his guide, who answered that in the first case, he knew an evil king was about to confiscate sea-worthy boats, and in order to save the vessel of their poor friend from the king's clutches, he made it look useless. At their second encounter, the guide knew the young man to be secretly depraved and realised that if he lived he would kill his parents. Thirdly, when he saw the crumbling wall in the inhospitable town, he knew that the money belonging to a poor orphan was buried underneath it. He repaired the wall to prevent the greedy townsfolk discovering the treasure. Moses bowed in honour to the superior wisdom of his guide, as Iqbal bows to the sagacity of the all-seeing Khizr.

Khizr-e Rāh is divided into six sections. The first sets the scene, typically describing the beauty and tranquillity of a river, whose undercurrents are about to erupt into tumult. In the second, Khizr explains the thrill of endeavour and enterprise — one of Iqbal's favourite themes. The third section outlines Iqbal's philosophy of life, which like the wine in the old jar, grows more mature by experience. Fourthly, Iqbal takes up the subject of imperialism (obviously British imperialism) which on the surface appears to be democratic, but always works in favour of the rulers. 'Capital and Labour', the fifth section of the poem, owes a great deal to the thinking which brought about the Russian Revolution in 1917 — still very fresh in the minds of Iqbal and his contemporaries, who could now look forward to freedom from foreign domination. The sixth and final part of the poem reviews the present state of the broken Islamic world, and proposes, in the words of the Persian mystic, Rūmī, that the only hope for the future lies in completely dismantling the present structure and starting again from the beginning.

Bāng-e Darā p.255

Metre: *ramal*

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- 1 The first section of the poem sets the scene. The image of a quietly flowing river at night, whose undercurrents, though not visible, can erupt at any time, is one often employed by Iqbal (cf. *Kinārā-e Rāvī* no.6 and *Ek Šām* no.7). In the second part of the section, Iqbal addresses himself to the most fundamental questions, which occupied him for the rest of his life — the secret of life; the nature of imperialism; the fate of Asia and the future of the Islamic world.

thī nazar hairān: the calmness of the river is an illusion; the sleeping child seems to be peaceful, but like the river can erupt into emotion at any time. The sentiment is reflected in *Tifl-e Širxwār* (no.2).

anjum-e kam-zau: the light of the stars is eclipsed by the greater brightness of the moon.

jīs kī pīrī: the whiteness of the hair of old-age is frequently compared to the whiteness of the dawn. Khizr, though ancient, still possesses the characteristics of youth.

kištī-e miskīn; jān-e pāk; dīvār-e yatīm: the story of Moses and his guide, referred to in the Qur'an.

fītrat-e īskandarī: i.e. the upstart Western nations, who have accomplished their imperial designs on their Asian subjects.

hāsimī: i.e. the Arabs, who gave in to Western imperialism and who are imagined to have sold the faith of Islam — *dīn-e mustafā*.

turkamān: i.e. the Turks, seen as the great defenders of the faith, as they struggle for their freedom.

āg, namrūd: the tyrannical king Namrūd cast Abraham into the fire for his belief in Islam. Abraham emerged unscathed. In other words all the same conditions remain. Are the Muslims to be tested by God again? The reference is to Atatürk, the founder of modern Turkey. Cf. *Tulū'-e Islām* n.13.

- 2 In the second stanza, Khizr answers the first question and explains why he chooses to wander the desert. The theme of the stanza is that activity is essential; rest and acquiescence in one's present state are unacceptable.

xirām: the stately gait, here of the desert gazelle, which wanders freely in the wilderness (cf. no.7.4).

jabīn-e jibrāil: the brightness of the desert dawn is compared to the whiteness of the forehead of Gabriel.

xalīl: 'the friend (of God)' — an epithet applied to Abraham.

salsabīl: a name of one of the springs of Paradise, from which the faithful will drink. The same term is commonly applied to an oasis in the desert at which caravaners refresh themselves.

jām: the cup of wine passed from hand to hand in an assembly, which grows better from constant movement. The cup is frequently used in the figurative sense of the dispenser of spiritual knowledge.

- 3 The third stanza examines the true nature of life, the secret of which is found in continual endeavour. Every single day is a Day of Judgement. We should never forget that we are being for ever tested.

sūd o ziyān: 'profit and loss'. Cf. *Shikvā* (no.10.1).

jān, taslīm-e jān: i.e. life consists of both living and the supreme sacrifice.

kun fakān: Arabic 'be and it was', i.e. 'existence', existence, an abbreviated version of the Arabic phrase *kuṇ fakāna yakūnu* '(God said) let it be and it was. The words suggest those of the Qur'an where it is said that when God creates he says 'Become and it becomes'. (Qura'n sura 36)

kohkan: the hero of Persian mythology, Farhād, who sacrificed his life for his beloved, Shīrīn. She belonged to the king, but he promised her to Farhād if he could hew a channel for a stream of milk (*jū-e sīr*), with his adze from the mountain top.

qulzum: cf. no.11.6.

badaxšān: the central Asian region between India and Khurāsān, in which the most exquisite rubies were mined.

daftar 'scroll'. See no. 11.5.

- 4 The fourth stanza examines the nature of modern imperialism, which Iqbal terms *saltanat*. He argues that kingship may on the surface appear to be attractive, but although Western nations offer the palliatives of constitution, reform and human rights, their conquered subjects still remain their slaves.

anna'ulmulūk: Arabic 'indeed the kings', taken from Quran sura 10 'The Anṭ'.

mahmūd, ayāz: cf. no.10.11.

israīl, i.e. Yaqūb (Jacob), from whom Moses was descended; *sāmri*, the name of a magician said to have been contemporary with Moses and to have made a speaking calf. In other words, Islam will once more come into its own and will follow the example of the first true Muslims by breaking the spell of the western powers.

āzar: Āzar, the father of Abrāham, who made idols and devoted himself to idol-worship. Cf. 5.13.

az gulāmī: the verse is Persian:

az gulāmī fitrat-e āzādrā rusvā makun

tā tarāšī xwājāe az barhaman kāfirtarī

By slavery the free spirit do not make disgraced.

While you carve a lord than the Brahmin you are more infidel.

navā-e qaisarī: 'the song of the Caesars'. In other words, the Western powers have never changed their tune.

nīlam-parī: 'the sapphire fairy'. In other words a mythical illusion.

majlis-e aīn, islāh, ri'āyat, huqūq: pompous words which the British government of India employed in order to convince their subjects that the reforms were important.

qafas, āsiyān: the image is of the foolish bird which imagines its cage to be a nest. In other words, Iqbal is saying that his community is totally blind to reality.

- 5 The fifth stanza continues the theme of the poem, exhorting the labouring classes to rise up against their exploiters. Such a rising had already occurred, of course, in Russia during the 1917 revolution.

šāx-e āhū par...barāt: i.e. your hopes of getting your due have long been in vain. An adaptation of a Persian saying, 'The lover's portion is on the horns of a deer' - i.e. is something he will never get.

almūt: the mountain fastness in Iraq which was the home of the Assassins, 'hašīšīn', who received the name because they drugged their captives with hashish.

xwājagī: literally 'lordship', here used clearly in the sense of imperialism.

māt: an allusion to the game of chess. The Persian phrase *šāh māt* 'the king is dead' is the origin of the English expression 'check mate'.

dāman meñ sabnam: i.e. the self-respecting man would reject the gift of an ocean [of wealth]. How long will you be content with a few drops of dew?

sikandar o jam: Alexander the Great (here as elsewhere the conqueror and arch imperialist) and Jamshed, the Persian king who possessed a cup (*jām-e jam*) in which he could see the future.

kirmak: the firefly (*jugnū*), which has its own light, but is now entranced by the flame of the candle. In other words, mankind has its own dignity but is now entranced by its imperialist masters.

6 This stanza contains a plea to the Muslim community to unite against its enemies who at the time when the poem was written were already threatening the Turkish Caliphate, the central institution of Islam.

salīs ke farzand: i.e. the Christians.

xalīl: Abraham/Ibrāhīm, known as *xalīl ullāh* 'the Friend of God', cf. stanza 2 above.

hijāz: an area of Arabia, hence by extension the whole of the Arab world (cf. 8 stanza 1)).

kulāh-e lālarang: a reference to the red fez worn by the Turks. They were the best soldiers of the Persian army and were known as *qizilbāsi*, literally 'red caps'.

pārs: a province of Iran, hence by extension the whole of Persia.

rūmī: Rūmī, the medieval Persian sufi, whose work inspired Iqbal. The verse is an adaptation of Rūmī's original.

guft rūmī har binā-e kuhnā k'ābādān kunand

mīnadānī avval ān bunyādrā vīrān kunand

Said Rūmī every ancient foundation that they make populated [i.e. renew];
do you not know? first that foundation they make desolate?

In other words you have to demolish the old before you can build the new, cf. no. 11 stanza 6.

haq turā: the *misra*' is in Persian:

haq turā caśme 'atā kardast gāfil dar nigar

God on you an eye has bestowed; lazy one, forward look.

momīāi: lit. embalming fluid used to preserve a mummy. Hence 'medicine', 'balm'.

mor-e be par: the reference is to the ant king who once challenged the might of Solomon/Sulaimān. cf. no.10 stanza 27.

millat-e baizā: i.e. the Muslims, 'the brilliant community'.

haram: i.e. the Ka'ba, hence by extension Islam.

nīl, kāśgar: from the river Nile in Egypt to Kāshghar in western China, i.e. throughout the whole extent of the Islamic world.

e ki naśanāsī: the verse is in Persian.

e ki naśanāsī xafī rā az jalī huśyār bās

e ki giriftār-e abū bakr o 'alī huśyār bās

ah (you) who do not know hidden from revealed, be aware

ah (you) who are caught in Abū Bakr and 'Alī, be aware

In the second *misra*' those 'caught in Abū Bakr' are the Sunnis (the followers of the caliphs), and those 'caught in 'Alī' are the Shi'as (the followers of the Imāms). In other words, Muslims of both persuasions should unite.

samandar: the salamander lizard is traditionally thought to live in fire, to be reduced to ashes, and to be born again in it.

muslim astī: the verse is in Persian, which contains the Arabic words *lā yuxliful miy'ād* 'the promise is not broken'. These words occur in several places in the Quran.

muslim astī sīnārā az ārzū ābād dār
har zamān peś-e nazar lā yuxliful miy'ād dār
you are a Muslim, the breast with desire populated keep
every time before sight "the promise is not broken" keep.

13. **Tulu'-e Islām**: the poem was read at the annual meeting of the *Anjuman-e Himāyat-e Islām* in 1923 and is the last long composition in *Bāng-e Darā*. It was written against the background of the aftermath of the First World War, when the defeat of Germany and the ensuing chaos in Europe seemed to promise hope for the future of the Middle East. The victory of Mustafā Kamāl Pāshā in Turkey impressed Iqbal, who saw the Turks as the nation most likely to lead Islam into the modern world. Other events, like the rise of Rezā Khān Pahlavī, who two years later became the Shah of Iran, the efforts of Shāh Amānullāh Khān to rid Afghanistan of western intrigue, the beginning of the freedom movement in Egypt and the defeat of the Spanish forces in the Middle East, seem to have convinced Iqbal that the world of Islam was embarking upon a new era and that his own dream of Muslim unity and greatness was at last being fulfilled. The whole poem is written on a note of great optimism and contains some of Iqbal's most memorable lines. Past misfortunes and political defeats, previously referred to in poems like *Śikvā* and *Khizr-e Rāh*, pale into insignificance when compared to the brilliant future which awaits the Muslims. The last stanza is entirely in Persian, ending with a couplet of Hāfiz of Shīrāz — Iqbāl's frequently tried method of showing that his community is international, not bound to any one language or country.

Bāng-e Darā, p.267

Metre: *hazaj* ~---/~---/~---/~---

- 1 *sīnā o fārābī*: the medieval Persian philosophers, *Ibn Sinā* (Avicenna) and *Farābī*.
nāvārā talxtar: the *misra'* is Persian.

navārā talxtar mīzan cū zauq-e nagmā kam yābī
song more bitter strike for pleasure of melody little you found

In other words the time of the soporific songs of the past is over.

judā pāre se: you are fated to feel this agitation, just as quicksilver is.

lālā: the red tulip is often compared to the heart.

- 2 *naisān*: 'the spring rain'. It is a common belief that if the spring rain falls into an oyster shell, pearls will be created.
xalīlullāh: 'the friend of God' — Abraham/Ibrāhīm, hence by extension the whole Muslim community (cf. no.12 stanza 1).
millat-e baizā: the Muslim community. Cf. *Khizr-e Rāh* no.12, stanza 7.

hāšmī: the Arab Muslims. Cf. *Khizr-e Rāh* no.12, stanza 1.

rubūd ān turk: the *misra* 'is Persian:

rubūd ān turk-e širāzī dil-e tabriz o kābul rā

ravished that Turk of Shirāz the heart of Tabriz and Kabul

In other words the reformed Turks are giving new life to old Islamic world, typified by the ancient cities of Tabriz and Kabul. Tabriz stands for Iran, and Kabul for Afghanistan.

agar 'usmānion par: the last remnants of the Ottoman empire had been crushed as a result of the First World War. There is, however, no point in grieving for what has passed. As Iqbal frequently states, the old order must be demolished before a new one can be born, cf. no. 12 stanza 6. The rest of the stanza continues on the same theme.

nargis: the narcissus is often compared to the eye.

3 *makān*: here the word is used in its root meaning of 'space'.

hināband: henna is applied to the hands and feet of a bride; its colour is compared to the blood of the heart, which in turn is compared to the red tulip. Cf. stanza 1 above.

imtihān: literally 'testing', here used in the sense of the touchstone, on which the quality of a gold is tested.

jahān-e āb o gil: a reference to the Holy Prophet.

millat-e baizā: see stanza 2 above.

4 *na tūrānī rahe*: i.e. the Muslims must forget their national differences and become one united community (cf. no.10 stanza 5).

quhstānī: Quhistān is an area of central Asia renowned for its fine hawks, which are traditionally regarded as the strongest and most noble birds.

ruhbānī, lit. 'monkish' from *ruhbān* (pl. of *rāhib*) '(Christian) monks'. The light that shines from their isolated abode guides travellers who are lost to a place of safety.

qaisar o kusrā: Caesar and Cyrus, Roman and Persian emperors, representing the old imperial order (cf. no.10 stanza 9).

zor-e haidar: Haidar ('Alī), renowned for his might and tenacity; Bu Dharr, renowned for his asceticism; Salmān, renowned for his truthfulness — three examples of the past glories of Islam.

The Turks and the Germans were allies in the 1914-18 war. The Germans were crushed, but the Turks emerged stronger than before.

rūh ulamīn: i.e. Gabriel/Jibraīl (cf. no.12 stanza 2).

5 *ce bāyad mardrā*: the verse is Persian:

ce bāyad mardrā? tab'e bulande mašrab-e nābe

dil-e garme nigāh-e pāk-bīne jān-e betābe

What needs a man? — a lofty spirit, pure character

A warm heart, a pure-seeing eye, a restless life.

These are the essential characteristics of Iqbal's *mard-e momin*. Cf. 19 stanza 5.

6 The whole stanza again contrasts the annihilation of the Germans after 1914 with the renewed excitement of the Turks.
zer-e daryā = probably a reference to German submarines.
haram: i.e. the Ka'ba. During the 1914-18 war the Sharif of Mecca sided with the Allies. Iqbal sees the Turkish army (*tatār* - the Turkish speaking people of Central Asia) as the guardian of Islam.
nūrīān āsmān-parvez: lit. 'the luminaries flying the sky'.

7 *kun fakān* 'let it be and it was', i.e. creation (and cf. no. 12 stanza 3).
yih hindī, vuh xurāsānī: i.e. the Muslims suffered downfall by splitting their community up into separate nations — India, Persia (*xurāsān*), Afghanistan, Central Asia (*tūrānia*). Iqbal frequently makes this plea for Muslim unity.
masāf-e zindagī meñ: i.e. there is room both for strength and force and for human love and affection.

8 *šahryārī*: 'empire, royalty', here representing Western imperialism.
jaulāngah: a course where horses are raced. The Central Asian Tatars, who dressed in satin cloaks — *atlas-qabāyān* — are renowned for their horsemanship (cf. no.11 stanza 13).
biyā paidā: the verse is Persian:

biyā paidā xarīdār ast jān-e nātavāne rā
pas az muddat guzār uftād barmā kāravāne rā
 come, produced is a buyer for the helpless life
 after an age, a caravan has passed our way

The second line is a quotation from the poet Nazīrī.

9 The whole stanza is written in Persian. In sentiment and imagery it is strikingly similar to the first stanza of *Sāqīnāmā* no.21:

biyā sāqī navā-e murg-e zār az šāxsar āmad
bahār āmad nigār āmad nigār āmad qarār āmad
 come, Saqī, the song of the bird of the garden from the branches has come
 spring has come, the beloved has come, the beloved has come, peace
 has come.

kašīd abr-e bahārī xaimā andar vādī o sahrā
sadā-e ābsārān az farāz-e kohsār āmad
 pitched the spring cloud a tent in the valley and desert
 the sound of waterfalls from the summit of the mountains has come.

sarat gardam tū ham qānūn-e pešīn sāzdā sāqī
ki xail-e nağma-pardāzān qatār andar qatār āmad
 I am the dust of your head (i.e. I implore you), you also the old law
 re-fashion

For an army of singers drove after drove has come
kinār az zāhidān bar-gīr o bebākānā sāgar kaš
pas az muddat azīn sāx-e kuhan bāng-e hazār āmad
 (your) side from the pious take away and fearlessly the jar pour
 after a long time from this old branch the song of the nightingale has come

hazār: an abbreviation of *hazār dāstān* '(the bird with) a thousand stories', i.e. the nightingale.

ba muštāqān hadīs-e xwājā-e badr o hunain āvar
tasavvuf-hāe pinhānīs ba-caśm āškār āmad
to the yearners the stories of the master of Badr and Hunain bring
its hidden mystic-powers to the eye have come revealed

badr; hunain: Two famous battles, fought near Mecca, in which the Holy Prophet was victorious.

digar šax-e xalīl az xūn-e mā namnāk mīgardad
ba-bāzār-e muhabbat naqd-e mā kāmil 'iyār āmad
Again the branch of *Khalīl* from our blood watered has become
in the bazar of love our cash perfect proved has come.

khalīl: Abraham/Ibrahīm — *xalīlullāh* 'the friend of God' (cf. no.12 stanza 1).

sar-e xāk-e šahīd-e barg-hāe lālā mīpāśam
ki xūnīs bā nihāl-e millat-e mā sāzgār āmād
Onto the dust of the martyr the leaves of the tulips I scatter,
For its blood to the sapling of our community effective has come

The blood of martyrs is often compared to the red tulip. Cf. *Sāqīnāmā* no.21 stanza 1.

biyā tā gul bifīśānīm o mai dar sāgar andāzīm
falakrā saqf biśīgāfīm o tarh-e dīgar andāzīm
come in order that we may strew roses and wine into the cup pour
Let us the sky's roof split and a different way let us invent.

A well-known verse of Hāfiz.

Bāl-e Jibrāil

Poems numbered 14-24 have been selected from Iqbal's second collection of Urdu verse, *Bāl-e Jibrāil* 'Gabriel's Wing', which was published in 1936. The work was written over a period of about fourteen years and few of the poems are dated. The first part contains seventy-seven *ghazals* and a number of *rubā'īs*, short four line poems summarizing aspects of Iqbal's political and religious thought, which are developed in the longer poems, such as *Masjid-e Qurtabā* and *Sāqīnāmā*, collected into the second part of the work. Poems numbered 14-18 have been taken from the *ghazal* section of the work.

The *ghazal*, the most popular Urdu poetic genre, was originally a short love lyric, in which typically the lover reflects upon and complains about the harsh treatment meted out to him by his cruel beloved. Earthly love (*'išq-e majāzī*) can often be equated with love for the divine (*'išq-e haqīqī*), and frequently both interpretations are possible.

Although conforming to the traditional metrical forms and rhyme scheme — AA BA CA ... — Iqbal departs from the well-tried convention by clearly introducing his own ideas into his *ghazals* and expounding points of his own philosophy. The diction and imagery are classical but the thoughts are innovative.

Many modern Urdu poets, who followed Iqbal, have used the popular *ghazal* form to comment on society as they perceive it, and their compositions often have little to do with the pains of earthly love. In other words, the seemingly rigid classical form can be easily adapted to express any point of view.¹ Further information is given in Appendix 1, pp.191 ff.

The second introductory verse is adapted from a verse of the Sanskrit poet, Bharatī Hari.

14. *Bāl-e Jibraīl*, p.20 *ghazal* no.16 (first section).

Metre: *hazaj* - - - - / - - - - / - - - - / - -

2 Although the [Hindu] moneylender has a share of the power, this world thinks the European is God.

3 The verse is Persian:

tū barg-e giyāhe nā dihī ahl-e xirad rā
ū kišt-e gul o lālā babaxśad bā xare cand
 You a blade of grass do not give to the people of skill
 he the crop of roses and tulips bestows on a few donkeys.

4 i.e. the Christians eat and drink well, even in their churches, but the Muslims get only advice from their clergy and go hungry.

5 *pāzand*: the tongs used to arrange the sacred fire in the Parsee temple, but here referring to the *Zand*, the sacred scriptures of the Parsees. The point is made that although the injunctions of the Qur'an are perfect, the modern Muslim commentators, in order to please their false capitalist gods, can interpret them in any way they wish.

7 i.e. my philosophy has reached unprecedented heights, but no one understands it. Therefore let it be shut up in the darkness of the caves of the moon, so that it will be preserved for posterity.

gār, here feminine, is usually masculine. (Possibly a calligrapher's mistake.)

8 Angels are believed to be of the nature of light; man is made from dust. I am a human, but I also share the qualities of the angels.

¹ A detailed account of the structure and development of the Urdu *ghazal* can be found in Matthews and Shackle, *An Anthology of Urdu Love Lyrics*, OUP, London 1972.

- 9 The three cities of Delhi, Isfahan and Samarqand are the centres of India, Persia and Turkish Central Asia respectively.
- 12 Damāvand: a mountain in the Hamadān region of Iran, often praised for its beauty in Persian poetry.
- 13 A reference to Abraham/Ibrāhīm the first Muslim, who was cast into the fire by the Babylonian king, Namrūd, for his beliefs. He remained silent, however, and emerged unscathed (cf. no.12 stanza 1) because God turns the fire into roses.
ispand: the plant 'wild rue', whose seeds crackle when burnt. In other words, I am not like a crackling seed, but remain silent and patient, even when tortured.
- 14 constrained - i.e. in the bonds of love for God.
- 15 The opening of a bud is frequently compared to a sweet smile (*šakar-xand*).
- 16 *hazrat-e yazdān*: 'in the presence of God'. This verse acts as a disclaimer for the apparent blasphemy of the poem. Similar sentiments are expressed in poems like *Šikvā* no.10. The second line, if not taken as a question, would mean, 'If only someone could have stopped the mouth, etc.'

15. *Bāl-e Jibrāil*, p.26, *ghazal* no.2 (second section)

Metre: *hazaj* - - - - / - - - - / - - - - / - -

- 1 Iqbal refers to himself, saying that his passionate and pleasing verse has the power to inspire the wise with the madness of love.
- 2 *faqr*: the term is used to describe the qualities of the *faqīr*, the person who renounces the material world for the love of God. The point of the verse is that both the *faqīr* and the king rule in their own fashion, but the difference is that worldly kings need worldly glory, while the *faqīr* has no such need.
- 3-5 The next three verses criticise the sufis of the present age (cf. *Sāqīnāmā* no.21 stanza 2), who have lost their former zeal and courage.
hujrā: a small room or hut inhabited by mystics.
girebān: the (torn) collar, which is the mark of distraction. The frenzy of spiritual love is often compared to the tumult of the last day.
zīkr: the continual repetition of God's name, used by mystics to induce a trance.
fīkr: intellectual thought, for which the sufis are renowned.
- 6 Kingship can turn a man's head and make him mad. Traditional medicine prescribed blood-letting with a scalpel as a cure for madness. Taimur (Tamberlane) and Chingīz (Gengis Khan), stories of whose massacres are legion, are given as examples of Muslim rulers punished by God for becoming too intoxicated with their own power.

- 7 'irāq (Iraq) and pārs (a region of Persia) stand for the Arab and Persian Islamic world, of which Iqbal considers himself a true representative. Unfortunately, his own land, India, still remains an 'infidel' (*kāfir*), and although its people are powerless, without arms, and under foreign subjugation, they still shed each others' blood.

The verse has often been quoted during the recent crises of India and Pakistan.

16. *Bāl-e Jibrāil*, p.28, *ghazal* no.4 (second section)

Metre: *rajaz* - - - - / - - - - // - - - - / - - - -

- 1 The verse contrasts the visible world of the elements with the invisible world of the spirit of which it is the manifestation. 'I' stands for mankind. In other words, the material world is secondary to human beings, who inhabit it, and are a better manifestation of God's invisible spirit. One of the fundamental doctrines of Islam is that man is nearest to God, and even the angels prostrated themselves before him.
- 2 Mankind transcends the pain of life and arises from it as the brightness of the morning overcomes the darkness of the night. In a similar way, the morning call to prayer (*azān*) and the trappings of religion are subject to the power of the human spirit.
- 3 The cycle of days and nights is made for man. The world is man's burden, which he must bear, cf. the first stanza of *Masjid-e Qurṭabâ* no.19.
- 4 Mankind like the world is made of earth, but, unlike the world and its lower creatures, has the power to see its own self. Man, therefore, is compared to the water, which makes the dry dust of creation fertile.

17. *Bāl-e Jibrāil*, p.30, *ghazal* no.7 (second section)

Metre: *ramal* - - - - / - - - - / - - - - / - - - -

- 1 *cirāg-e lālâ*: the tulip is compared to a lamp with a red shade. The first three verses of this *ghazal* can be compared to the first stanza of *Sāqīnāmâ* (no.21), which is also written in celebration of the advent of spring.
- 2 *parī*: in Persian and Urdu verse, the 'fairy' is imagined to be a supernatural being in the form of a fully grown woman of exquisite beauty. Here the newly grown flowers remind the poet of these mythical creatures, dressed in colourful clothes.
- 3 Dewdrops on the leaves of flowers are often compared to polished pearls.
- 4 A beautiful woman should unveil herself in private. Leaving the city for the wilderness is one of Iqbal's favourite images for spiritual independence.

- 8 *afrangī*: a variant of *firangī* 'Frank', which by extension means European (cf. no.14.1).
śaix, barhaman: i.e. the orthodox Muslim and Hindu.
- 9 *qalandar*: the epitome of the self-sacrificing mystic, who abandons the comforts of material life for his faith.

18. *Bāl-e Jibraīl*, p.38, *ghazal* no.15 (second section)

Metre: *mujtas*

~ ~ ~ / ~ ~ ~ / ~ ~ ~ / * ~ ~

- 1 *nāz, tundī*: the airs and graces of the coquettish beloved; *niyāz*: the submissive nature of the lover. The idea is that 'Self' (*xudī*), which, unlike the fickle beloved of romantic poetry, is always faithful, possesses no airs and graces. If it does, it is always pleased to submit.
- 2 *'iśq*: true love (for the divine) always searches for a living and responsive heart, as the royal hawk, the noblest of birds, always seeks living prey.
- 3 *Isrāfil (sarāfil)* is the Angel of Death, the blast of whose trumpet will sound on the Day of Judgement. Iqbal compares his own verse to the strident sound, which will awaken the dead from their graves.
- 4 *firang*: i.e. the Europeans; *rindān-e pākḥāz*: i.e. true Muslims. For *rind* see *Zuhd o Rindī*, no.1. European wine is forbidden for true Muslims, who only drink the wine of the spirit (cf. *Sāqīnāmā* no.21, stanza 1).
- 5 True love does not belong to the material world. Cf. verse 2 above
- 6 The verse is highly condensed. The meaning is: 'Whether true love (*'iśq*) is absent or present, I am in a continual state of anxiety, like the traditional lover of the *ghazal*, who is continually anxious, whether in the presence of or absent from his beloved.' (Continual anxiety and the lack of complacency is, of course, the mark of Iqbal's perfect man.) 'The story has been told many times at great length, but my own account is brief.'
7. *zubūr-e 'ajam*: 'The Psalms of Persia', the title of one of Iqbal's collections of Persian verse. In other words: 'If you wish to find the secret of life, read my Persian poetry, composed at midnight, when thoughts and passions are most intense. Praise and advertisement of one's own work is legitimate in Persian and Urdu verse.'

19. **Masjid-e Qurṭabā**: Iqbal visited the southern Spanish city of Cordoba during his tour of Europe in 1931-2. The great mosque, which was subsequently converted into a Catholic cathedral stands on the banks of the river Guadalquivir (a Spanish adaptation of the Arabic *vādī al-kabīr* 'the great valley'). Even though the mosque still exists and the features of the Arabs, who once were the rulers of this area of Europe, are still visible in

the faces of the Andalusians, time has taken its toll, and the past glory of the Islamic world no longer remains. The paradox of time, life and death is the major theme of the poem.

Bāl-e Jibrāil, p.93.

Metre: *rajaz*

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- 1 In the first stanza, Iqbal describes the nature of time, which is likened to a continuous and unending chain of days and nights. As night follows day, so death follows life. Time is the manifestation of all the qualities of the Supreme Being (*zāt*), who creates and destroys. Paradoxically, however, true time is divorced from the apparent reality of day and night, life and death, which belong to an unstable, material world. All that is material and created by man, like the mosque Iqbal is contemplating, is ultimately destined for annihilation.

naqs: may be interpreted in various ways 'form', 'stamp', 'trace', 'fashion'. Here the idea is that the chain of time fashions life, which is itself a manifestation of time.

do-rang: i.e. black and white, the colours of night and day.

zāt: i.e. the Supreme Being, God, the creator of time.

barāt: 'a decree'.

- 2 The second stanza lists the characteristics of true spiritual love (*'iśq*), which transcends time and, unlike other things, cannot be destroyed by it. This love is the creation of the perfect man (*mard-e momin*) whose soul is immortal.

sāhib-farog: 'endowed with brightness'.

sail: time is in constant flux, but the flow of love is more powerful and thus can stop it.

aur zamāne: Iqbal makes frequent references to other ages and worlds, which we are unable to conceive.

dam-e jibrāil, dil-e mustafā: 'the breath of Gabriel' is the word of God and the 'heart of *Mustafā* is His Prophet, referred to in the next *misra*.

kās-ul-kirām: literally 'the cup of generosity' from which all may drink.

faqīh-e haram, amīr-e junūd: i.e. love, the jurist of the mosque and the leader of armies, is both the Islamic *Sharī'a* and the instigator of *Jihād*. Cf. no.29.1.

ibn-us-sabīl: 'son of the road', i.e. the traveller who never rests (cf. the second stanza of *Khizr-e Rāh* no.12).

- 3 The third stanza states that love, referred to in the second, was responsible for the creation of the mosque, and the colour of its stone, and the melodious sound of the voices which filled it were brought into being by the passion of that love (*xūn-e jigār*). Man, though just a pinch of dust, is higher than the angels (*paikar-e nūrī*), for he alone can feel the passion of worshipping God. Even Iqbal, of Indian Brahmin stock, is greater than those 'creatures of light'.

raft o būd: literally 'gone and was' i.e. the past.

sil: i.e. the heart is strengthened by the passion it generates.

diloñ kā huzūr: i.e. you bring men's hearts into the presence of God.

'ars-e mu'allā: the highest heaven, where the godhead resides. Adam is even greater than the empyrean because the angels were ordered to prostrate themselves before him.

paikar-e nūrī, i.e. angels bow down to God, but the passion of love for God is man's alone.

- 4 In the fourth stanza, the beauty and majesty of the mosque reminds Iqbal of the glory of Islam. The true Muslim, because of his beliefs, has unlimited possibilities. The affirmation of faith in the one, true God always protects him.

sām: the old name for Syria, here given as an example of a beautiful Arab land, whose palms are compared to the columns of the mosque.

vādī-e aiman: the valley in Sinai, where Moses spoke to God. The divine effulgence, which dazzled him is compared to the sunlight playing on the roof of the mosque.

kalīm: 'the speaker (to God), i.e. Moses/Mūsā. Cf. no.10 stanza 26.

xalīl: 'the friend (of God), i.e. Abraham/Ibrāhīm. Cf. no.12 stanza 1.

dijlā, danyūb, nīl: the rivers Tigris (Iraq), Danube (Central Europe) and Nile (Egypt).

rahīl: the departure (of a caravan).

lā ilāh: the *kalīma lā ilāh ill'allāh muhammadur rasūlullāh* 'There is no god but Allah and Muhammad is His Prophet.

- 5 The fifth stanza describes the characteristics of the true believer (*mard-e momin*), who receives his superior knowledge from the mosque. His power alone is real; the material world, which he inhabits is merely illusion.

narm dam-e guftagū, lit. 'soft at the moment of speech, hot at the moment of search'.

nuqtā-e parkār: the dot made by the pivot of a pair of compasses. In other words, the true believer is the centre of the universe.

- 6 The sixth stanza describes the mosque, which in former times had been the centre of the Islamic faith. The Arabs had brought Islam and the Quran to Spain and southern Europe. Their legacy is still to be seen in the faces of the Spanish, who, though no longer Muslims, still possess their Arab blood; their music still preserves the old Arab tunes.

ka'bā, haram-martabat: i.e. the Mosque of Cordoba was the centre of Islam in Spain, as the Ka'ba (*haram*) is the centre of the Islamic faith. Cf. 10.13.

undlusī: 'Andalusians' and hence by extension the Spanish as a whole. Andalusia (*undlus*) is the southern province of Spain, which for centuries was under Arab domination. Cf. 8.12.

xalq-e 'azīm: 'the noble nature', i.e. the qualities of Muhammad which the Arabs transmitted (*hāmil*) to Europe. (The words are a quotation from the Quran.)

faqr: see no.15, verse 2.

tufail: literally 'guest', 'uninvited guest', from the name of the legendary figure Tufail, who made a practice of attending feasts without an invitation. The idea is that whether they admit it or not, the Spanish still have Arab blood in their veins.

caśm-e gazāl: the large, soft eyes of the gazelle, an animal native to Arabia, are considered among the most beautiful. *kī tufail*: 'because of', 'by means of'.

tīr: glances from pretty eyes are often compared to arrows which pierce the heart of the lover.

yaman, hijāz: provinces of Arabia. Cf. 8.1.

- 7 In the seventh stanza, Iqbal laments the fact that Islam vanished from Europe. After the departure of the Muslims, Europe suffered great upheavals. The Reformation led by Martin Luther in the 16th century tore the Catholic church apart; the French Revolution in the 18th century inspired Europe to look for new systems of government. The Islamic world is in a similar state of turmoil and reform, and there also change is inevitable.

qāfilā-e saxt-jān: the passing of the Arab domination of Spain is compared to the desert caravan, which in the face of any adversity, makes its way to the next stage.

almanī: 'Germans' (the Persian term is reflected in *Allemagne*, the French word for Germany). The reference is to the Reformation, instigated by Martin Luther's opposition to Pope Leo X in 1517. The movement for religious reform brought about a schism in the established Catholic church.

pīr-e kaništ: 'the elder of the church' - i.e. the Pope.

farānsīn, inqilāb: 'French', 'revolution': a reference to the French Revolution of 1789, when the French king, Louis XVI and his queen, Marie Antoinette were executed. The subsequent Napoleonic age not only brought democracy to France but changed the whole thinking of western Europe.

tajdīdā: literally 'renewal': Iqbal is probably thinking of both the Renaissance (the revival of art during the 14th-16th century) and the Reformation, both of which had a profound effect on western attitudes to the church or he may be thinking of Mussolini's 'renewal' of Italy.

- 8 The verses of the eighth stanza offer a summary of the whole poem. On the banks of the river Guadalquivir, dominated by the city and Mosque of Cordoba, the sunset brings the colour of rubies, mined in the Islamic Central Asian province of Badakhshān. The song of a simple Spanish girl who perhaps unknowingly still has Arab blood in her veins moves the heart. Revolution, the urgent need for reform, is essential for life. The Islamic world must revive itself with the ardour and zeal of the past, which is likened to the blood of the heart.

badaxśān: Badakhshan — a region near the source of the Oxus, famous for the quality of its rubies. Cf. no.12 stanza 3.

kabīr: the Arabic appellation *vādī al-kabīr* 'the great valley' was taken into Spanish as *Guadalquivir*, the river upon which the city of Cordoba stands.

koī: 'someone' - i.e. Iqbal.

fīrang: 'European', 'Frank'. Cf. no.14 stanza 1.

umam: the plural of *ummat*: 'people', 'nation'.

vo qaum: i.e. the Muslims.

naqś: see the note to stanza 1 above. *xūn-e jigar* 'the blood of the heart', i.e. true belief and passion. In other words, unless we are true to ourselves and our faith, nothing will be accomplished.

20. Lenin: Vladimir Ilyich Lenin (1870-1924), the major instigator of the 1917 Russian Revolution, opposed the rule of the Tsars and the influence of the Christian

church. After the Revolution, Russia became officially an atheist state. This poem, in which Iqbal imagines Lenin having a dialogue with God, underlines the many positive points in Lenin's own thinking, which paradoxically correspond to the views on imperialism, capitalism and the exploitation of the masses which Iqbal also cherished. Although an Islamic fundamentalist, Iqbal is broadminded enough to give Lenin credit for his adherence to his principles. He argues that in the face of the poverty and degradation of his people, Lenin might have been forgiven for doubting the existence of God.

Bāl-e Jibrail, p.106

Metre: *hazaj*

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- 1 *anfus*: literally 'breaths', 'souls' (the plural of *nafs*), here meaning the spiritual world; *āfāq*: literally 'horizons' (the plural of *ufaq*), here meaning 'the material world'. In other words, God is present in every aspect of creation.
- 2 *xirad ke nazariyāt*: 'the theories of science' (lit. intellect), which change from day to day.
- 3 *bīnā-e kavākab*: 'observers of the stars', i.e. astronomers.
dānā-e nabātāt: 'scholars of vegetation', i.e. botanists. The sciences of astronomy and evolution of plants and animals were, of course, developing during the 20's, when Lenin died.
- 4 *xurāfāt*: 'fables', 'cant', nonsense.
- 9 *vo kaun sā ādam*: literally: 'what sort of man is he, whose worshipped-one you are?' Man is essentially composed of dust.
- 10 *qillizāt*: 'ores', 'metals', i.e. money.
- 11 *zulmāt*: 'darkness', in which the spring from which flowed the water of life (which made its drinker immortal) lay hidden. Cf. no.10 stanza 12.
- 13 *marg-e mufājāt*: 'sudden death'.
- 14 *lahū pīnā*: 'to drink the blood of someone' idiomatically means 'to be ruthless'.
- 15 *'uryānī*: literally 'nakedness', which in modern Urdu comes to mean 'obsenity', 'pornography'.
- 18 In other words, upheavals, like the Russian Revolution, have proved that capitalism can be overthrown.
- 19 *pīrān-e xarābāt*: 'the old men of [i.e. who preside over] the wine-shop', i.e. the capitalists, who make money out of human degradation.
- 20 The red blush on the cheek (*surxī*) is traditionally a mark of beauty and honour. The blush imparted by cosmetics or alcohol is, of course, artificial.

21. **Sāqīnāmā:** one of Iqbal's most often quoted poems, in which he provides a clear summary of his thought. The general tone of the poem is optimistic, and in it Iqbal looks forward to a brighter existence, free from the shackles of Western imperialism. The world of Islam, typified by the sufi, who once was the most ardent seeker of truth, has grown tired and is lost in its arcane and meaningless philosophies, but is now on the brink of regeneration. The fast-moving metre and the attractive rhyme scheme, mirroring those of the classical Urdu *masnavī*, add a great deal to the attraction of the poem. The *sāqī* 'wine-pourer' is here invoked as the dispenser of celestial wisdom.

Bāl-e Jibraīl, p.122

Metre: *mutaqārib*:

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- 1 The first stanza forms an exordium to the whole poem. The message is that, with the coming of the spring, everything in the world is new, and mankind is on the brink of a new, exciting age. The image of a mountain stream is chosen, which after the melting of the snow, begins to trickle down the hill, finally emerging as a gushing torrent, smashing all that gets in its way. For Iqbal, it is this stream, which embodies the message of life. The Saqi is asked to pour the spiritual wine, that will reveal the secrets of past eternity and show that even the weakest has the strength to grapple with the strong. Many of Iqbal's poems begin with the celebration of natural beauty indicating renewal and change (cf. the first section of *Khizr-e Rāh* no.12 and the first three verses of the *ghazal* no.17).

xaimā-zan: 'pitching tents': i.e. the spring, like the newly arrived caravan, has established itself on the mountainside.

iram: a fabulous, beautiful garden in Arabia.

śahīd-e azal: the red tulip, with the black lines in its bowl, is often compared to the scarred martyr, who sheds his blood for his cause.

lālā-fām: literally 'the (red) colour of the tulip', i.e. 'rosy-cheeked', an epithet commonly applied to the Saqi, the dispenser of red wine.

sāqīyā: The Persian vocative form: 'O Saqi!'

mamolā: 'the wagtail', a small, attractive bird, which is the prey of the royal falcon (*śahbāz*).

- 2 In the second stanza, Iqbal observes that capitalism has been exposed for its deception and has now had its day. The peoples of China, India and the Arab world are all rallying to end imperialist domination - predictions, which in the next fifteen years, were shown to be correct. But the Muslims, though still vehemently affirming their faith in God, do so with outmoded and false arguments, that have pervaded every aspect of Muslim culture and belief. Even the sufi, who was once the unrivalled defender of the faith, no longer burns with the same ardour.

firang: 'Frank', here standing for European imperialism. cf. no.14 stanza 1.

śīśā-bāz: literally 'a juggler', who plays tricks with glasses.

girān-xwāb cīnī: the statement is often regarded as a prediction of the Chinese revolution of the 40's.

tūr-e sīnā: Mount Tūr in Sinai, where Moses (*kalīm* 'the speaker with God') was blinded by the divine effulgence (*tajallī*).

fārān: the mountain near Mecca, where Muhammad was invested with the Prophethood. cf. no.10 stanza 23.

kalīm, 'the speaker with God', Moses cf. 10 stanza 26.

tauhīd: the doctrine of the unity of God. cf. no.9 stanza 2.

zunnār: the sacred thread, worn by the Brahmins. In other words, for all their piety, the Muslims are idolators like the Brahmin.

tamaddun: literally 'the organisation of cities and communities'.

tasavvuf: 'mysticism', the doctrine of the sufi.

šarī'at: the Muslim code of legal practice.

kalām: usually termed '*ilm ul kalām* - the means of proving the superiority of Islam over all other philosophical and scientific doctrines. Towards the end of the 19th century, in particular, Muslim reformers like Sayyid Ahmad Khan were aware that the medieval '*ilm ul kalām* was no longer an adequate means of coping with modern scientific theory and, often in the face of great opposition from the traditional theologians, proposed new methods of countering the arguments of Western missionaries.

'ajam: 'Persia' (cf. no.10 stanza 31), an Arabic term originally applied to non-Arab 'barbarians'. Here Iqbal states that these four major facets of Islamic life had become tainted by non-Islamic doctrines. In Iqbal's view, sufism had degenerated at the hands of the later Persian mystics and, as he goes on to say in the next lines, was now only a collection of meaningless tales and fables (*xurāfāt, rivāyāt*) which have no basis in true Islam.

lazzat-e šauq: i.e. the real desire to use his powers of oratory for the cause of Islam, rather than for his own prestige.

sālik: in the terminology of sufism, the mystic is likened to a traveller (*sālik*) who progresses from stage to stage (*maqām*) until he finally reaches his spiritual destination (*manzil-e maqsūd*).

3 The third stanza takes the form of a *munājāt* - a plea to God - in which Iqbal asks for inspiration (figuratively termed *šarāb-e kuhan*) and the ability to infect his fellow Muslims with his own restlessness and enthusiasm. This will eventually lead to the conquest of doubts and the establishment of the truth.

jugnū: the firefly, which is not only active at night when others are asleep, but also carries its own light, typifies the enterprise, which Iqbal advocates.

murtazā: 'Alī; *siddīq*: Abū Bakr. Here Iqbal is asking for the best qualities of the Shi'as, who follow 'Alī, and those of the Sunnis, who recognize the Caliphs in a direct line of succession from Abū Bakr. (Cf. no. 1 stanza 10.)

nīm-šab: 'midnight', hence 'most passionate'. Cf. 11.5.

xalvat, gudāz: literally: 'the melting of my solitude and company', i.e. 'the emotions I feel both when I am alone with my own thoughts and when I am in the company of others'. According to Iqbal, the Self (*xudī*) desires solitude but in order to develop must also exist in the company of others. This is directly opposed to the sufi's practice of living in total seclusion, away from the responsibilities imposed by society. The idea is developed in the fifth stanza of the poem.

gazālān: the mind must always be open to new ideas and occupied in the search for new directions. Thoughts are, therefore, compared to gazelles wandering in a meadow.

faqīr: the person who eschews worldly wealth and concentrates on the divine. Cf. no.15 stanza 2.

- 4 The fourth stanza describes the characteristics of life, and may be compared in sentiment to the third stanza of *Khizr-e Rāh* (no.12). Life is constantly active; it is of the world but has no desire to remain part of the world. It is both material and spiritual, good and bad, but when perfected can overcome any obstacle.

mauj-e dūd: just as smoke is inherent in a flame, so life is hidden in the body, which necessarily gives it its outward appearance.

āb-o-gil: life is essentially different from the elements of water and clay, but welcomes their effort to advance, because without the body, which is composed of these elements, life could not be manifest.

vahdat, kasrat: Iqbal is fond of such apparent contradictions. In other words, in spite of its multiple and varied facets, and in spite of being manifest in a world composed of conflicting elements, life is nevertheless a unity.

somnāt: the idol in the temple of Kāthiāvār, smashed by Sultan Mahmūd of Ghazna in 1027 A.D. (cf. no.10.7). Here the world is compared to an idol temple which has been fashioned by life itself.

butxānā-e šis-jihāt: 'six-sided idol temple', i.e. the four points of the compass plus up and down'.

maiñ, tū; man o tū: the conflict between the spiritual and material aspects of life. Cf. the *ghazal* no.16.

jurrā-šāhīn: the royal falcon which always hunts live prey.

- 5 The fifth stanza develops the argument of the fourth. Life is constantly restless and desires to travel without stopping. It solved the problem of death by learning how to reproduce itself. Life is merely another name for the continuous chain of time, the theme of the first section of *Masjid-e Qurtabā* (no.19).

barg o sāz: 'provisions for a journey'.

mukāfāt: 'retaliation'. When life came into the world, it was constantly plagued by its opposite, namely death. It overcame death by reproducing itself through men and women (*zauj zauj*). As one generation died, another took its place, like flowers on a branch.

jaulān: 'coursing', springing from side to side like a horse. Cf. nos.11.13, 13.8.

zanjīr-e ayyām: 'chain of days' cf. the first section of *Masjid-e Qurtabā*, no.19.

- 6 The sixth stanza describes the nature of 'Self' (*xudī*), which is inextricably bound up with life. 'Self', according to Iqbal, is the essence of life, and for its immortality requires the continual search for new ideas and directions. The world is just one stage of its development; its goal is eternity.

mauj-e nafas: i.e. life, which depends upon the Self as a sword depends upon the cutting edge of its blade for its efficiency.

jalvā: 'manifestation', 'splendour', hence 'the world', 'company', which is the opposite of *xalvat* 'solitude'. The idea is that the 'Self' embraces the human sphere (*ālam-e nāsūt*) as well as the divine (*ālam-e lāhūt*). For the former it requires company; for the latter, solitude.

kiran cānd meñ: the Self is the essence of life, just as the moonbeam is the essence of the visible moon. Sparks are imagined to emanate from the stones, which produce them. The 'Self' is formless (*be-rang*), but manifests itself by taking on the characteristics of whatever surrounds it.

- 7 The seventh stanza continues the argument of the sixth. Man, the guardian of the Self, must ever be true to himself and not depend upon others, as the slave Ayāz fawned upon Mahmūd. Only God is worthy of prostration, and the world, which awaits the onslaught of the Self's might, is subject to it. Such concepts are impossible to express in the words of human speech, which are inadequate before the truth.

mahmūd, ayāzī: cf. no.10 stanza 7.

jāmā-e harf-e tang: words are inadequate to express the truth. They are also compared to the rust which obscures the metal mirror.

The final verse is in Persian:

*agar yak sar-e mū-e bartar param
farog-e tajallā basozad param
If one hair higher I fly
The brightness of effulgence will burn my wings.*

The words are said to have been uttered by Gabriel when he guided the Prophet to heaven on the night of the *Mi'rāj*, the ascent to heaven.

22. *Jāved ke nām*: the poem was written in London in reply to a letter Iqbal received from his son, Jāved. Like much of Iqbal's later work, it contains strong anti-imperialist sentiments, warning the Muslim community of the dangers of beguilement with Western civilisation.

Bāl-e Jibrail, p.147

Metre: *mujtas* - - - - / - - - - / - - - - / * - - -

- 1 *'iśq*: cf. no.18 stanza 2.
- 2 In other words, flowers are silent, but if you really understand the secrets of nature you can make them talk to you.
- 3 *śiśāgar*: 'a glass-maker', cf. *śiśābāz* no.21 stanza 2.
sifāl: 'glazed, pottery' the art of which is prized in the Islamic world. In other words, do not look to the artefacts of the west (*firang*) but use the products of your own country.
- 4 In other words, let the poetry of your father fire your spirit. My *ghazals* are like grapes from which spiritual wine can be made.
- 5 *faqīrī*: cf. nos.15 stanza 2, 21 stanza 3.

23. **Panjāb ke dahqān se:** a poem written in reaction to the movement of the 1930's, known as the Unionist Party, which was strong in the Panjab. The party leaders, mostly landowners, in spite of the name, created disunity by playing off Muslims against Hindus and peasants against town-dwellers. In a speech delivered in 1935, Iqbal strongly criticised their tactics, advocating Islamic unity rather than sectarian and local nationalism.

Bāl-e Jibrāil, p.152

Metre: *mutaqārib* ~ - - / ~ - - / ~ - - / ~ -

- 3 *āb-e hayāt:* the water which imparts immortality. Cf. no.12 stanza 1.
- 4 *nagīn:* a precious stone set in a ring, the genuineness of which is tested (*parakhnā*) on a touchstone.
- 5 *śu'ūb:* the plural of *śu'bā* 'branch, class, department'.
- 6 *fath-e bāb:* literally 'the opening of the gate', hence 'success'.
- 7 The final verse is Persian:

ba-xāk-e badan dānā-e-dil fiśāñ
ki in dānā dārad zi hāsil niśāñ
 In the dust of the body the seed of the heart cast
 For this seed has from the harvest a revelation

24. **Panjāb ke pīrzādoñ se:** the poem criticises the *pīrs* (so-called spiritual leaders) of the Panjab, who trading on the superstitions of the poor, ignorant peasants, acquired great wealth for themselves. The 'Reformer' Shaikh Ahmad Sirhindī was born to the north of Delhi in 1564. He later won the respect of the Mughal emperor, Jahāngīr, by refusing to bow to him. Abject obedience and flattery, often portrayed through the relationship of Sultan Mahmūd and his slave Ayāz, were anathema to Iqbal.

Bāl-i Jibrāil, p.158

Metre: *hazaj* - - - ~ / - - - ~ / - - - ~ / - -

- 1 *śaix-e mujaddid:* 'the Reformer Shaikh', i.e. Shaikh Ahmad Sirhindī, whose tomb Iqbal visited in 1925.
matla': 'arising', 'exordium', 'dawn' (cf. *tulū'* 'the rising of the sun'). The idea is that Shaikh Ahmad's grave, though covered in dust, emanates the radiance of divine light (*anvār* the plural of *nūr*).
- 3 *ahrār:* the plural of *hurr* 'a free man' as opposed to *gulām* 'a slave'.

- 4 *millat*: 'community', invariably meaning in Iqbal's verse 'the Islamic community'.
- 5 *faqr*: cf. nos. 15 stanza 2, 21 stanza 3.
- 7 *kulāh*: a modest cap worn by mystics, which is an emblem of faith and piety.
turrā-e dastār: a turban with a plume or crest, a mark of nobility. In other words, pious mystics (the *pīrs*), who once observed humility, now wear the dress of the nobility.

Zarb-e Kalīm

The following poems 25-44 are taken from one of Iqbal's late collections, *Zarb-e Kalīm* 'The Rod of Moses'. The title of the work refers to the miracle which Moses performed when he struck a rock with his staff and water gushed out.

The work consists mainly of short poems, some containing only two verses, on various subjects: Islam, education, the position of women in contemporary society, literature, politics in both the East and the West.

The quality of the work is uneven and many of the poems offer no more than repetition of ideas already expressed in *Bāng-e Darā* and *Bāl-e Jibrāil*.

The poems selected here (many of which require little comment) are:

- 25 *lā ilāh ill' allāh*: an affirmation of Iqbal's belief in the fostering of individuality in the context of Islam.
- 26 *'ilm o 'iśq*: love for the divine must override one's own worldly reasoning.
- 27 *tauhīd*: an exhortation to return to the basic tenets of Islam.
- 28 *hindī musalmān*: a favourite topic of Iqbal on the subject of the miserable plight of the Muslims of India.
- 29 *jihād*: advocating the right of the Muslims to stand up for themselves against Western tyranny.
- 30 *afrangzadā*: an attack on those who abandoned their own traditions for false Western values.
- 31 *taqdīr*: a dialogue between Satan and God, in which Satan, for all his plausibility, is discredited.
- 32 *aqvām-e maśriq*: nothing can be gained from imitating the degenerate West.
- 33 *tālib-e 'ilm*: a short poem addressed to the student, who has been trained to read, but not to understand. A terse comment on the western educational system imposed upon India.

34. *madrasâ*: a curious attack on (western-style) organized education, whose principles seemed useless to Iqbal.
35. *mard-e firang*: a deliberate, if unconsidered, attack, on the western view of women.
36. *pardâ*: a poem in which it is unclear whether Iqbal is or is not advocating the seclusion of women.
37. *azādī-e nisvān*: in this rather incoherent poem, Iqbal is probably expressing his disapproval of women's rights. Such conservative sentiments are frequent in his last compositions.
38. *pairis kī masjid*: a short poem written after hearing that a Paris mosque had been turned into a museum. Similar sentiments are expressed in *Masjid-e Qurtabâ* (no.19).
39. *kārl mārks kī āvāz*: a further attack on the false values of the West, put into the mouth of Karl Marx (d.1883), whose works inspired the Russian Revolution of 1917.
40. *manāsab*: a poem which states that the aspiration for high office in the government undermines spiritual and moral values.
41. *yūrap aur yuhūd*: an uncharitable comment on the state of Europe, which in Iqbal's view, had become so materialistic that, as its faith dies, Jewish speculators may well be invited to take over.
42. *bolševik rūs*: the Bolshevik revolution of 1917 made Russia an officially atheistic state. Iqbal, a vehement opponent of western Christianity rejoices in the decline of the Church, and illogically sees some good in an atheist revolution.
43. *jami'at-e aqvām-e maśriq*: the poem was written in Bhopal, where Iqbal was entertained by Navvāb Sir Hamīdullāh Khān. Disappointed with the (western) League of Nations which had its headquarters in Geneva, he proposes (rather optimistically) that the nations of the East should form a separate league in Tehran.
44. *musolīnī*: Iqbal, perhaps misguidedly, saw Benito Mussolini, the elected leader of the Italian Fascist Party in 1922, as a kind of antidote to Western imperialism. The poem was written in Bhopal in August 1935, just over two years before his death, when Iqbal could not have foreseen the disastrous results of the Fascist movement.
25. *Zarb-e Kalīm*, p.15

Metre: *mujtas*

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- 1 *lā ilah ill' allāh*: the Arabic phrase, the first half of the *kalimā* 'There is no god except Allah'. (The second half is 'Muhammad is the prophet of Allah'.)
- 2 *barāhīm*: a variant of *ibrāhīm*, who turned away from the idol-worshipping of his father Āzar. In other words, the world has returned to the worship of idols, and is waiting for another Ibrāhīm to reject them.
- 5 *zunnārī*: derived from *zunnār* (cf. no.21 stanza 2) 'the Brahminical thread', i.e. 'idolatry'.
- 6 *pāband*: in other words 'my message is not linked to any particular time; it is eternal.
- 7 *jamā'at*: i.e. the Islamic community.

26. *Zarb-e Kalīm*, p.20

Metre: *rajaz* - - - - / - - - - / - - - - / - - - -

- 1 *kirm-e kitābī*: 'a book-worm' (the insect which devours paper), used in exactly the same sense as the English expression.
huzūr: here 'present, visible', the clear radiance of divine truth.
- 2 *maqām-e sifāt*: i.e. learning computes the various qualities of God by logic; love simply displays them without recourse to argument.
- 3 *faqr*: cf. no.15 stanza 2.
makān, makīn: i.e. love encompasses the whole of existence.
fath-e bāb: literally 'the opening of the gate'; the expression also means 'victory' cf. no.23.6.
- 4 *ummul kitāb*: 'mother of the book'; *ibn ul kitāb*: 'son of the book'.

27. *Zarb-e Kalīm*, p.25

Metre: *ramal* - - - - / - - - - / - - - - / - - - -

- 1 *tauḥīd*: cf. no.21 stanza 2.
'ilm-e katām: cf. no.21 stanza 2.
- 3 *qul hū allāh*: 'the cry "He is God"'. (Arabic)
- 4 *mullā*: 'the preacher of Islam'; *faqīh* 'the interpreter of Islamic law (*fiqh*)'. In other words, while the preacher and the jurist give their attention to their own specialities, without consulting each other, they can never expect to understand the fundamental message of Islam.

- 5 do rak'at ke imām: i.e. those people, who perform the minimum specified ritual and believe that to be sufficient.

28. Zarb-e Kalīm, p.26

Metre: hazaj

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- 1 gaddār: a strong word implying 'mutineer' (cf. *gadr*, the term applied to the Mutiny of 1857).
- 2 A reference to the Ahmadiyya (Qādiānī) sect, now classified by the Pakistan authorities as non-Muslim.
- 3 The last *misra'* is Persian:

miskīn dilakam māndā darīn kaśmakaś andar
My poor little heart exhausted in this tumult inside.

29. Zarb-e Kalīm, p.28

Metre: hazaj

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- 1 *fatvā*: an injunction concerning a religious principle delivered by an Islamic leader. The injunction states that Holy War (*jihād*) is no longer valid. cf. no.19.2.
- 8 *islām kā muhāsabā*: i.e. we are wrong to state that Islam must always give an account of its actions, while we allow Europe to do exactly as it wishes.

30. Zarb-e Kalīm, p.33

Metre: mujtas

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- 1 *afrang*: an alternative form of *firang* (cf. no.14.1), 'Frank', a term often used by Iqbal for 'the West'. *afrang-zadā*: 'struck on the West'.

31. Zarb-e Kalīm, p.46

Metre: ramal

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This is one of several poems in which Iqbal gives Satan (*iblis*) a voice in the argument against Islam.

yazdān: a Persian name for God. cf. 14.6.

kun fakān: an abbreviated version of the Arabic phrase *kun fakāna yakūnu* (God said) let it be and it was', the words which began creation. cf. no.12 stanza 3.
ādam: Satan refused to obey God's command to bow before the newly-created Adam. Here Satan attempts to excuse himself on the grounds of ignorance or compulsion. cf. no.19 stanza 3.

In the final note, Iqbal claims to have based his poem on a work of the Spanish mystic, Muhī ud Dīn Ibn-e 'Arabī (d.1240) whose philosophy he greatly admired. Later Iqbal, like many orthodox Muslim thinkers, came to disagree with his pantheistic views.

32. *Zarb-e Kalīm*, p.69

Metre: *ramal*

----/v---/v---/x*-

2 *lab-e gaur*: literally 'on the lip of the grave'.

33. *Zarb-e Kalīm*, p.82

Metre: *mujtas*

----/v---/v---/x*-

sāhib-e kitāb: lit. 'master of the book'. For a similar sentiment see no.26.

34. *Zarb-e Kalīm*, p.83

Metre: *ramal*

----/v---/v---/x*-

1 *malak ul maut* 'the angel of death'. Cf. no.13 stanza 3.

4 *dīdā-e śāhīn* 'the sight of the royal falcon'. The falcon is keen-sighted; the bat (*xuffās*) is blind.

35. *Zarb-e Kalīm*, p.92

Metre: *mujtas*

----/v---/v---/x*-

mah-o-parvīn: the moon and the Pleiades - the Plough.

36. *Zarb-e Kalīm*, p.93

Metre: *mutaqārib*

---/v---/---/v---

3 *ādam*. Cf. no.19 stanza 3.

37. *Zarb-e Kalīm*, p.95

Metre: *hazaj*

---/---/---

38. *Zarb-e Kalīm*, p.102

Metre: *mujtas*

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haram: 'a sacred shrine', 'mosque'.

dimašq: Damascus. The French were given a mandate over Syria by the League of Nations in 1920.

39. *Zarb-e Kalīm*, p.137

Metre: *mutaqārib*

--/---/---/---/---/---/---/---

1 *muhrā-bāzī*: 'playing with pawns', 'chess match'. The poor are often compared to pawns, *muhrā*, who are moved around against their will by the chessplayer.

2 *hakīm-e mu'ās*: a reference to Western economists.
xutūt-e xamdār: i.e. the pleasantly flowing curves on a graph, which economists produce only to deceive others.
marez o kajdār: a proverbial expression, used to describe a host who invites his guest to drink wine, but tilts the bottle at such an angle that nothing is poured — hence 'deception'.

40. *Zarb-e Kalīm*, p.139

Metre: *mujtas*

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1 *qalandar*: see no.17 stanza 9.

2 *buland manāsab*: 'high official offices'; *kī xair* 'may they prosper!'.

4 *jauhar-e idrāk*: lit. 'the jewel of intelligence'.

41. *Zarb-e Kalīm*, p.139

Metre: *hajaz*

---/---/---/---

2 *vādī-e aimān*: 'the Valley of Aimān', cf. 19 stanza 4.

3 *javān-marg*: 'dead in its prime'.
kalīsā: 'the church', i.e. Christianity.

42. *Zarb-e Kalīm*, p.141.

Metre: *mujtas*

-----/-----/-----/****-

3 *lāt-o manāt*, the names of idols worshipped by the pagan Arabs before the advent of Islam.

43. *Zarb-e Kalīm*, p.147

Metre: *hazaj*

-----/-----/----- (~)/---

3 *tīhrān* 'Tehran', spelt in the traditional way, seemed at this stage to Iqbal, who always maintained his love for Persian civilisation, the natural focus for Muslim unity.

jinīvā, 'Geneva', the seat of the League of Nations founded in 1920, and forerunner of the United Nations Organization.

44. *Zarb-e Kalīm*, p.149

Metre: *ramal*

-----/-----/-----/-----

1 Benito Mussolini, formerly a member of the Italian socialist party, became leader of the Milan 'fascio' in 1919. The National Fascist Party was founded in 1921, and one year later King Victor Emmanuel III asked Mussolini to form a government. This poem is his imagined response to the action of the League of Nations in censuring him for his invasion of Ethiopia.

4 *rājdhānī*, *rājā*, *rāj*: 'capital, king, rule': the three 'Hindi' words are transparent allusions to the British Raj. The verse means that the Mughal king and the Mughal empire have perished, but the British have again made the Mughal capital, Delhi, *their* capital.

5 *āl-e sīzar*: 'the people of Caesar'. Here Iqbal uses the modern spelling *sīzar* rather than *qaisar* to indicate the Italians of the 20th century.

cob-e nai: literally 'a stick of reed', i.e. a reed-bed. The meaning seems to be that the Italians had concentrated on the 'reed' which makes music - i.e. on music rather than on proficiency in war.

APPENDIX 1

PROSODY, METRE AND GENRES OF VERSE

(a) Prosody and Metre

1. Like most classical Urdu poets, Iqbal employed in his verse the metrical patterns that were originally derived through Persian from Arabic. All his poems are written in strict conformity with the classical norm.

2. The rhythm of English verse is determined by stress:

If músic be the fóod of lóve play ón
Give me exess of it that súrfeiting

The metres of Urdu and Persian verse, however, are determined basically by quantity, i.e. the pattern of long and short syllables in a line of verse. Here a long syllable is marked / - / and a short syllable / ~ /:

اے ہمالہ اے فصیلِ کشورِ ہندوستان

e himālā, e fasīl-e kiśvar-e hindositān

- - - - / - - - - / - - - - / - - - -

Urdu and Persian works on metre and prosody indicate the quantity by using various forms based on the Arabic verb *فعل* *fi'l* 'to do'. In traditional terms the above verse would be scanned:

فَاعِلَاتُنْ فَاعِلَاتُنْ فَاعِلَاتُنْ فَاِیْلُنْ

fā'ilātun fā'ilātun fā'ilātun fā'ilun

3. The pattern of long and short syllables is, with a few minor exceptions retained throughout the whole of the poem. In other words, once the metre is established in the first *misra*, it is not permissible to change or resolve it, and every verse of the poem will scan in the same way.

4. Urdu has two kinds of syllables: 'open' — a syllable ending in a vowel: *kā-*, *bī-*, *ro-*, etc; closed — a syllable ending in a consonant: *kab*, *bār*, *zor*, etc. These syllables may be represented schematically with the symbols /C/ 'consonant', /V/ short vowel, /V̄/ long vowel. Thus *halāl* /C̄V̄C̄V̄C/ *armagān* /V̄CCV̄C̄V̄C/ etc. The vowels /a, i, u/ are considered short. The vowels /ā, ī, ū, e, o, ai, au/ are considered long. They may, however, on occasion be regarded as short if the pattern of the metre demands it. (Cf. 7 below.)

5. In terms of *metre*, a short syllable / ~ / is defined as an open syllable containing a short vowel, e.g. *سا- کی- ک-* *sa-, ki-, ku-*, etc. A long syllable / - / is defined as (i) an open syllable containing a long vowel, e.g. *کā, کī, کū*; (ii) a closed syllable

containing a short vowel and followed by another consonant, e.g. کب kab(k)ā which is scanned / - - /

6. No metre allows a long syllable ending in a consonant /CVC/ to be followed by another consonant. Thus a pattern like /CVCC/ cannot exist. When this happens the short vowel /a/ is placed between the two final consonants giving the pattern /CVCaC/, scanned - - -. For example the word چومتا cūmtā will be scanned - - - and read چومتا cūmatā.

At the end of a line or before a caesura (a marked pause in the line) the pattern CVC is permitted. Elsewhere, when the metre demands it syllables like ان -ān, اُن -īn, اُن -ūn are resolved into اُن -āñ, اُن -īñ, اُن -ūñ. Note that nūn gunā (ن) is not counted in scansion.

Thus the verse:

چومتا ہے تیری پیشانی کو جھک کر آسمان

is scanned:

cūm(a)tā hai terī peśānī ko jhuk-kar ās(a)māñ

- - - - -

Note also that aspirated consonants are scanned in the same way as the corresponding unaspirated ones.

7. It will be noted that in the above verse the long /ī/ in terī and the long /o/ in ko are scanned short, and this licence is often permitted, especially in the case of pronouns, conjunctions, particles, grammatical endings etc. For instance words like بھی , تو , میں , اور , ک , main, tū, bhī, kā, aur, etc. all of them strictly speaking long syllables may be scanned either long or short according to the pattern of the metre. The word کوئی koī, strictly / - - / may also be scanned as / - - , - - / and / - - / . The first syllable of the pronominal adjectives merā, terā is often shortened to /i/ and written میرا , تیرا mirā, tirā. Similarly, by precedent, a Persian word like خاموش xāmoś, scanned / - - / may be written خاموش xamoś and scanned / - - / . In the following verse from Ek Shām (no.7), both forms are employed:

خاموش ہے چاندنی قمر کی

شائیں ہیں خاموش ہر شجر کی

xāmoś hai cāndanī qamar kī

śāxeñ haiñ xamoś har śajar kī

8. Other points:

- (i) the final syllable *â* (with the 'silent' *h*) may be scanned long or short.
- (ii) the *izāfat* /-e/ and the copula /-o-/ may be scanned long or short.
- (iii) the syllables *-ān*, *-īn* coming before another consonant are often resolved to *-āñ*, *-īñ* and are written with *nūn gunâ*. Thus the word زبان کار *ziyān(a)kār* scanning: / ~ - - - / may be written زیاں کار *ziyāñkār* and scanned / ~ - - - /.
- (iv) *alif* and 'ain in initial position may or may not have a consonantal value. Thus اس کا *nām us kā* may be scanned either ~ - - - or - - - , though the latter scansion is less common than the former.

9. Since there are so many exceptions to the 'long and short syllable' rule, the only way that one can determine the exact value is by comparison with another line of the poem. For example in the verse given in 7 above, the second word of the second *misra* 'پس */haiñ/* could theoretically be either long or short (5 above). However if we compare both *misra*'s, we can determine that it is actually short:

خاموش ہے
xāmoś(a) hai:

- - - -

شاخیں ہیں خر -
šāxeñ haiñ xa-

- - - -

10. When the poem is scanned, the metre can then be determined. That of *Khizr-e Rāh* (no.14), for example, displays an obvious pattern, and can be divided up into equal sections or 'feet':

ساحلِ دریا پہ میں ایک رات تھا محوِ نظر
sāhil-e daryā pā maiñ ik rāt(a) thā mahv-e nazar

- - - - / - - - - / - - - - / - - - -

Here the divisions are fairly obvious: the first three feet being / - - - - /, the last being / - - - - / . Another pattern, which is immediately obvious is that used with *Sāqināmā* (no.21).

ہوا خیمہ زن کاروان بہار
ارم بن گیا دامن کو ہسار

huā xaimāzan kāravān-e bahār
iram ban gayā dāman-e kohasār

--- / ~ --- / ~ --- / ~ -

Some may not be so obvious to an unpractised ear. For example that used in *Jāved ke nām* (no.22)

دریائے عشق میں اپنا مقام پیدا کر

dayār-e 'isq(a) meñ apnā maqām(a) paidā kar

--- / ~ --- / ~ --- / - -

The division of lines into feet depends upon many complicated factors, which have more to do with Arabic and Persian than Urdu, and there is no need to go into detail here.

11. Out of the many Persian metres, nine or so have remained most popular with Urdu poets. Each group of metres is given a name: *hazaj*, *ramal*, *muzāri'*, etc. In each group there is usually a basic form upon which variations are made. For example the basic form of the metre termed *ramal* is --- / ~ --- / ~ --- / ~ -

A common variation is:

--- / ~ --- / ~ --- / ~ -

It will be noted that the first long syllable of the last foot of this metre may be replaced by two shorts within the same poem. ~ means either ~ or ~.

The following metres are found in the poems included in this selection:

<u>Name of group</u>		<u>Scansion</u>	<u>Reference</u>
<i>hazaj</i>	(i)	--- / ~ --- / ~ --- / ~ -	13
	(ii)	--- / ~ --- / ~ --- / - -	14, 15, 20, 24, 28, 29, 37, 41, 43
	(iii)	--- / ~ --- / ~ --- / - -	1
	(iv)	--- / ~ --- / - -	7
<i>ramal</i>	(i)	--- / ~ --- / ~ --- / ~ -	2, 5, 8, 11, 12, 17, 31, 44
	(ii)	--- / ~ --- / ~ --- / ~ -	10, 27, 32, 34
<i>rajaz</i>	(i)	--- / ~ --- / ~ --- / ~ -	16
	(ii)	--- / ~ --- / ~ --- / ~ -	19, 26

<i>mutaqārib</i>	(i)	---/---/---/---	21, 23, 36
	(ii)	--/---/---/---/---/---/---/---	39
<i>muzāri'</i>	(i)	---/---/---/---	3, 4, 9
<i>mujtas</i>		---/---/---/---	6, 18, 22, 25, 30, 33, 35, 38, 40, 42

(b) Genres of Verse

In his verse, Iqbal employs a wide range of classical verse forms, which were established by the poets of Persia and adopted by subsequent Urdu writers. Those found in this selection are:

- (i) *ghazal*: usually a short poem, rarely exceeding 10-15 verses (شعر *si'r*); each *si'r* contains two hemistiches (مصرع *misra*). The rhyme scheme is: AA, BA, CA etc. The first verse rhyming AA is called the مطلع *matla'*. The rhyme (قافیہ *qāfiyā*) consists of one syllable, e.g. no. 16 دمن *daman*, چمن *caman*, پیراہن *pairahan*, کرن *kiran*, etc.

The *qāfiya* (the real rhyme) may often be followed by one or a number of syllables or words, which are repeated throughout the poem, e.g. no. 15 عیاں ہے تو کہ میں *jahān hai tū ki main*; جہاں ہے تو کہ میں *azān hai tū ki main* etc. The repeated phrase is known as the *radīf*. Occasionally, the poem may begin without a *matla'*, e.g. no. 14. It is customary for the last verse of the poem (مقطع *maqta'*) to contain the تخلص *taxallus* (nom de plume) of the poem, e.g. no. 14. Iqbal however frequently omits his *taxallus*.

- (ii) قطع *qita'*: a short poem or extract having the rhyme scheme and form of the *ghazal*, usually written on a connected theme. A *qita'* may stand alone as a separate poem or be included in a longer poem e.g. no. 11 stanza 11. In the latter case the letter ق is inserted in the right hand margin.

- (iii) رباعی *rubā'i*: a quatrain, rhyming AABA.

- (iv) *masnavī*: a lengthy poem consisting of rhyming couplets: AA, BB, CC etc., e.g. no. 21. Any metre may be employed, but the most popular is *mutaqārib* ---/---/---.

- (v) *nazm*: usually long poems divided into sections of varying length. Each section concludes with a verse, whose rhyme scheme differs from that of the preceding verses. The concluding verses of each section are here written in bold letters. *nazm*, really a convenient blanket term for anything which is not in any of the classical forms described above is the form Iqbal preferred for his long, serious Urdu poems. Some *nazm*'s are traditionally classified and named according to the number of hemistiches in each section, e.g. مخمس *muxammas* 'containing

five hemistiches (Arabic *xams* 'five'), *مُسَدَّس* *musaddas* 'containing six hemistiches' (Arabic *sadasa* 'to make six-fold') etc. A full list of the genres found in the works of other poets need not concern us here.

It is often stated that the *ghazal* (derived from the Arabic verb *ghazala* 'to talk sweetly of love') is a love lyric, and indeed many *ghazals* are. In practice, however, the form may be used for expressing any idea, and few of Iqbal's *ghazals* are merely expressions of love. Verses in a *ghazal* may stand as separate entities, having no connection in sense to the preceding or following verse. Many *ghazals*, especially those of Iqbal, have a theme running through them. Similarly the *masnavi* is often described as a poem which tells a story and many of the famous romances of former times were written in this form. This, however, is not always the case. The *masnavi Sāqīnāmā* (no.21) does not tell a story, but acts as a summary of the main points of Iqbal's philosophy.

APPENDIX 2

IQBAL'S PERSIAN

Iqbal wrote a substantial part of his work in Persian and frequently introduces Persian verses into his Urdu poetry. The whole of the final section of *Tulū'e Islām* (no.13) is written in Persian, ending with a quotation from Hāfiz, whose work Iqbal greatly admired. Like many of his predecessors, Iqbal modelled his verse on that of the great classical Persian poets of Iran and India, and since Urdu is closely related to Persian both linguistically and syntactically, it was relatively easy to follow the chosen models closely. Some of Iqbal's Urdu lines could be interpreted equally as Persian or could be transformed into Persian merely by substituting a verb form of one language for a form of the other. In order to enjoy Iqbal's Urdu verse fully, it is therefore necessary to have some knowledge of the basic grammar and structures of Persian. It should be noted that Iqbal's Persian is not the modern language of Iran, but reflects that of the classical poets of the 16th and 17th centuries and especially that of Persian writers of medieval India. To the modern Iranian, his language often appears antiquated and stilted, one of the reasons, no doubt, why Iqbal's verse never achieved the fame he had hoped for in the Persian-speaking world. Substantially, however, classical and modern Persian do not differ greatly from each other, and although the idiom may sometimes appear strange or old-fashioned, Iqbal's verse would generally be perfectly comprehensible to the present-day Iranian.

The following notes are not intended as a complete description of the grammar and syntax of classical Persian, but rather as a brief guide to the main features found in Iqbal's poetry.

1. Pronunciation

In the subcontinent, Persian is usually pronounced as if it were Urdu and little concession is made to the modern Iranian sound system. Thus چنگیز، میز، خاموش، نوش are pronounced /noś, xāmoś, mez, cingez/ rather than as in modern Persian /nūs, xāmūs, mīz, cengīz/. The final syllables /-ān, -īn, -ūn/ may be nasalised and thus written with *nūn gunā* اُن - ایں - ایں when the metre demands it. Proper names and certain expressions, however, may be pronounced as in modern Persian, e.g. خوش آمدید، تبریز /*tabrīz, xuś- āmadīd*/ as well as /*tabrez, xuś- āmāded*/. The verbal terminations اید - ایم and the indefinite suffix ی - ی may be pronounced /-īm, -īd, -ī/ as well as /em, -ed, -e/. Thus کنیم، بگوید، چیزی /*kunīm bagūyīd, cīzī*/ as well as /*kunem, baguyed, cīze*/.

2. Nouns

A large number of Urdu nouns have been taken directly from Persian. Persian, however, possesses no gender.

In Persian, nouns may be definite کتاب /*kitāb*/ 'the book' or indefinite کتابی، کتابی /*kitābī* or *kitābe*/ 'a book' with the addition of the indefinite suffix /-ī or -e/.

The accusative (object) case is formed with the suffix را /-rā/, which in many ways corresponds to the use of Urdu کو

(میں نے) آدمی کو دیکھا /mardrā dīdam/ 'I saw a man' = مرد را دیدم

The plural is formed with the suffixes آن - and ہا - /-ān, -hā/. In general /-ān/ is used with animate nouns and /-hā/ with inanimates, but one may be substituted for the other.

مردان /mardān/ 'men'; کتابہا /kitābhā/ 'books'.

4. Izāfat /-e/

The *izāfat* has two functions:

- (i) linking two nouns, meaning 'of': آل احمد /āl-e ahmad/ 'the people of Ahmad'; بزرگان ایران /buzurgān-e irān/ 'the elders of Irān'.
- (ii) linking a noun to a following adjective: شرابِ کهن /sarāb-e kuhan/ 'old wine'; دیدہ تر /dīdā-e tār/ 'a wet eye'.

The *izāfat* is written as follows:

- (i) after a consonant with *zer*: مرد مومن /mard-e momin/ 'perfect man'
- (ii) after 'silent' ہ - and ی - with *hamzâ*: ہنگامہ وقت /hangāmâ-e vaqt/ 'tumult of time'; تجلی طور /tajallī-e tūr/.
- (iii) after *alif* or *vāo* with *te*: دریائے خاموش /daryā-e xāmoš/ 'quiet river'; سالہائے نو /sālhā-e nau/ 'new years'; روئے زمین /rū-e zamīn/ 'face of the earth'.

5. Copula 'and' /-o-/, 'and' linking two nouns or pronouns is written و :

من و تو /man o tū/ 'you and I' ہند و پاک /hind o pāk/ 'India and Pakistan'.

6. Personal pronouns

The personal pronouns are as follows:

Singular

Plural

من /man/ 'I'
تو /tū/ 'thou'
او /ū/ 'he, she, it'

ما /mā/ 'we'
شما /sumā/ 'you'
انہا /ānhā/ } 'they'
انہا /inhā/ }

The personal pronouns may be linked to a preceding noun with the *izāfat*, forming possessives 'my, your, his' etc.

جانِ من /jān-e man/ 'my soul'
ایمانِ ما /imān-e mā/ 'our faith'

The accusative pronouns are formed with **را** . thus:

مرا /marā/	'me'	مارا /mārā/	'us'
تو /turā/	'thee'	شمارا /sumārā/	'you'
او را /ūrā/	'him, her, it'	آنها را /ānhārā/	'them'
		ایشان را /inhārā/	'them'

The possessive suffixes **ایمان** - /-aš/ **ات** /-at/ **ام** /-am/ **ایشان** /-išan/ may be added to a noun or adjective.

کتابم /kitābam/	'my book'
ایمانت /imānat/	'thy faith'
مردش /mardāš/	'her husband'
دنیاے خاموشان /dunyā-e xāmošitān/	'your silent world'.

7. 'this, that' /īn, ān/ **این** ، **آن**

این /īn/ 'this', **آن** /ān/ 'that' correspond to Urdu **یہ** and **وہ**

این خوب است /īn xūb ast/	=	this is good
آن مرد /ān mard/	=	that man
این چیست /īn cīst/	=	what is this?

8. Verbs

(i) Persian verbs have two stems: *Present* and *Past*. Thus

Present

Past

خر /xar/	خرید /xaīd/	'buy'
بند /band/	بست /bast/	'tie'
گو /gū/	گفت /guft/	'say'
جو /jū/	جست /just/	'seek'

The infinitive is formed by adding **ان** /-an/ to the past stem: **گفتن** . **بستن** . **خریدن** /xarīdan, bastan, guftan, justan/ 'to buy, to tie, to say, to seek'.

Many compound nouns are formed by combining the two stems: **بندوبست** /band o bast/ 'tying, arranging', **جستجو** /justajū/ 'seeking', **گفتگو** /guftagū/ 'conversation'.

(ii) Tenses are formed regularly by adding the personal suffixes **ی** - /am/, **ی** - /ān/, **د** - /ad/, **یم** /im/, **ید** /id/, **ند** /-and/.

The past tenses are formed from the past stem, and the present tenses from the present stem.

1 Only in present tenses; past tenses have no 3rd person singular termination.

The prefix می- /mī-/ is added to the stem to form the *present* and *imperfect* tenses; the suffix با- /ba/ or بی- /bi-/ is added to the present stem to form the *present subjunctive*. Thus the following tenses are formed from the stems

Past		Imperfect	
S. 1	خریدم /xarīdam/ I bought	میخریدم /mīxarīdam/ I was buying	
2	خریدی /xarīdī/ thou boughtest	میخریدی /mīxarīdī/ thou wast buying	
3	خرید /xarīd/ he/she bought	میخرید /mīxarīd/ he/she was buying	
P. 1	خریدیم /xarīdim/ we bought	میخریدیم /mīxarīdim/ we were buying	
2	خریدید /xarīdīd/ you bought	میخریدید /mīxarīdīd/ you were buying	
3	خریدند /xarīdand/ they bought	میخریدند /mīxarīdand/ they were buying	

Present		Present Subjunctive	
S. 1	میخرم /mīxaram/ I buy	بخرم /bixaram/ I may buy	
2	میخری /mīxarī/ thou buyest	بخری /bixarī/ thou mayest buy	
3	میخرد /mīxarad/ he/she buys	بخرد /bixarad/ he/she may buy	
P. 1	میخریم /mīxarīm/ we buy	بخریم /bixarīm/ we may buy	
2	میخرید /mīxarīd/ you buy	بخرید /bixarīd/ you may buy	
3	میخرند /mīxarand/ they buy	بخزند /bixarand/ they may buy	

If the stem of the verb ends in a long vowel /ā, ī, ū/, ی - is inserted between the stem and the suffixes /-a, /ad, /and/. Thus میگویم mīgūyam 'I say'; بگویند bigūyand 'they may seek'.

The prefixes می- mī- and بی- bi- are often written separately from the stem:

میخرم mī-xaram, بیگویم bi-gūyam.

8. The verb 'to be'

The verb 'to be' has the *past stem* بود /būd/ and the *present stem* باش /bāš/. Thus بودم /būdām/ 'I was'; میباشم /mībāšām/ 'I am'. The *present subjunctive* is باشم /bāšām/ 'I may be'. The endings are added regularly: بودم /būdām/ بودی /būdī/ بود /būd/; باشم /bāšām/ باشی /bāšī/ باشد /bāšād/, etc.

The present tense of the verb 'to be' may also be formed with the suffixes:

م - /am/ ی - /ī/ ست - /ast/
 یم - /īm/ ید - /īd/ ید - /and/

These suffixes, with the exception of **ست** may be added directly to a noun or adjective.

مردم	/marclam/	'I am a man'
مسلمانید	/musalmānīd/	'you are a Muslim'
خوب است	/xūb ast/	'it is good'
از برهمن کافرتری	/az barhaman kāfirtarī/	'you are more infidel than a Brahmin'

A full form of the present tense of the verb 'to be' is formed from the stem **هست** /*hast*/. Thus **هستم**, **هستی**, **هست** /*hastam, hastī, hast*/ etc.

مرد هستم	/mard hastam/	'I am a man'
مسلمان هستید	/musalmān hastīd/	'you are a Muslim'
خوب هست	/xūb hast/	'it is good'

9. The Past Participle

The *past participle* is formed by adding **خریده** - /-â/ to the past stem: **خریده** /*xarīdâ*/'bought'; **گفت** /*guftâ*/'said' etc.

The *Perfect*, *Pluperfect* and *Past Subjunctive* are formed from the *past participle*, followed by the relevant tenses of the verb 'to be'.

گفته ام	/guftâ am/	'I have said'
گفته بودم	/guftâ būdam/	'I had said'
گفته باشم	/guftâ bāšam/	'I may have said'

Notice that the *2nd person singular* of the *perfect tense* is written **گفته** /*guftai*/'you have said' **خریده** /*xarīdai*/'you have bought'.

10. Imperative

The *Imperative singular* is formed by adding the prefix **ب** /*bi-*/ to the Present Stem:

بخر	/bixar/'buy'	بگو	/bigū/'say'	بیا	/biyā/'come'
-----	--------------	-----	-------------	-----	--------------

The plural takes the suffix **ید** /-īd/

بخرید	/bixarid/	بگویید	/bigūyīd/	بیایید	/biāyīd/
-------	-----------	--------	-----------	--------	----------

The imperative of the verb 'to be' is **باش** /*bāš*/ **باشید** /*bāšīd*/.

11. Negatives

The negative is marked by the particle **نه** /*nâ*//, which may be joined to the stem of the verb: **نگفت** or **نگفت** /*naguft*/'he did not say', etc.

The negative of the verb 'to be' is formed from the contracted stem /nist/. Thus *نیست*, *نیستی*, *نیستم* /nistam, nīstī, nīst/ 'I am not' etc.

The negative imperative may have the suffixes *- نہ* or *- مہ* /nâ-, mâ-/. Thus *مگو*, *مگو*, *مخز*, *مخز* /naxar, maxar, nagū, magū/ 'don't buy, don't say'.

12. Contractions

A number of words, mainly prepositions, conjunctions and pronouns contract with the verb 'to be' which follows them. Notice especially:

<i>اوست</i>	/üst/	=	<i>اوست</i>	'he is'
<i>کیست</i>	/kīst/	=	<i>کہ است</i>	'who is?'
<i>چیست</i>	/cīst/	=	<i>چہ است</i>	'what is?'

Similarly the conjunction *کہ* /ki/ 'that' and the preposition *بہ* /bâ/ 'to' contract with the demonstratives *این* and *آن* and the pronoun *اُو*. Thus

<i>کآن</i>	/ki-ān/	'that that'
<i>بااین</i>	/ba-īn/	'to this'
<i>باو</i>	/ba-ū/	'to him' etc.

13. Prepositions

Persian, unlike Urdu has prepositions, like *بہ* /bâ/ 'in', 'to', *در* /dar/ 'in', *از* /az/ 'from, than', *با* /bâ/ 'with', *بر* /bar/ 'on', *تا* /tâ/ 'up to', *پیش* /peš/ 'before'.

Thus	<i>با این کتاب</i>	/ba-īn kitāb/	'in this book'
	<i>در حقیقت</i>	/dar haqīqat/	'in reality'
	<i>از برہمن اہتر</i>	/az barhaman abtar/	'lower than a Brahmin'
	<i>تا بدخشاں</i>	/tâ badaxšān/	'up to Badakhshan'

Some prepositional phrases consist of a noun + *izāfat*, e.g.

<i>سُوئے</i>	/sū-e/	'towards'
<i>سُوئے حجاز</i>	/su-e hijāz/	'towards Hijaz'

Prepositions may combine with verbs to form compounds, the meaning of which is given in the glossary. E.g.

<i>برآمدن</i>	/bar āmadan/	'to be accomplished'
<i>پیش آمدن</i>	/peš āmadan/	'to happen', 'to appear'
<i>درماندن</i>	/dar māndan/	'to become exhausted' etc.

Many Urdu words and expressions are derived from these compounds. E.g. *برآمد*

barāmad/'export'; پیش آنا /peš ānā/'to appear', درمانده /darmāndā/'exhausted' etc.

14. Numerals

The cardinal and ordinal numerals 1-10 are as follows:

یک	yak	یکم / اول	yakum/avval
دو	do	دوم	duvvum
سه	sih	سوم	sivvum
چهار	cahār	چهارم	cahārum
پنج	panj	پنجم	panjum
شش	šiš	ششم	šišum
هفت	haft	هفتم	haftum
هشت	hašt	هشتم	haštum
نه	nuh	نهم	nuhum
ده	dih	دهم	dihum

15. Compounds

One of the striking features of Persian is its ability to form compounds with verbs and nouns. Many of these compounds are also frequently used in Urdu. The following are examples:

(i) Two verbs linked with /o/. In some cases both the second and first stems are used:

رفت و بود	/raft o būd/	'the past' (lit. 'gone and been')
هست و بود	/hašt o būd/	'existence' (lit. 'is and was')
بندوبست	/bandobast/	'arrangement' (lit. 'tying and tied')

(ii) Adjectives are commonly formed from a noun by the addition of a present stem verbal suffix:

حیرت انگیز	hairat-angez/ 'amazing'	انگیزتن	/angextan/ 'to rouse'
بت شکن	but-šikan/ 'idol-smashing'	شکستن	/šikastan/ 'to break'
پرده سوز	/pardâ-soz/ 'veil-burning'	سوزختن	/soxtan/ 'to burn'
نو آموز	/nau-āmoz/ 'newly-taught'	آموختن	/āmoxtan/ 'to teach'

etc.

(iii) Some verbal stems, often with the suffix /-ī/ act as nouns:

گداز	/gudāz/ 'melting'	گداختن	/gudāxtan/ 'to melt'
سوز	/soz/ 'burning'	سوزختن	/soxtan/ 'to burn'
ساز	/sāz/ 'making'	ساختن	/sāxtan/ 'to make'
بهبودی	/bih-būdī/ 'welfare'	بہ	/bih/ good' بودن /būdan/ 'to be'

In many cases, however, the precise meaning of these compounds cannot be deduced, and a dictionary must be consulted. All compounds are listed as separated items of vocabulary in the glossary.

16. Comparison of Adjectives

The comparative and superlative forms of the adjectives are formed by adding the suffixes *-tar/ -tarīn/*:

بهر	/bih/	بهتر	/bihtar/	بهترین	/bihtarīn/	'good, best, better'
بد	/bad/	بدتر	/badtar/	بدترین	/badtarīn/	'bad, worse, worst', etc.

'than' is expressed by *از /az/*

از این (ازین) بدتر /az īn badtar/ 'worse than this'

17. The following verbs appear in the Persian verses of the text. The present stem is given in brackets after the main entry.

(اُفت)	اُفتادن	<i>uftādan (uft-)</i>	v.i.	to fall
(آ)	آمدن	<i>āmadan (ā-)</i>	v.i.	to come
(آموز)	آموختن	<i>āmoxtan (āmoz)</i>	v.t.	to teach
(انداز)	انداختن	<i>andāxtan (andāz)</i>	v.l.	to bring about, invent
(آورد)	آوردن	<i>āvardan (āvar)</i>	v.t.	to bring, cause
(بخش)	بخشیدن	<i>baxšīdan (baxš)</i>	v.t.	to give, bestow
(هست / باش)	بودن	<i>būdan (hast)/bās</i>	v.i.	to be, exist
(پاشش)	پاشیدن	<i>pāšīdan (pāš)</i>	v.t.	to scatter, sprinkle
(پر)	پریدن	<i>parīdan (par)</i>	v.i.	to fly
(تب)	تپیدن	<i>tapīdan (tap)</i>	v.i.	to burn
(تراشش)	تراشیدن	<i>tarāšīdan (tarāš)</i>	v.t.	to carve
(توان)	توانیدن	<i>tavānīdan (tavān)</i>	v.i.	to be able
(چکد)	چکانیدن	<i>cakānīdan (cakad)</i>	v.i.	to drip
(خر)	خریدن	<i>xarīdan (xarīd)</i>	v.t.	to buy
(ده)	دادن	<i>dādan (dih)</i>	v.t.	to give
(دار)	داستن	<i>dāstan (dār)</i>	v.t.	to have, keep
(دان)	دانستن	<i>dānīstan (dān)</i>	v.t.	to know
(بین)	دیدن	<i>dīdan (bīn)</i>	v.t.	to see
(رُبا)	رُبودن	<i>rubūdan (rubā)</i>	v.t.	to ravish
(زن)	زدن	<i>zadan (zan)</i>	v.t.	to strike, beat
(شکن)	شکستن	<i>šikāstan (šikan)</i>	v.t.	to break, defeat
(اشکات)	شگفتن	<i>šiguftan</i>	v.i.	to blossom
(شناس)	شناختن	<i>šanāxtan (šanās)</i>	v.i.	to understand
(نشان)	نشانیدن	<i>fišanīdan (fišā)</i>	v.t.	to scatter
(کن)	کردن	<i>kardan (kun)</i>	v.t.	to do, make
(کشش)	کشیدن	<i>kašīdan (kaš)</i>	v.t.	to pull, draw, pour, pitch
(گزرد)	گزشتن	<i>guzaštān (guzar)</i>	v.i.	to pass, be spent (of time)
(گرد)	گردیدن	<i>gardīdan (gard)</i>	v.i.	to turn, roll, become
(گیر)	گرفتن	<i>giriftan (gīr)</i>	v.t.	to take, snatch, catch

(نگر)	نگریدن	<i>nigarīdan (nigar)</i>	v.t.	to view, see, look
(یاب)	یافتن	<i>yāftan (yāb)</i>	v.t.	to find

In the commentary to the text all the Persian verses of Iqbal have been transliterated and a word for word literal translation has been provided where necessary.

Persian words and phrases, which are also employed in Urdu (and with the exception of certain verb forms, some conjunctions and pronouns, this means the majority of them) are listed in the glossary as if they were Urdu and in the case of nouns, the Urdu gender has been supplied:

سوز	/soz/	m. burning
هستی	/hastī/	f. existence

In all cases, the transliteration reflects the pronunciation employed in the subcontinent and not that of modern Iran.

APPENDIX 3

INDEX OF PROPER NAMES AND TECHNICAL TERMS

In the following index, references are to the parts of the commentary in which the names and terms are discussed. An entry such as *Adam 19.3* indicates that the name *Adam* is commented upon in the note to the third verse or stanza of poem no. 19. An entry such as *Dāgh 5 passim* indicates that the name appears in both the prefatory note and in other sections of the following commentary. Proper names are given mainly in the broad transcription — *Dāgh, Ibrahīm, Mūsā*, etc; names of well-known countries and cities are given in the normally accepted English spelling — *Arabia, Andalusia, Persia, Karachi, Lahore*, etc. A select number of Urdu and Persian technical terms, such as *faqr, tauhīd, jihād*, are given in the narrow transcription. Some proper names have several variants, e.g. *Ibrahīm, Barahīm; Iskandar, Sikandar*, etc. Such variants are included in the index with a cross-reference to the normal English spelling — *Iskandar, Sikandar: see Alexander the Great*.

Abraham/Ibrāhīm	12.1, 12.4, 12.7, 13.2, 13.5, 13.9, 14.13, 19.4, 25.4
Abū Bakr	12.7, 21.3
Adam	19.3, 31, 36
Aiman	19.4, 41.2
Ahmadiyya	28.2
'ajam (Persian)	10.31, 18.7, 21.2
Alexander the Great/Iskandar/ Sikandar	12.1, 12.6
'Alī	1.10, 3.3
Amīr Mīnāī	5.2
Andalusia/Undlus	8.12, 9.7, 19 passim
Atlantic Ocean/Bahr-e Zulmāt	10.12, 20.11
Ayāz	10.11, 21.7, 24 passim
Avicenna/Ibn Sīnā	13.1
Āzar	5.13, 12.4, 25.2
Badakhshān	12.3, 19.8
Badr	13.9
Baghdad	8.11
Bahr-e Zulmāt	see Atlantic
Barāhīm	see Abraham
Bilāl Habshī	10.21
Bolsheviks	40
Bū Dharr	13.4
Caesar/Qaisar	10.9, 13.4, 36.5

Caliphate	12 passim, 12.7
China	21.2
Chingiz Khan/Gengis Khan	15.6
Christians	12.7, 14.5, 19.7
Constantinople	10.9
Cordoba	11.7, 19 passim
Cyrus/Kusrā	13.4
Dāgh	5 passim, 8.11, 11.6
Damascus	38
Damāvand	14.12
Danube	19.4
Delhi	14.9
Dijla/Tigris	9.8
Fārābī	13.1
Fārān	10.23, 21.2
<i>faqr/faqīr</i>	15.2, 21.3, 24.5, 26.3
Farhād	12.3
Franks/ <i>firangī</i>	14.1, 17.8, 18.4, 19.8, 21.2, 30.1, 35
French Revolution	19.7
Gabriel/Jibraīl	12.2, 13.4, 19.2, 21.7
Geneva	43.3
Germany	13 passim, 19.7
Granada	8.12
Guadalquivir	19.8
Hāfiz	5.12, 13.9
Haidar	see 'Alī
Hālī	5.5, 10 passim
Hamadān	14.12
Hāshim	12.1, 13.2
Heidelberg	7 passim
Hijāz	8.1, 9.9, 9.10, 10.11, 10.20, 10.31, 12.7, 19.7
Himalayas	3.3
Hindi	4.6
Hunain	13.9
Hyderabad	5.19
Iblīs	31
Ibn-e 'Arabī	31
Ibn-e Badrūn	8.12

Ibn Sinā/Avicenna	13.1
Ibrahīm	see Abraham
Iram	21.1
Iran	10.31, 12.7
Iraq	15.7
Isfahan	14.9
isq	18.2, 18.6, 19.2, 19.3
Iskandar	see Alexander
Isrāfil	13.3
Isra'īl	12.4
Jahāngīr	1.8, 6.6
Jamshed	12.6
Jāved	22
Jews	41
Jibraīl	see Gabriel
<i>jihād</i>	19.2, 29.1
Ka'ba	6.2, 10.13, 11 passim, 13 passim, 19.6
Kabul	13.2
<i>kalimā</i>	10.6, 25.1
Kalīm	see Moses
Kalīm Hamdānī	1.8
Kāshghar	12.7
<u>Khaibar</u>	10.9
<u>Khalīl</u>	see Abraham
<u>Khilāfat</u>	see Caliphate
<u>Khizr</u>	12 passim
Kusrāo	see Cyrus
Lailā	5.7, 10.20
Lenin	20 passim
Luther (Martin)	19.7
Madina	9.9
Mahdī-e Majrūh	5.2
Mahmūd <u>Ghaznī</u>	10.7, 10.11, 21.4, 21.7, 24 passim
Majnūn	5.7, 10.24
Mansūr	1.16
Marx	39
Mecca	9.9, 10.23
Mi'rāj	21.7

Moses/Mūsā	10.26, 12.4, 12.7, 19.4
Murtazā/Alī	21.3
Mūsā	see Moses
Mussolīni	19.8, 44
Mustafā	19.2
Mustafā Kamāl Atatürk	13 passim
Najd	10.20, 10.24
Namrūd	12.1, 14.13
Nasrānī	10.5
Neckar	7 passim
Nile	19.4, 12.7
Nizāmuddīn Auliya	8 passim
Ottoman Empire	12 passim, 13.2
Oxus	19.8
Panjab	23, 24 (passim)
Pārs	12.7, 15.7
Paris	38
Parsees/Zoroastrians	14.5, 19.7
Persia	see Iran
Qais/Majnūn	5.7, 10.20, 10.24
Qaisar	see Caesar
<i>qalandar</i>	17.9
Qarnī	see Uwwais
<i>qizilbās</i>	12.7
Quhistān	13.4
Qurtaba	see Cordoba
Rāvī	6 passim, 12.1
Reformation	19.7
Renaissance	19.7
Rezā Khān Pahlavī	13 passim
Rūm	see Turkey
Rūmī	12 passim, 12.6
Russian Revolution	12 passim, 20 passim
Sa'adī	8.11
Saljūq	10.5
Salmān	10.21, 13.4
Salsabīl	12.2
Samarqand	14.9

<i>sāqī</i>	10.18, 21 passim
Sarajinī Naidū	8 passim
Sasānī	10.5
Siddīq	see Abū Bakr
Shaikh Ahmad Sirhindī	24.1
Shaikh Atā Muhammad	11.5
Shāh Amānullāh Khān	13 passim
Shahjāhānābād	5.5
Shīraz	13.2
Shirīn	12.3
Sicily	8 passim
Sikandar	see Alexander the Great
Sinai/Sīnā	10.26
Solomon/Sulaimān	10.27, 12.7
Somnāth	10.7, 21.4
Spain	8.12, 13 passim, 19 passim
Sulaimān	see Solomon
Syria/Shām	19.4
Tabrīz	13.2
Taimur/Tamberlaine	15.6
Tatār	13.8
<i>tauḥīd</i>	9.2, 10.8, 21.2, 27.1
Tigris	9.8, 19.4
Tūr	10.26, 21.2
Tūrānī	10.5, 13.4
Turkamān	12.1
Turks	6.6, 12.7, 13 passim
Undlus	see Andalusia
Uwwais Qarnī	10.21
Yāqūb	14.3
Yaman/Yemān	19.6
Yazdān	14.6, 31
Zand	14.5
Zoroastrianism - see also Parsees	19.7

APPENDIX 4

BIBLIOGRAPHY

So much has been written on the life, works and thought of Iqbal that an exhaustive bibliography could easily fill several large volumes. Here a few suggestions are made for further reading and study. With the exception of the Urdu commentaries by Ghulām Rasūl Mihr and Yūsuf Salīm Chishtī, only works written in English have been listed. Unfortunately only a few of these works are still in print, but they can usually be found in libraries.

The most faithful and authentic text of his Urdu verse is *Kulliyāt-e Iqbāl* published under the editorship of his son, Dr. Javed Iqbal, by Shaikh Ghulām 'Alī and Sons, Lahore 1973. A companion volume published by the same company contains the whole of his Persian verse. Great care was lavished upon the production of the text, and we can be sure that we have before us in these volumes a perfectly accurate edition of Iqbal's verse. Both the Urdu and Persian *Kulliyāts* are frequently republished, and in view of Iqbal's lasting popularity are easily available.

From among the many studies which have been written on Iqbal's life and work in English, four are to be highly recommended:

1. S.A. Vahid: *Iqbal, his art and thought*, London 1959, a concise and very readable account of Iqbal, amply illustrated by quotations given both in the original and in English translation.
2. Annemarie Schimmel: *Gabriel's wing, a study into the religious ideas of Sir Muhammad Iqbal*, Brill, Leiden 1963. This is probably the deepest and most erudite study of Iqbal, written by one of the best known European scholars of Islam. The work possesses a full bibliography upto the time of its publication.
3. Iqbal Singh: *The Ardent Pilgrim*, London 1954, a very readable account of Iqbal's life and work.
4. L.C. Le Maître: *Introduction to the thought of Iqbal*, Karachi 1961, translated from the original French by A. Dar.

Iqbal has found many translators, few of whom have been able to emulate the original Urdu and Persian verse. The best English translation of his Urdu poems is V.G. Kiernan, *Poems from Iqbal*, Wisdom of the East Series, John Murray, London 1955. A fairly large selection of Iqbal's Urdu poems have been rendered into English verse, and is followed by a very useful commentary.

An excellent translation of Iqbal's Persian poem, *Javid-nama* was written by Professor A.J. Arberry, London 1966. The translation is essential reading for those who might wish to tackle parts of the Persian original.

Other translations of Iqbal's Persian works are:

R.A. Nicholson: *Secrets of the Self (Asrār-e Khudī)*, London 1920/Lahore 1955.
The translation was commended by Iqbal himself.

A.J. Arberry: *The Mysteries of Selflessness (Asrār-e Bekhudī)*, London 1953.

R.A. Nicholson: *The Message of the East (Paigām-e Mašriq)*, Islamica I, 1925.

A.J. Arberry: *Persian Psalms (Zubūr-e 'Ajam)*, Lahore 1948.

D.J. Arberry: *Tulip of Sinai*, London 1947.

Equally essential for a wider understanding of Iqbal's political and philosophical ideas is his own work, *The Reconstruction of Religious Thought in Islam*, a series of six lectures published in London in 1934. Many subsequent reprints from India and Pakistan are easily available. These densely packed lectures form the crystallisation of his thought in his later years, and make for an excellent companion to his verse, though in places they can be hard-going.

Iqbal's poetry, written deliberately in the classical Urdu and Persian style, can hardly be divorced from the traditions of those who preceded him. In order to understand his art, it is, therefore, essential to have a firm background. This is best provided in the following works, all of which are currently in print:

1. Matthews, Shackle and Husain: *Urdu Literature*, Urdu Markaz, London 1985 — a fairly brief account of the major developments in Urdu literature from its origins to the present day, amply illustrated by quotations in English.
2. M. Sadiq: *A History of Urdu Literature*, OUP Bombay, Calcutta, Madras 1984 — the most comprehensive, if at times controversial, account of Urdu literature and its background to date.
3. Matthews and Shackle: *An Anthology of Classical Urdu Love Lyrics*, OUP London 1972 — a selection of Urdu *ghazals* from 1600 to 1951, containing both text and English translation, in which details of metre, imagery and style are discussed in full. The work also contains short biographies of all the Urdu poets included.
4. R. Russell and Khurshidul Islam: *Three Mughal Poets*, London 1968. A very readable account of the life and works of three classical Urdu poets, offering much valuable information on Urdu verse tradition.

Many Urdu commentaries on the Urdu verse of Iqbal are available. The best are:

Ghulām Rasūl Mihr: *Matālib-e Bāng-e Darā*, Lahore 1969.

" " " *Matālib-e Bāl-e Jibrāil*, Lahore 1956.

" " " *Matālib-e Zarb-e Kalīm*, Lahore 1956.

VOCABULARY

This vocabulary lists all the words of the text, except those which would normally be known by someone with a knowledge of basic modern Urdu.

The entries are given in the Urdu script and followed by the romanized transcription used throughout this book. The part of speech, i.e. *noun, adjective, verb*, etc. and the relevant gender, i.e. *masculine, feminine* are indicated after the transcription in an abbreviated form.

The indicated pronunciation is that which is usually accepted by modern Urdu lexicographers. In some cases common variants are given, e.g. *kaśtī/kiśtī; maqām/muqām*, the first being the 'classical' form, the second being the 'popular' variant.

Persian words, mainly verbal infinitives and prepositions are indicated by the letter (P.). These are discussed more fully in the section on Iqbal's Persian (Appendix 3, pp. 204 ff.). Persian verbs are listed by the infinitive; the Present Stem is given in brackets afterwards. Of course, many Persian words and forms can equally be interpreted as Urdu. No attempt has been made to indicate the etymology of the words listed. This information can be found in Platts' *Urdū, Classical Hindī and English Dictionary*, Oxford 1968, which, although published under the title of *A Dictionary Hindustanī and English* in 1884 (and reprinted several times without revision), still remains the most useful work of its kind. Most dictionaries published recently in India and Pakistan rely heavily upon it as a primary source.

The following abbreviations are used in the vocabulary:

a.	adjective	P	Persian
adv.	adverb	pl.	plural
A	Arabic	postp.	postposition
conj.	conjunction	pr.	pronoun
int.	interjection	prep.	preposition
n.f.	feminine noun	v.i.	intransitive verb
n.m.	masculine noun	v.t.	transitive verb

A small number of nouns may possess both genders. Those are marked m./f. Certain words may belong to more than one part of speech. For example the word *āh* may be used as either an interjection 'alas!' or a noun 'sigh'. Such an entry is marked *āh n.f./int. sigh; alas.*

In most cases, the English entries provide a one-to-one equivalent of the Urdu word as found in its context. Strings of synonyms have largely been avoided. Much more information on nuance can be found in Platts.

Proper names marked /*/ are listed in Appendix 3 (pp. 204).

Yūsuf Salīm Chishthī: *Sarh-e Bāng-e Dirā*, Lahore 1950.

" " " *Sarh-e Bāl-e Jibrail*, Lahore 1952.

" " " *Sarh-e Zarb-e Kalīm*, Lahore 1956.

Each of these commentaries gives plain Urdu prose versions of each verse and adds much detail on the references and allusions.

For general historical and cultural background, the following works (out of the many which are available) are recommended:

1. Annemarie Schimmel, *Islam in the Indian Subcontinent*, Brill, Leiden 1980 — a comprehensive account of Islamic civilisation in India and Pakistan to the present day.
2. The Pelican *History of India* (Vol.1, Romila Thapar 1966, Vol.2, Percival Spear 1970) — factual and imaginative history of the subcontinent, which are both eminently readable.
3. Syed, Amir Ali, *The Spirit of Islam*, a rather outmoded account of the early history and development of Islam, but containing invaluable information on the details to which Iqbal refers in his verse.
4. H.L. Peacock, *Modern European History (1789-1980)*, Heinemann Educational Books Ltd., London 1987 — an excellent summary of the period, giving at a glance, many of the historical details to which Iqbal refers in his poems, such as the Balkan Wars, the fall of the Caliphate and the Ottoman empire, the 'Eastern Question', the aftermath of the Great War, etc.

One of the major periodicals devoted to the work of Iqbal and other subjects relevant to it is: *Iqbal Review*, Iqbal Academy Karachi/Lahore since 1960.

For those interested in pursuing their study of Persian, the best work available is A.K.S.Lambton, *Persian Grammar*, Cambridge 1963. This excellent work is continually in print.

آب	āb	n.m./f.	water, lustre; honour
آباد	ābād	a.	populated, full of, prosperous
آبادی	ābādī	n.f.	population, city settlement
آب آورد	ābāvard	a.	watering
آب حیات	āb-e hayyāt	n.m.	'the water of life', elixir
ابد	abad	n.m.	eternity, the end of time
ابر	abr	n.m.	cloud
ابراہیم	ibrāhīm	n.m.	Abraham*
آبرو	ābrū	n.f.	honour, respect
آبشارہ	ābsārā	n.m.	waterfall
ابنا	ubalnā	v.i.	to boil
ابله	ablā	a.n.	foolish, simple; fool
ابلیس	iblis	n.m.	Satan, the devil
ابلیسی	iblisī	a.	satanic
ابن	ibn	n.m.	son
ابوالہول	abulhaul	n.m.	sphinx
آب و تاب	āb-o-tāb	n.f.	lustre, brilliance
آب و گل	āb-o-gil	n.m.	'water and clay' material, body
آب و ہوا	āb-o-havā	n.f.	climate
ابھرنا	ubhamā	v.i.	to arise, swell
آبیاری	ābyārī	n.f.	watering
اپنا، اپنے	apnā, apne	pr./n.m.pl.	one's own; one's own people
اُترنا	utarnā	v.i.	to descend, come down
آتش	ātīś	n.f.	fire
آتش کدہ	ātīś-kadā	n.m.	fire-temple
اٹکنا	atakna	v.i.	to stop, stick
آثار	āsār	n.m.pl.	signs, traces, effects
اثر	asar	n.m.	effect, trace
اجالا	ujālā	n.m.	brightness, light
اجداد	ajdād	n.m.pl.	ancestors
اجزا	ajzā	n.m.pl.	parts
اجل	ajal	n.f.	death
اچھلنا	uchalnā	v.i.	to leap up
احبابہ	ahibbā	n.m.pl.	friends, colleagues
احد	ahad	n.m./a.	unity; one
احرار	ahrār	n.m.pl.	free men; nobles; heroes
احساس	ihsās	n.m.	feeling
سہ ہونا	~honā	v.i.	to be felt

احسان	<i>ihsān</i>	n.m.	benevolence, favour
احکام	<i>ahkām</i>	n.m.pl.	ordinances, orders
اختر	<i>axtar</i>	n.m.	star
اختلاط	<i>ixtilāt</i>	n.m.	union, unity, friendship
آخر	<i>āxir</i>	a./adv.	last; at last
آخرت	<i>āxirat</i>	n.f.	end; death
انوت	<i>axuvvat</i>	n.f.	brotherhood
ادا 1.	<i>adā</i>	n.f.	grace, charm, enthusiasm
ادا 2.	<i>adā</i>	n.f.	end, completion, giving, fulfilment
سہ ہونا	<i>~honā</i>	v.i.	to be completed, given, fulfilled, paid
ادانی	<i>adānī</i>	a.	low, mean; lowest, meanest
ادب	<i>adab</i>	n.m.	good manners, respect, literature
ادراک	<i>idrāk</i>	n.m.	perception, intelligence
آدم	<i>ādām</i>	n.m.	Adam; man, mankind
آدم کشی	<i>ādām-kusī</i>	n.f.	murder
آدمیت	<i>ādmīyat</i>	n.f.	humanity, mankind
ادنا	<i>adnā</i>	a.	low, lowest
ازان	<i>āzān</i>	n.f.	the call to prayer
آذر	<i>āzar</i>	n.m.	Azar (the father of Abraham)*
آرام	<i>ārām</i>	n.m.	rest, comfort
آرایش	<i>ārāiś</i>	n.f.	embellishment, decoration
ارباب	<i>arbāb</i>	n.m.pl.	possessors, lords
ارجمند	<i>arajmand</i>	a.	glorious
اوزان	<i>arzān</i>	a.	cheap
آرزو	<i>ārzū</i>	n.f.	wish, desire
ارض	<i>arz</i>	n.f.	earth, land, realm
ارم	<i>iram</i>	n.m.	a mythical garden in Arabia*
ارمان	<i>armān</i>	n.m.	wish, desire
ارمغان	<i>armagān</i>	n.m.	gift
اڑانا	<i>uṛāna</i>	v.t.	to make fly
اڑنا	<i>aṛnā</i>	v.i.	to stand firm, be obstinate
اڑنا	<i>uṛnā</i>	v.i.	to fly
از	<i>az</i>	prep. (P)	from, than
آزاد	<i>āzād</i>	a.	free
آزادہ	<i>āzād-e</i>	prep.	free from
آزار	<i>āzār</i>	n.m.	pain, weakness
آزادی	<i>āzādī</i>	n.f.	freedom
ازاں	<i>az-ān</i>	(P)	from that

آزردگی	āzurdagī	n.f.	wrath, displeasure, vengeance
آزردہ	āzurdā	a.	angry, displeased
ازل	azal	n.f.	eternity, the beginning of time
ازل سے	azal se	adv.	for all time
ازلی	azalī	a.	eternal
از مدت از این	az muddat azīn	adv. (P)	after a long time
آزمودہ	āzmūdā	a.	tried, tested
ازیں / از این	az-īn	adv. (P)	from this
اسباب	asbāb	n.m.pl.	things, means, reasons
اسپند	ispanḍ	n.m.	wild rue (a herb)
استاد	ustād	n.m.	teacher
استبداد	istibdād	n.m.	fractiousness, imperialism
استقبال	istiqbāl	n.m.	welcome
استکبار	istikbār	n.m.	conceit, pride
استوار	ustavār	a.	established, strong, powerful
آستین	āstīn	n.f.	sleeve
اسرار	asrār	n.m.pl.	secrets
اسلاف	aslāf	n.m.pl.	ancestors
اسلامی	islāmī	a./n.u.	Islamic; Muslim
اسلوب	uslūb	n.m.	style; utterance
آسمان	āsmān	n.m.	sky, heaven
آسمان پرواز	āsmān-parvāz	n.m./a.	flying the sky
آسودہ	āsūdā	a.	soft, gentle, content
اسیر	asīr	a./n.m.	captive; prisoner
اشارہ	išārā	n.m.	sign, gesture, glance
آشفٹہ	āšuftā	n.m.	distracted
آشفٹہ سری	āšuftā-sarī	n.f.	madness, distraction
اشک	ask	n.m.	tear
آشکار، آشکارہ	āškār(â)	a.	revealed, apparent, known
اشکبار	askbār	a.	tearful
اشک نشانی	ask-fišānī	n.f.	shedding tears
آشنا	āšnā	n.m./a.	friend, acquaintance; acquainted
آشنائی	āšnāī	n.f.	acquaintance, friendship
آشیا	ašyā	n.f.pl.	things, effects
آشیان	āšyān	n.m.	nest
اصل	asl	n.f.	basis, essence, root
اصلاح	islāh	n.f.	reform, correction
اصیل	asīl	a.	pure-bred

اضداد	azdād	n.m.pl.	contradictions
اضطراب	iztirāb	n.m.	agitation, anxiety
اضطرابی	iztirābī	n.f.	agitation
اطلس	atlas	n.m.	satin
اخبار	izhār	n.m.	expression, revelation
به کرنا	~kamā	v.t.	to express, reveal
اعتبار	i'tibār	n.m.	trust, reliance
اعتماد	i'timād	n.m.	confidence, reliance
اعجاز	i'jāz	n.m.	spell, magic, miracle
اعرابی	a'rābī	n.m.pl.	Arabians
اعزاز	i'zāz	n.m.	honour, honouring
اعصاب	a'sāb	n.m.pl.	nerves
اعصار	a'sār	n.m.pl.	ages, times
اعضا	a'zā	n.m.pl.	limbs, members
اعظم	a'zam	a.	highest, exalted
اعلیٰ	a'lā	a.	highest, honoured
آغاز	āgāz	n.m.	beginning
آغوش	āgoś	n.f.	embrace
اخیار	agyār	n.m.pl.	strangers, foreigners, enemies
آفاق	āfāq	n.m.pl.	heavens, horizons
آفاق گیر	āfāq-gīr	a.	encompassing the heavens
آفت	āfat	n.f.	disaster
آفتاب	āftāb	n.m.	sun
افتادن	uftādan	v.i. (P)	to fall, to come about
افرنگی	afrangī	n.m./a.	Frank(ish); European
افسانه	afsānā	n.m.	story, tale
افسانه خوان	afsānā-xwān	n.m.	story-teller
افسردہ	afsurdā	a.	withering, dejected
افسون	afsūn	n.m.	spell, magic
افشانی	afsānī	n.f.	pouring
افق	ufaḡ	n.m.	horizon
افکار	afkār	n.m.pl.	thoughts
افلاس	iflās	n.m.	poverty
افلاک	aflāk	n.m.pl.	skies, heavens
افیون	afyūn	n.m.	opium
آقا	āqā	n.m.	lord, master
اکتیم	iqṭīm	n.m.pl.	region, clime
اقوام	aqvām	n.f.pl.	nations

اک	ik	a.	one
اکسات	uksānā	v.t.	to incite, rouse
اکسیر	iksīr	n.m.	elixir
اکسیرگر	iksīr-gar	n.m.	maker of elixir
اکھاڑنا	ukhārnā	v.t.	to uproot
اکھاڑنا	ukhārnā	v.i.	to be uprooted
آگ	āg	n.f.	fire
آگاہ	āgāh	a.	aware, knowing, acquainted
آگاہی	āgāhī	n.f.	awareness, knowledge, wisdom
آل	āl	n.f.	people, family
آلات	ālāt	n.m.pl.	tools
آلام	ālām	n.m.pl.	pains, tribulations, suffering
الامان	alamān	int. (A)	'God save us'
الٹ پھیر	ulaṭ-pher	n.f.	convolution, entanglement
الجهانا	uljhānā	v.t.	to entangle
الجهنا	ulajhnā	v.i.	to be entangled
الطاف	altāf	n.m.pl.	pleasures, favours, kindness
الفت	ulfat	n.f.	love, attachment
القصة	alqissā	adv.	in short, in summary
الماس	almās	n.m.	diamond
آلودہ	ālūdā	a.	stained
الہی	ilāhī	int./a.	O God!; divine
اُمّ	um(m)	n.f.	mother (Arabic)
آمادہ	āmāclā	a.	determined, intent upon
امامت	imāmat	n.f.	leadership
امان	amān	n.f.	peace, refuge
امانت	amānat	n.f.	trust, charge, protection
اُمّت	ummat	n.f.	community, the Islamic community
امتحان	imtihān	n.m.	examination, test
امتیاز	imtiyāz	n.m.	distinction
آمد	āmad (1)	n.m./f.	coming, approach
آمد	āmad (2)	(P.)	came, has come
آمدن	āmadan	v.i. (P)	to come
امروز	imroz	n.m. (P)	today
اُمم	umam	n.f.pl.	peoples
اُمو	ummū	n.f.	mother
آموزتن (آموز)	āmoxtan (amoz)	v.t. (P)	to teach
آموزتہ	āmoxtā	a.	taught

آموز	āmoz	n.f.	teaching
امید	ummīd	n.f.	hope
امیر	amīr	n.m./a.	noble, lord; rich
امیری	amīrī	n.f.	nobility; richness
امین	amīn	a./n.m.	faithful, trustworthy, entrusted; trustee
آن 1.	ān	pr. (P)	that
آن 2.	ān	n.f.	moment
آیات	ānāt	n.m.pl.	times, ages
انبار	anbār	n.m.	pile, heap
انتخاب	intixāb	n.m.	choice, selection
انتظار	intizār	n.m.	waiting, expectancy
انتہا	intihā	n.f.	end, extremity
انجام	anjām	n.m.	end, result
انجم	anjum	n.m.pl.	stars
انجمن	anjuman	n.f.	assembly
انجمن آفرین	anjuman-āfrīn	a.	forming assemblies
انداختن	andāxtan (andāz)	v.t. (P)	to measure, think
انداز	andāz	n.m.	way, manner, method
اندازه	andāzā	n.m.	thought, guess
سہ کرنا	~kamā	v.t.	to guess
اندر	andar(e)	adv./prep.	in, amongst
اندرون	andarūn	a.	inner, internal
اندلس	undlus	n.m.	Andalusia
اندلسی	undlūsī	a.	Andalusian
اندھیرا	andherā	n.m.	darkness
اندیشہ	andesā	n.m.	anxiety, fear, contemplation, calculation
آن دیکھا	an-dekhā	a.	unseen
انسان	insān	n.m.	man(kind), human-being
انسانی	insānī	a.	human
آنسو	ānsū	n.m.	tear(s)
آن سوئے	ān-sū-e	prep.	towards
انصاف	insāf	n.m.	justice, right
انفس	anfus	n.m.pl.	minds, souls, breaths
انقلاب	inqilāb	n.m.	revolution, change
انکار	inkār	n.m.	refusal, denial
سہ کرنا	~kamā	v.t.	to refuse, deny
انگارا	angārā	n.m.	ember, spark
انوار	anvār	n.m.pl.	lights, revelations

آنها	<i>ānhā</i>	pr. (P)	they
آنی	<i>ānī</i>	a.	transitory
آنی و فانی	<i>ānī-o-fānī</i>	a.	transitory, perishable
او	<i>ū</i>	pr. (P)	he, she, it
آواره	<i>āvārā</i>	n.m./a.	wanderer; wandering, lost
آواز	<i>āvāz</i>	n.f.	voice, sound
آوازه	<i>āvāzā</i>	n.m.	talk, rumour
اوج	<i>auj</i>	n.f.	pinnacle, height
اوج گاه	<i>auj-gāh</i>	n.f.	place of loftiness, heights
اودا	<i>ūcā</i>	a.	purple
آور	<i>āvar</i>	(P)	bring
آوردن	<i>āvardan</i>	v.t. (P)	to bring
اوزار	<i>auzār</i>	n.m.pl.	tools, utensils
آدل	<i>avval</i>	a./adv.	first; at first
اولاد	<i>aulād</i>	n.f.	children, progeny
اولین	<i>avvalīn</i>	a.	first, foremost
آه	<i>āh</i>	n.f./int.	sigh; alas!
اهتمام	<i>ihitimām</i>	n.m.	consideration, attention
اهل	<i>ahl</i>	n.m.	people, possessors
آهن	<i>āhan</i>	n.m.	iron
آهنی	<i>āhanī</i>	a.	of iron
آهو	<i>āhū</i>	n.m.	gazelle, deer
آیات	<i>āyāt</i>	n.m.pl.	verses of the Quran, miracles, signs
آیام	<i>āyyām</i>	n.m.pl.	days, times
ایمان	<i>īmān</i>	n.m.	faith, belief, creed
این	<i>īn</i>	pr. (P)	this
ایشها	<i>īnhā</i>	pr. (P)	they
ایوان	<i>aivān</i>	n.m.	hall, palace
آئین	<i>ān</i>	n.m.	constitution, law
آئینه	<i>ānā</i>	n.m.	mirror
با	<i>bā</i>	prep. (P)	with
باب	<i>bāb</i>	n.m.	gate, chapter
باخبر	<i>bāxabar</i>	a.	aware
باد	<i>bād</i>	n.f.	breeze
باده	<i>bādā</i>	n.m.	wine
باده کش	<i>bādā-kaś</i>	a./n.m.	drinking wine; wine drinker
بار 1.	<i>bār</i>	n.m.	load, burden

2. بار	<i>bār</i>	n.f.	time (as in 'three times')
باریک	<i>bārīk</i>	a.	fine, slender, delicate
باریکی	<i>bārīkī</i>	n.f.	fineness, fine point
باز آمدن	<i>bāz āmadan</i>	v.i. (P)	to return
باز آنا	<i>bāz ānā</i>	v.i.	to return, to leave off
بازو	<i>bāzū</i>	n.m.	arm
بازی	<i>bāzī</i>	n.f.	game
بازی گاہ	<i>bāzī-gāh</i>	n.f.	playground
بسی	<i>bāsī</i>	n.m.	dweller
باطل	<i>bātīl</i>	a./n.m.	false, vain; falsehood
باغ	<i>bāg</i>	n.m.	garden
باغبان	<i>bāgbān</i>	n.m.	gardener
بال	<i>bāl</i>	n.m.	hair, wing, feather
بالا	<i>bālā</i>	adv.	up, upon high
بالدن	<i>bālidan</i>	v.i. (P)	to arise, grow
بال و پر	<i>bāl o par</i>	n.m.	wings
بالائے	<i>bālā-e</i>	prep. (P)	up, upon
بام	<i>bām</i>	n.m.	roof
بانگین	<i>bānkpan</i>	n.m.	rakishness, elegance
بانگہ	<i>bānkā</i>	n.m.	rake, profligate
بانگ	<i>bāng</i>	n.m.	sound, call, song, tune
بانی	<i>bānī</i>	n.m.	founder
بابول	<i>bābūl</i>	n.m.	acacia tree
بپا ہونا	<i>bapā honā</i>	v.i.	to arise
بُت	<i>but</i>	n.m.	idol, beloved
بتان	<i>butān</i>	n.m.pl.	idols
بتخانہ	<i>but-xānā</i>	*n.m.	idol-temple
بُت شکنی	<i>but-śikanī</i>	n.f.	idol-smashing
بُت فروشی	<i>but-farośī</i>	n.f.	idol-selling
بُت کدہ	<i>but-kadā</i>	n.m.	idol temple
بُت گری	<i>but-garī</i>	n.f.	carving idols
بجا	<i>bajā</i>	a./adv.	right, correct, in place
بجز	<i>bajuz</i>	prep.	except
بجلی	<i>bijli</i>	n.f.	lightning, electricity
بجھا	<i>bujhānā</i>	v.t.	to extinguish
بجھنا	<i>bujhnā</i>	v.i.	to be extinguished
بجھڑنا	<i>bicharṇā</i>	v.i.	to be separated
بحث	<i>bahs</i>	n.f.	argument, discussion

بحر	bahr	n.m.	sea, ocean
بحر پیمانہ	bahr-paimā	a.	measuring the ocean
بحر و بر	bahr-o-bar(r)	n.m.	sea and land
بخارات	buxārāt	n.m.pl.	fumes
بخت	baxt	n.m.	fortune, luck
بخشش	baxšīš	n.f.	bestowal, charity
بخشنا	baxšnā	v.t.	to bestow, grant, pardon
بخشیدن	baxšīdan (baxš)	v.t. (P)	to bestow
بد	bad	a.	bad
بدتر	badtar	a. (P)	worse
بدگمان	bad-gumān	a.	suspicious
بدمست	bad-mast	a.	drunk
بدنام	bad-nām	a.	infamous, of ill repute
برامانا	burā mānnā	v.t.	to be offended
بر	bar	prep. (P)	on, at, in
1. برات	barāt	n.f.	decree
2. برات	barāt	n.f.	procession, salvation
برابہیم	barāhīm	n.m.	Abraham (= Ibrāhīm)*
برابہیمی	barāhīmī	a.	of Abraham
برباد	barbād	a.	destroyed
برتر	bartar	a.	higher
برس	baras	n.m.	year
برق	barq	n.f.	lightning
برکت	barkat	n.f.	blessing
برگ	barg	n.m.	leaf, petal
برگرفتن	bar giriftan	v.t. (P)	to take away
برگستوان	bargastavān	n.m.	armour
برگ و بر	barg-o-bar	n.m.	'leaves and fruit', property, dwelling
برگ و ساز	barg-o-sāz	n.m.	property, dwelling
برما	barnā	prep. + pr.	on us
برنا	barnā	n.m.	young man
بروقت	barvaqt	a./adv.	timely, in time
برہمن	brahman/barhaman	n.m.	Brahman
برین	barīn	a.	highest
برہاپا	burhāpā	n.m.	old-age
برہانا	barhānā	v.t.	to increase
(سے) برہا کر	(se) barhkar	post.	more than
بزم	bazm	n.f.	assembly, party

بسا	basānā	v.t.	to populate, found
بستی	bastī	n.f.	settlement, dwelling
بنا	basnā	v.i.	to live, dwell
بشر	bašar	n.m.	man, mankind
بصد	basad	a./adv. (P)	with a hundred
بصیرت	basīrat	n.f.	insight
بطن	batn	n.m.	womb
بعد از	ba'd az	prep. (P)	after
بغل	bagal	n.f.	side, flank, embrace
بقا	baqā	n.f.	immortality, eternal life
بکھیرا	bakherā	n.m.	confusion, snare
بگاڑا	bigārnā	v.t.	to destroy, spoil
بگڑنا	bigarnā	v.i.	to be destroyed, to become angry
بلا	balā	n.f.	misfortune, evil, madness
بلاخیز	balāxez	a.	inducing madness
بیل	bulbul	n.m.	nightingale
بلند	buland	a.	high, lofty
بن	ban	n.m.	forest, jungle
بنا	binā	n.f.	foundation
بنجر	banjar	n.m.	barren land
بند	band	n.m.	bond, chain, fetters
بندگی	bandagī	n.f.	servitude, slavery
بندہ	bandā	n.m.	servant, slave
بندہ نواز	bandā-navāz	a.	kind to servants
بنک	bank	n.m.	bank
بنیاد	bunyād	n.f.	foundation
بو	bū	n.f.	smell, scent, trace
بود	būd	n.f.	past
بودن (باش)	būdan (bās)	v.i. (P)	to be
بونا	bonā	v.t.	to sow
بوند	būnd	n.f.	drop
بے (ب)	bā	prep. (P)	in, on
بہار	bahār	n.f.	spring
بہاری	bahārī	a.	of spring, vernal
بہانا	bahānā	v.t.	to make flow
بہانہ	bahānā	n.m.	excuse
بہتر	bihtar	a.	better
بہر	bahr-e	prep. (P)	for the sake of

بہرہ مند	bahrâ-mand	a.	profiting
بھگت	bhagat	n.m.	(Hindu) devotee
باہم	bāham	adv.	together
بھید	bhed	n.m.	secret
بے	be	prep. (P), neg. part.	without; un- etc.
بیآ	biyā	(P)	come!
بیابان	biyābān	n.m.	desert
بے آرزو	be-ārzū	a.	without desire
بے آزار	be-āzār	a.	harmless
بیان	bayān	n.m.	account, relating
بے باک	bebāk	a.	fearless, bold
بے باکانہ	bebākānā	adv.	fearlessly
بے باکی	bebākī	n.f.	boldness
بے بہا	be-bahā	a.	priceless
بے پر	be-par	a.	wingless
بے پردہ	be-pardā	a.	unveiled
بے پردا	be-parvā	a.	careless
بے تاب	be-tāb	a.	restless
بے تابی	be-tābī	n.f.	restlessness
بے تکلف	be-takalluf	a.	free, without ceremony
بے ثبات	be-sabāt	a.	unstable
بے ثباتی	be-sabātī	n.f.	instability
بے شعور	be-sugūr	a.	without blemish
بے جان	bejān	a.	lifeless
بے چارگی	becāragī	n.f.	helplessness
بے چارہ	becārā	a.	poor, helpless
بے چگون	be-cigūn	a.	peerless, without equal
بے حاصل	be-hāsili	n.f.	lack of success, barrenness
بے حجاب	be-hijāb	a.	unveiled
بے حجابانہ	be-hijābānā	a.	unveiled
بے حجابی	be-hijābī	n.f.	unveiling
بے حدود	be-hudūd	a.	limitless
بے خبر	be-xabar	a.	ignorant, unaware
بے خروش	be-xarōś	a.	noiseless, without clamour
بے خوابی	be-xwābī	n.f.	sleeplessness
بے خودی	be-xudī	n.f.	unconsciousness, selflessness
بے داد	be-dād	a.	unjust
بے دار	bedār	a.	awake, alive

بے داری	bedārī	n.f.	wakefulness, awakening
بے داغ	be-dāg	a.	spotless, pure
بے درد	be-dard	a.	cruel
بے دردی	be-dardī	n.f.	cruelty
بے دست و پا	be-dast-o-pā	a.	helpless
بیر	bair	n.m.	enmity
بیرون	berūn-e	prep.	outside, out of
بیزار	bezār	a.	displeased, tired of, disgusted
بیزلہار	bezinhār	a.	irresistible
بے سبب	be-sabab	a.	groundless
بے سود	be-sūd	a.	without profit
بے شمار	be-šumār	a.	countless
بیضا	baizā	a.	white, bright, glorious, miraculous
بے قرار	be-qarār	a.	restless
بے قراری	be-qarārī	n.f.	restlessness
بے قیام	be-qayām	a.	prostrate, not standing
بے قید	be-qaid	a.	free, independent
بیکار	bekār	a.	useless, unemployed
بیکاری	bekārī	n.f.	uselessness, unemployment
بے کران	be-kirān	a.	shoreless, boundless
بے گام	begānā	a./n.m.	alien, estranged, separate; stranger
بے گناہ	be-gunāh	a.	innocent
بے مایہ	be-māyā	a.	resourceless
بے عمل	be-mahal	a./adv.	inappropriate; inappropriately
بینا	bīnā	a., n.m.	seeing, someone who sees
بے نصیب	be-nasīb	a.	bereft of, lacking in good fortune
بے نظیر	be-nazīr	a.	peerless, without equal
بے نقاب	be-niqābī	n.f.	unveiling
بے نوا	be-navā	a.	helpless, poor, silent
بے نور	be-nūr	a.	without light, dark, blind
بے نوری	be-nūrī	n.f.	blindness, darkness
بے نیاز	be-niyāz	a.	unsubmissive, independent
بے وفا	be-vafā	a.	faithless
بے ہمتا	be-hamtā	a.	ineffable, limitless
بے ہوش	be-hoś	a.	unaware, unconscious
بے ہوشی	be-hośī	n.f.	unconsciousness
پا	pā	n.m.	foot

پابند	pāband	a.	constrained, obliged
پابنده	pābandā	a.	constrained
پابندی	pābandī	n.f.	constraint, obligation
پا بر پا	pā-bā-pā	a./adv.	equal; together
پادشاهی	pādshāhī	n.f.	kingship
پارا	pārā	n.m.	mercury, quicksilver
پارینه	pārīnā	a.	ancient
پازند	pāzand	n.m.	Pazand (the Parsee scriptures)*
پاس 1.	pās	adv.	nearby
پاس 2.	pās	n.m.	care, consideration
پاسبان	pāsbān	n.m.	watchman, doorkeeper
پاسبانی	pāsbānī	n.f.	watching over, keeping (the door)
پاشیدن	pāśīdan (pās)	v.t. (P)	to scatter
پاک	pāk	a.	pure, holy
پاک باز	pāk-bāz	a.	pure in action, honourable
پاک بین	pāk-bīn	a.	seeing purity
پاک دامن	pāk-dāman	a.	'with a clean skirt', innocent
پاک دل	pāk-dīl	a.	pure-hearted
پاکی	pākī	n.f.	purity
پاکیزه	pākizā	a.	pure
پامال	pāmāl	a.	trampled, scattered
پانی	pānī	n.m.	water
پانی پانی کرنا	pānī-pānī karnā	v.t.	to put to shame
پائے	pāe	n.m.	foot
پائے کوب	pāe-kob	a.	beating the feet, dancing
پائنده	pāīndā	a.	stable
پستلی	putlī	n.f.	pupil of the eye
پتھر	patthar	n.m.	stone
پتی	pattī	n.f.	leaf
پجاری	pujārī	n.m.	worshipper
پختہ	puxtā	a.	mature, ripe
پختہ تر	puxtā-tār	a.	more mature
پر	par	n.m.	wing
پر	pur	a.	full
پرافشاں	par-afshān	a.	spreading the wings
پر بت	parbat	n.m.	mountain
پردگی	pardagī	n.f.	veiling
پردہ	pardā	n.m.	veil, curtain, fret (of a sitar)

پرده سوز	pardā-soz	a.	burning veils, revealing secrets
پرستش	parastiś	n.f.	worship, adoration
پرسوز	pur-soz	a.	burning completely
پرفشانی	par-fiśānī	n.f.	spreading the wings
پرکار	parkār	n.m.	compasses
پرکھنا	parakhnā	v.t.	to test
پرنیان	pamiyān	n.m.	Chinese painted silk
پرداز	parvāz	n.f.	flight
پردانه	parvānā	n.m.	moth
پروردگار	parvard-gār	n.m.	cherisher, God
پرورش	parvariś	n.f.	fostering, cherishing
پردیز	parvez	a.	victorious
پردیزی	parvezi	n.f.	victory
پردین	parvīn	n.f.	the Pleiades
پرہیز	parhez	n.m.	abstinence
پرہیز کرنا	~kamā	v.t.	to abstain
پرہیزیدن	parhezīdan	v.i. (P)	to abstain
پری	parī	n.f.	fairy
پے	pare	adv./post.	over, beyond
پریت	p(a)rīt	n.f.	love
پریدن (پ)	parīdan (par)	v.i. (P)	to fly
پریشان	pareśān	a.	scattered, worried, distracted
پریشانی	pareśānī	n.f.	spreading, anxiety
پس	pas	adv.	then, so
پس	pas-e	prep. (P)	behind
پس از	pas az	prep. (P)	after
پست و بلند	past-o-buland	n.m.	low and high
پستی	pastī	n.f.	lowness, despression
پس و پیش	pas-o-peś	adv. n.m.	back and forth; hesitation
پشیمان	paśemān	a.	sorry, repentant, ashamed
پلانا	pilānā	v.t.	to give to drink
پلٹنا	palatnā	v.i.	to turn round, return
پلنا	palnā	v.i.	to be nurtured
پناہ	panāh	n.f.	refuge
چنبہ	panjā	n.m.	clutch, grip, claw
پند	pand	n.m.	advice
پندار	pindār	n.m.	pride, conceit
پنہاں	pinhān	a.	hidden

پوشاک	pośāk	n.f.	clothes
پوشیدہ	pośidā	a.	hidden
پھٹکانا	phatakṇā	v.t.	to sift, strain
پہچانا	pahcānā	v.t.	to recognize
پھرکانا	pharakṇā	v.i.	to quiver
پھل	phal	n.m.	fruit, result, reward
پہلو	pahlū	n.m.	side, flank
پہنانا	pahinānā	v.t.	to dress
پھندا	phandā	n.m.	noose, grip, clasp
پھنسا	phansnā	v.i.	to be caught, be ensnared
پھوٹنا	phūṭnā	v.i.	to burst, blossom
پھوکانا	phūknā	v.t.	to set on fire, to make blaze
پھول	phūl	n.m.	flower
پھولنا	phūlnā	v.i.	to blossom, swell
پھیلنا	phailnā	v.i.	to spread
پے	pai	n.m.	foot
پیاسا	piyāsā	a.	thirsty
پیام	payām	n.m.	message
پیت	pīt	n.m.	love
پیچ	pec	n.m.	twist, turn, curl
سہ کھانا	~khānā	v.i.	to twist, turn
پھیچیدہ	pecīdā	a.	complicated
پیدا ہونا	paidā honā	v.i.	to be born, be produced
پیر	pīr	n.m.	old man, <i>pir</i>
پیرایہ پوش	pairāyā-poś	a.	wearing a cloak, clothed
پیرزادہ	pīrzādā	n.m.	'son of a <i>pir</i> ',
پیرک	pīrak	n.m.	little old man
پیرہن	pairahan	n.m.	dress, cloak, robe
پیری	pīrī	n.f.	old age
پے	pai-sipar	a.	trampled under foot
پیش	peś-e	prep. (P)	before, in front of
پیش آنا	peś ānā	v.i.	to occur, to be acceptable, to come to the fore
پیش کرنا	peś karnā	v.t.	to present, put forward
پیشتر	peśtar	adv./a.	before, beforehand, earlier
پیشہ	peśā	n.m.	profession
پیشین	peśīn	a.	former
پیشین گوئی	peśīn-goī	n.f.	prediction

پیغام	paigām	n.m.	message
پیغمبر	paigambar	n.m.	prophet
پیک	paik	n.m.	messenger
پیکار	paikār	n.m.	battle
پیکر	paikar	n.m.	form, face, shape
پسیلا	pālā	a.	yellow
پیمانہ	paimānā	n.m.	measure, scale; wine-cup
پیوند	paivand	n.m./a.	connection; connected, joined
پیوندہ زمین	paivand-e zamīn	a.	'joined to the earth', buried
پہرہم	paiham	a./adv.	eternal, continuous; continually
تا	tā	prep. (P)	until, upto, so that
تاب	tāb	n.f.	heat, power, patience
سہ نہ لانا	~nā lānā	v.t.	not to be able to bear
تابناک	tāb-nāk	a.	bright, burning
تابندہ	tābindā	a.	shining, bright
تاہ	tā-bā	prep. (P)	upto, as far as
تأثیر	tāsīr	n.f.	effect
تاج	tāj	n.m.	crown
تادیر	tā-der	adv. (P)	for a long time
تار	tār	n.m.	wire, thread, string
تار تار	tār-tār	a.	in shreds, torn
تارا	tārā	n.m.	star
تاریک	tārīk	a.	dark
تاریکی	tārīki	n.f.	darkness
تاک	tāk	n.f.	vine
تادل	tāvīl	n.f.	interpretation, exposition
تپش	tapīś	n.f.	burning
تپنا	tapnā	v.i.	to scorch
تپیدن (تپ)	tapīdan-(tap)	v.i. (P)	to grow hot, palpitate
تاری	tatārī	a.	Tatar*
ثلثیت	taslīs	n.f.	Trinity
تجارت	tijārat	n.f.	trade, commerce
تجدید	tajdīd	n.f.	renewing
تجدیدہ	tajdīdā	n.m.	the Reformation
تجسس	tajassus	n.m.	investigation
تجلی	tajallī	n.f.	effulgence, divine manifestation
تجل زار	tajallīzar	n.m.	brightness

تجمل	tajammul	n.m.	splendour, dignity
تحفہ	tuhfā	n.m.	gift, present
تخت	taxt	n.m.	throne
تخلص	taxallus	n.m.	pen-name, <i>nom de plume</i>
تخم	tuxm	n.m.	egg, seed
تخمینہ	taxmīnā	n.m.	conjecture, estimate
تخیل	taxayyul	n.m.	imagination, thought
تدبیر	tadabbur	n.m.	planning, scheming
تدبیر	tadbīr	n.f.	design, plan
تذکرہ	tazkirā	n.m.	mention, account
تر	tar	a.	wet, tearful
تراشنا	tarāšnā	v.t.	to carve, mould
تراشیدن	tarāšīdan	v.t. (P)	to carve, mould
ترانہ	tarānā	n.m.	song, anthem
تربت	turbat	n.f.	grave, tomb, coffin
تربیت	tarbiyat	n.f.	training, civilisation
ترجمان	tarjumān	n.m.	interpreter, spokesman
تردید	tardīd	n.f.	refutation, rejection
ترک	tark	n.f.	abandoning
ترک کرنا	tark kamā	v.t.	to give up, abandon
ترنم	tarannum	n.m.	chant, recitation
ترپ	tarap	n.f.	anxiety, impatience, passion
ترپانا	tarpānā	v.t.	to agitate
ترپنا	tarapnā	v.i.	to flutter, be restless
تزلزل	tazalzal	n.m.	shaking, earthquake
تسبیح	tasbīh	n.f.	rosary; magnifying God
تسخیر	tasxīr	n.f.	subjugation
تسلسل	tasalsul	n.m.	stream, chain, series
تسلی	tasallī	n.f.	consolation, soothing
تسليم	taslīm	n.f.	admitting, obedience, giving
تشیع	tašayyū'	n.m.	Shi'ism
تشنہ	tišnā	a.	thirsty
تشنہ کام	tišnā-kām	a.	thirsty
تصوت	tasavvuf	n.m.	mysticism
تصویر	tasvīr	n.f.	picture, image
تعبیر	ta'bīr	n.f.	interpretation (of dreams), fulfilment
تعجب	ta'jjub	n.m.	surprise
تعداد	ta'dād	n.f.	number(s)

تعزیر	ta'zīr	n.f.	penalty, reproof, censure
تعلق	ta'lluq	n.m.	connection, relationship
تعلیم	ta'līm	n.f.	instruction, education
تعمیر	ta'mīr	n.f.	building, construction
تعمیر کرنا	~karnā	v.t.	to build
تعویذ	ta'vīz	n.f.	amulet, charm
تفاوت	tafāvut	n.f.	difference, argument
تفسیر	tafsīr	n.m.	commentary, explanation
تفصیل	tafsīl	n.f.	detail
تفضیل	tafzīl	n.f.	according pre-eminence
تفنگ	tufang	n.m.	musket
تغیر	tagayyur	n.m.	change
تقاضا	taqāzā	n.f.	demand
تقدیر	taqḍīr	n.f.	fate, lot
تقدس	taqḍīs	n.f.	sanctification
تقلید	taqlīd	n.f.	imitation
تقوم	taqvīm	n.f.	ordering, arrangement
تکبیر	takbīr	n.f.	magnifying God
تکرار	takrār	n.f.	repetition, jarring
تکلف	takalluf	n.m.	ceremony, formality
تکا پ	tagā-pū	n.f.	toing and froing, activity
تل	tīl	n.m.	sesame seed, pupil (of eye)
تلاش	talāś	n.f.	search, seeking
تلاطم	talātum	n.m.	storm, buffeting
تلاطمہا	talātum-hā	n.m.pl.	storms
تلاوت	tilāvat	n.f.	reading the Quran
تلخ	talx	a.	bitter
تلخی	talxī	n.f.	bitterness
تلاک	talak	post.	up to, until
تلمو	talvār	n.f.	sword
تلون	talavvun	n.m.	variation, fickleness, caprice
تلون آشنا	talavvun-āšnā	a.	fickle, capricious
تماشا	tamāśā	n.m.	spectacle, show
تماشائی	tamāśāī.	a./n.m.	looking, viewing; a spectator
تماشیدن (تماش)	tamāśīdan (tamāś)	v.l. (P)	to view
تمام	tamām	a.	all, whole, complete, ended
تمانچہ	tamāncā	n.m.	slap
تمدن	tamaddun	n.f.	civilisation

تمسخر	tamasxur	n.m.	joke ridicule
تمنا	tamannā	n.f.	desire
تمیز	tamīz	n.f.	distinction, judgement
تن	tan	n.m.	body
تند	tund	a.	swift, quick
تندود	tund-rau	a.	fast flowing, in full spate
تندی	tundī	n.f.	swiftness, coquetry, anger
تنک	tunuk	a.	little, slight
تنک تالی	tunuk-tābī	n.f.	dimness
تنگ	tang	a.	narrow, mean, fed-up
تنگ آنا	~ānā	v.i.	to be fed up
تنها	tanhā	a.	alone
تنهایی	tanhāi	n.f.	loneliness, solitude
تواضع	tavāzu'	n.m.	entertainment, hospitality
توانیدن (توان)	tavānīdan (tavān)	v.i. (P)	to be able
توپ	top	n.f.	cannon
توحید	tauḥīd	n.f.	unity of God
توده	toda	n.m.	heap
تور	tor	n.m.	antidote, solution
تور دانا	tor dālnā	v.t.	to smash
توفیق	taufiq	n.f.	boon, gift, inspiration
توهم	tavahhum	n.m.	superstition
تا	tah	n.f.	bottom, depths, fold
تا	tah-e	prep. (P)	under
تخامنا	thāmnā	v.t.	to stop
تهذیب	tahzīb	n.f.	civilisation
تخمننا	thamnā	v.i.	to cease
تهی	tahī	a.	empty
تهی کیسه	tahī-kīsā	a.	with an empty pocket, indigent
تیر	tīr	n.m.	arrow
تیرتھ	tīrth	n.f.	Hindu pilgrimage, holy place
تیرنا	tairnā	v.i.	to swim
تیز	tez	a.	swift, sharp
تیز جولان	tez-jaulān	a.	swift-coursing
تیز رو	tez-rau	a.	swift-moving
تیز گام	tez-gām	a.	swiftly moving
تیشہ	teśā	n.m.	adze
تیغ	teg	n.f.	sword

تیغ زنی	teḡ-zanī	n.f.	striking with a sword
ٲٲٲا	ṭapaknā	v.i.	to drop, drip
ٲٲٲا	ṭukrā	n.m.	piece, bit, a little
ٲٲٲا	ṭalnā	v.i.	to be put off, postponed, withdraw
ٲٲٲا	ṭūṭnā	v.i.	to be broken, plucked
ٲٲٲا	ṭhānnā	v.t.	resolve, determine
ٲٲٲا	ṭhikānā	n.m.	place, fixed abode
ٲٲٲا	ṭhikāne lagānā	v.t.	to put in its proper place, establish
ٲٲٲا	ṭhukrānā	v.t.	to spurn, despise
ٲٲٲا	ṭlā	n.m.	mound, heap, dune
ثابت	sābit	a.	proved
ثانی	sānī	a.	second
ثبات	sabāt	n.m.	permanence, continuation
ثبوت	subūt	n.m.pl.	proof
ثروت	sarvat	n.f.	riches
ثمر	samar	n.m.	fruit
جا	jā	n.f.	place
جا بجا	jābajā	adv.	here and there, from place to place
جاده	jādā	n.m.	road, path
جاده پیمای	jādā-paimā	a.	proceeding on the road
جاده پیمانی	jādā-paimāi	n.f.	walking a path
جادو	jādū	n.m.	magic
جادوگری	jādūgarī	n.f.	making magic, spell-binding
جاگنا	jāgnā	v.i.	to awake
جام	jām	n.m.	goblet
جام بکفت	jām bakaf	adv.	with goblet in hand
جامه	jāmā	n.m.	garment
جان	jān	n.f.	life, soul, darling
جان باز	jānbāz	a.	staking one's life
جان فرزا	jānfizā	a.	life giving, heart-warming
جادیدان	jāvidān	a.	eternal
جادید	jāved	a.	eternal, Jāved*
جبرئیل	jibrīl/jibraīl	n.m.	Gabriel*
جبل	jabal	n.m.	mountain
جبین	jabīn	n.f.	forehead

جانا	<i>jatānā</i>	v.t.	to tell, make known
چونا	<i>jacnā</i>	v.i.	to be tested, valued
جدا	<i>judā</i>	a.	separate, apart
جدائی	<i>judāi</i>	n.f.	separation
جذبہ	<i>jazbā</i>	n.m.	attraction, desire
جرات	<i>jur'at</i>	n.f.	courage, boldness
جرات آموز	<i>jur'at-āmoz</i>	a.	teaching/testing courage
جرم	<i>jum</i>	n.m.	crime, offence, sin
جرہ شاہین	<i>jurrā-e šāhīn</i>	n.m.	royal falcon
جز	<i>juz</i>	prep.	except
جزیرہ	<i>jazirā</i>	n.m.	island
جستجو	<i>justajū</i>	n.f.	seeking, search
جف	<i>jafā</i>	n.f.	cruelty
جکڑنا	<i>jakarnā</i>	v.i.	to be chained, captured
جگر	<i>jigar</i>	n.m.	heart, liver
جگرتابی	<i>jigar-tābī</i>	n.f.	valour
جگر سوزی	<i>jigar-sozī</i>	n.f.	burning the heart
جلا	<i>jilā</i>	n.f.	brightness, lustre
جلال	<i>jalāl</i>	n.m.	glory
جلسہ	<i>jalsā</i>	n.m.	meeting, gathering
جلوہ	<i>jalvā</i>	n.m.	manifestation, splendour
جلوہ بدست	<i>jalvā-badmast</i>	n.f.	intoxicated with radiance
جلوہ گاہ	<i>jalvā-gāh</i>	n.f.	place of manifestation
جلوہ گر	<i>jalvā-gar</i>	a.	manifest, evident, revealed
جلوہ نما	<i>jalvā-numā</i>	a.	apparent, revealed
جل	<i>jalī</i>	n.f.	the obvious, outward show
جلیل	<i>jalīl</i>	a.	glorious
جماعت	<i>jamā'at</i>	n.f.	class, sect, community
جمال	<i>jamāl</i>	n.m.	beauty
جمعیت	<i>jam'iyat</i>	n.f.	league, class
جمعیت خاطر	<i>jam'iat-e xātir</i>	n.f.	consolation, peace of mind
جمود	<i>jamhūr</i>	n.m.	democracy
جمہوری	<i>jamhūrī</i>	a.	democratic
جمیل	<i>jamīl</i>	a.	beautiful
جنازہ	<i>janāzā</i>	n.m.	bier, coffin
جنبش	<i>junbiś</i>	n.f.	movement, circling
جنت	<i>jannat</i>	n.f.	paradise
جنس	<i>jīns</i>	n.m.	stuff, things, kind, sex

جنگ	<i>jang</i>	n.f.	war
جنگ و جدل	<i>jang o jidal</i>	n.m.	fighting, conflict
جنود	<i>junūd</i>	n.m.pl.	armies
جنون	<i>junūn</i>	n.m.	madness, passion
جنون آموز	<i>junūn-āmoz</i>	a.	teaching madness
جو	<i>jū</i>	n.f.	stream
جوا	<i>juā</i>	n.m.	gambling
جواب	<i>javāb</i>	n.m.	answer
جوان	<i>javān</i>	a./n.m.	young, mature; young man
جواں مرگ	<i>javān-marg</i>	n.m./a.	premature death; dead before time
جوانی	<i>javānī</i>	n.f.	youth, being young
جوش	<i>joś</i>	n.m.	boiling, passion, emotion
جوش و خروش	<i>joś-o-xaroś</i>	n.m.	ebullience, ranting
جولان	<i>jaulān</i>	n.m.	coursing, horse-racing
جولان گاہ	<i>jaulān-gāh</i>	n.f.	coursing-ring
جوں	<i>jūn</i>	adv.	as, like
جوں نہی	<i>jūnhīn</i>	adv.	thus, as, like
جوہر	<i>jauhar</i>	n.m.	jewel, quality, nature
جویا	<i>joyā</i>	n.m.	seeker
جہاد	<i>jihād</i>	n.m.	holy war, battle
جھاڑی	<i>jhāī</i>	n.f.	shrub, tree
جہاز	<i>jahāz</i>	n.m.	boat, ship
جہان	<i>jahān</i>	n.m.	world
جہان آباد	<i>jahān-ābād</i>	a./n.m.	populated; Shahjahanabad (Delhi)
جہان بانی	<i>jahān-bānī</i>	n.f.	world-conquest
جہاں بین	<i>jahān-bīn</i>	a.	world-seeing
جہاں بینی	<i>jahān-bīnī</i>	n.f.	viewing the world
جہاں پیمائے	<i>jahān-paimā</i>	a.	world-measuring
جہاں دار	<i>jahān-dār</i>	a.	world-possessing
جہاں گیر	<i>jahān-gīr</i>	a./n.m.	world-encompassing, Jahangir*
جہاں گیری	<i>jahān-gīrī</i>	n.f.	conquest of the world
جھپٹنا	<i>jhapatnā</i>	v.i.	to leap, spring
جھڑنا	<i>jhāmā</i>	v.i.	to fall
جھکنا	<i>jhuknā</i>	v.i.	to bow, bend
جہنم	<i>jahannam</i>	n.m.	hell
جھوٹا	<i>jhūṭā</i>	a.	false
جینا	<i>jīnā</i>	v.i.	to live

چاره	cārā	n.m.	remedy, medicine, food, cure
چاره فرما	cārā-farmā	a.	prescribing a cure
چاقو	cāqū	n.m.	knife
چاک	cāk	n.m./a.	a tear; torn
چاک گریبان	cāk-e garībān	a.	'with a torn collar', distracted
چال	cāl	n.f.	movement, gait; a move in chess; deception
چالاک	cālāk	a.	clever, cunning
چاند	cānd	n.m.	moon
چاندنی	cāndanī	n.f.	moonlight
چاندی	cāndī	n.f.	silver
چاه	cāh	n.f.	love, desire
چپ	cup	a.	silent
سه رهنا	~rahnā	v.i.	to remain silent
چشان	caṭān	n.f.	rock, cave, valley
چراغ	cirāg	n.m.	lamp
چسب	carcā	n.m.	fame, talk, discussion
چرخ	carx	n.m.	heaven, sky
چڑھانا	caṛhānā	v.t.	to offer up (prayers), make rise
چشم	caśm	n.m./f.	eye
چشمه	caśmā	n.m.	fountain, spring
چکر	cakkar	n.m.	wheel, round, circuit
چکور	cakor	n.m.	partridge; a small bird
چکیدن (چکد)	cakīdan (čakad)	v.i. (P)	to drip
چلانا	cillānā	v.i.	to scream
چل بسنا	cal basnā	v.i.	to die
چلیپا	calīpā	n.m.	cross
چمک	camak	n.f.	glitter, brightness
چمکانا	camkānā	v.t.	to make shine, brighten
چمکنا	camaknā	v.i.	to shine, become bright
چمن	caman	n.m.	garden, flower-bed
چمن زار	caman-zār	n.m.	garden, meadow
چننا	cunnā	v.t.	to choose
چند	cand	a.	some, a few
چنگ	cang	n.m.	harp; talons, clutch
چنگاری	cingārī	n.f.	spark
چو	cū	adv. (P)	as if, as
چوب	cob	n.f.	stick, pole, rod, stalk

پھور	cūr	a.	broken, smashed, drunk
نشے میں رہ ہونا	naše meñ ~ hona		to be drunk
چون	cūn	adv./prep.(P)	like
چہ	cā	pron. (P)	what, which?
چھاتی	chāṭī	n.f.	breast, bosom
چھاج	chāj	n.m.	winnowing-fan
چھادن	chāoñ	n.f.	shade, shadow
چھبنا	chubnā	v.t.i.	to prick
چھپانا	chupānā	v.t.	to hide
چھپ چھپکے	chup-chupke	adv.	silently, hidden away
چھٹنا	chutnā	v.i.	to be abandoned
چھڑانا	churānā	v.t.	let go, release, dismiss
چھیرنا	chirnā	v.i.	to become vexed
چھیننی	chalnī	n.f.	sieve
چھونا	chūnā	v.t.	to touch
چھیرنا	chernā	v.t.	to inflame, incite, vex
چھیننا	chinnā	v.t.	to snatch, take away
چیرا دست	cerā-dast	a.	all-powerful, brave
چیرنا	cimā	v.t.	to split, break
چہست	cīst	(P)	what is?
چہین	cain	n.m.	ease, rest, comfort
چہین	cān	n.	China
چہین	cāñ	a.	Chinese
حاجت	hājat	n.f.	need
حادثات	hādisāt	n.m.pl.	events, accidents
حادثہ	hādisā	n.m.	occurrence, accident
حاصل	hāsil	n.m./a.	acquisition, product, sum, harvest; acquired
حاضر	hāzir	a./n.m.	present, modern; the present
حاکم	hākim	n.m.	ruler
حامل	hāmīl	n.m./a.	carrier, transmitter; bearing
حباب	hubāb	n.m.	bubble
حج	haj(j)	n.m.	pilgrimage (to Mecca)
حجاب	hijāb	n.m.	veil, curtain
حجازی	hijāzī	a.	of Hijaz, Arabian*
حجت	hujjat	n.f.	argument, theory
حجرہ	hujrā	n.m.	small room

حد	had(d)	n.f.	limit, boundary, end
حدیث	hadīs	n.f.	account, tale; the <i>Hadith</i> (the traditions of the Prophet)
حدی خوان	hudī-xwān	n.m.	camel driver
حذر	hazar	n.m.	caution, precaution, vigilance
حرارت	harārat	n.f.	heat, temperature
حرام	harām	a.	forbidden, religiously unacceptable
حرف	harf	n.m.	word, letter, turning
حرف تنگ	harf-e tang	a.	tight-fitting
حرم	haram	n.m.	sanctuary, shrine, mosque, the Ka'ba
حرمت	hurmat	n.f.	reverence
حرممان	hirmān	n.m.	despair, hopelessness
حریت	hurriyat	n.f.	freedom
حریر	harīr	n.m.	silk, silk thread
حریف	harīf	n.m./a.	opposer, enemy; opposed to
حریفانہ	harīfānā	a.	opposing, conflicting, jarring
حزین	hazīn	a.	grief-stricken
حساب	hisāb	n.m.	account, reckoning, addition
حسد	hasad	n.f.	envy
حسرت	hasrat	n.f.	longing, desire, grief
حسن	husn	n.m.	beauty
حسن فروش	husn-farōś	n.m./f.	'selling beauty', prostitute
حشر	haśr	n.f.	the Resurrection, Day of Judgement
حشیش	haśīś	n.m.	hashish, drug
حصار	hisār	n.m.	rampart, wall, fortress
حصہ	hissā	n.m.	part, lot, fortune
حضر	hazar	n.m.	rest, stopping-place; avoiding
حضور	huzūr	n.m.	presence, attendance
حضور	huzūr-e	prep.	in the presence of
کے	ke ~	post.	in the presence of
حفاظت	hifāzat	n.f.	safekeeping, security
حفظ	hifz	n.m.	safekeeping, preservation, memory
حق	haq(q)	n.m.	right, faith; God, truth
حق اندیش	haq-andeś	a.	reflecting on the truth
حقائق	haqāiq	n.m.pl.	truths, rights, realities
حق بین	haq-bīn	a.	seeing the truth
حقوق	huqūq	n.m.pl.	rights
حقیر	haqīr	a.	contemptible, miserable

حقیقت	haqīqat	n.f.	reality, truth
حکم	hukm	n.m.	order, law
حکمت	hikmat	n.f.	wisdom, philosophy
حکومت	hukūmat	n.f.	government, rule
حکیم	hakīm	n.m.	scholar, doctor, philosopher
حلال	halāl	a.	ritually acceptable, pure
حلقہ	halqā	n.m.	circle, ring, noose, link
حمد	hamd	n.f.	praise (of God)
حملہ	hamlā	n.m.	attack
حمیت	hamīyat	n.f.	zeal
حنا	hinā	n.f.	henna
حنابند	hināband	a.	coloured with henna
حور	hūr	n.f.	hourī
حوصلہ	hauslā	n.m.	courage, capacity
حیا	hayā	n.f.	shame, modesty
حیات	hayāt	n.f.	life, existence
حیران	hairān	a.	amazed, astonished
حیرت	hairat	n.f.	surprise, amazement
حیرت زدہ	hairat-zadā	a.	astonished
حیرت فروش	hairat-farōś	a.	'selling amazement', astonished
حیرتی	hairatī	a.	amazed
حیلہ	hīlā	n.m.	deception
حیلہ گر	hīlā-gar	a.	deceptive
حیوان	haivān	n.m./a.	living-being, animal; alive
خار	xār	n.m.	thorn
خارہ	xārā	n.m.	flint
خارہ تراشی	xārā-tarāśī	n.f.	cutting flint
خارج	xārij	a.	outside, external
خاشاک	xāśāk	n.m.	sweepings, rubbish
خاطر	xātir	n.f.	heart, regard, respect
~ خاطر	kī~	post.	for the sake of
مدارتِ خاطر	mudārat-e xātir	n.f.	welcoming, courtesy
خاطر داری	xātirdārī	n.f.	consideration
خاک	xāk	n.f.	dust, earth, ashes, soil
~ اُڑانا	~ uṛānā	v.t.	to wander
خاک باز	xāk-bāz	n.m.	tiller of soil
خاکدان	xākdān	n.m.	bed of ashes

فاکستر	xākistar	n.f.	embers, ashes
خاکی	xākī	a.	dusty, earthen, of earth
خال	xāl	n.m.	mole (on the face)
خالق	xāliq	n.m.	creator, God
خالی	xālī	a., adv.	empty, only
خام	xām	a.	raw, immature
خاموش	xāmoš	a.	silent
خانه	xānā	n.m.	house, home
خبر	xabar	n.f.	news, report
خدا	xudā	n.m.	God
خداوند	xudāvand	n.m.	God
خدامت	xudāmast	a.	divinely drunk
خدائی	xudāī	n.f., a.	divinity, divine
خدایا	xudāyā	int.	Oh God!
خدمت	xidmat	n.f.	service
خدمت‌گر	xidmatgar	n.m.	servant
خر	xar	n.m.	ass
خراب	xarāb	a.	bad
خرابات	xarābāt	n.m.pl.	tavern, brothel, ruins
خرابی	xarābī	n.f.	badness
خراج	xirāj	n.m.	tax, tribute
خراسان	xurāsān	n.m.	Khurasan (N.W. Persia)*
خراسش	xarāš	n.f.	soreness, pain, battle
خرافات	xurāfāt	n.f.pl.	rubbish, spells, fables, nonsense
خوام	xirām	n.m.	walk, gait, flow
خرد	xirad	n.f.	wisdom, intellect
خرد دار	xirad-dār	a.	wise
خبرسند	xursand	a.	contented
خرقة	xirqā	n.m.	cloak
خراگاهی	xargāhī	a.	living in a royal tent
خرم	xurram	a.	joyful, powerful
خرمن	xirman	n.m.	harvest, threshing floor
خروش	xaroš	n.m.	noise, conflict, jarring
خروش‌آموز	xaroš-āmoz	a.	advocating conflict, clamour
خریدار	xarīdār	n.m.	buyer
خریدن (خر)	xarīdan (xar)	v.t. (P)	to buy
خریدنا	xarīdna	v.t.	to buy
خزان	xizān	n.f.	autumn

خزانه	<i>xizānā</i>	n.m.	treasury
خسته	<i>xastā</i>	a.	tired, exhausted
خسرو	<i>xusrau</i>	n.m.	Khusrao, Cyrus*
خشت	<i>xišt</i>	n.f.	brick
خشک	<i>xušk</i>	a.	dry
خشکی	<i>xuškī</i>	n.f.	dry land, desert
خزدر	<i>xizr</i>	n.m.	Khizr*
خط	<i>xat(t)</i>	n.m.	letter
خطا	<i>xatā</i>	n.f.	fault, error
خطر	<i>xatar</i>	n.m.	danger
خطره	<i>xatrā</i>	n.m.	danger
خطه	<i>xittā</i>	n.m.	boundary, plot of land
خطیب	<i>xatīb</i>	n.m.	orator
خفا	<i>xafā</i>	a.	angry
خفاش	<i>xuffāš</i>	n.m.	bat, flying-mouse
خفته	<i>xuftā</i>	a.	asleep, tired
خفته‌گان	<i>xuftā-gān</i>	n.m.pl.	sleepers
خفه‌خانی	<i>xafaxānī</i>	n.f.	palpitation of the heart
خفی	<i>xafi</i>	n.f./a.	hidden secrets; hidden
خلافت	<i>xilāfat</i>	n.f.	Caliphate
خلد	<i>xuld</i>	n.m.	paradise
خلق	<i>xalq</i>	n.f.	creation
خلقت	<i>xilqat</i>	n.f.	creation, people
خلل	<i>xalal</i>	n.m.	harm, loss, ruin, blemish
خلوت	<i>xalvat</i>	n.f.	solitude, privacy
خلوت‌پسند	<i>xalvat-pasand</i>	a.	fond of solitude
خلوت‌نشین	<i>xalvat-nišīn</i>	a.	sitting in solitude
خلیل	<i>xalīl</i>	n.m.	the friend of God; Abraham*
خم	<i>xam</i>	n.m./a.	curl, twist; bent, bowed
خم	<i>xum</i>	n.m.	wine-jar
خم‌دار	<i>xam-dār</i>	a.	curved
خاموش	<i>xamoš</i>	a.	silent (= <i>xāmoš</i>)
خاموشان	<i>xamošān</i>	a.	silent
خنجر	<i>xanjar</i>	n.m.	sword
خندان	<i>xandān</i>	a.	smiling, laughing
خنده	<i>xandā</i>	n.m./a.	smile; laughing
خنده‌زن	<i>xandā-zan</i>	a.	smiling
خو	<i>xū</i>	n.f.	custom, nature

خواب	xwāb	n.m.	sleep, dream
خواب آوری	xwāb-āvarī	a.	soporific
خواب گاه	xwāb-gāh	n.m.	bed-chamber
خوابیده	xwābīdā	a.	asleep, sleepy
خواجہ	xwājā	n.m.	lord, master
خواجگی	xwājagī	n.f.	lordship, imperialism
خوار	xwār	a.	miserable, dejected
خواری	xwārī	n.f.	misery, dejection
خواہش	xwāhiś	n.f.	wish, desire
خوب	xūb	a./adv.	good, fine; well
خوب تر	xūb-tar	a.	better
خوبی	xūbī	n.f.	goodness, excellence, beauty
خود	xud	pron.	self, one's own
خود افروزی	xud-afrozī	n.f.	sacrificing oneself
خود شناس	xud-śanās	a.	self-aware
خود فراموش	xud-farāmoś	a.	forgetting oneself
خود فزائی	xud-fazāī	a.	growing
خودنگر	xud-nigar	a.	self-observing, introspective
خود نمائی	xud-numāī	n.f.	manifesting oneself
خودی	xudī	n.f.	self-hood, ego
خورد و نوش	xurd-o-noś	n.m.	eating and drinking, feasting
خورشید	xurśīd	n.m.	sun
خوش	xuś	a.	happy, joyful
خوش آمدید	xuś-āmad	int./adv.	welcome
خوش انجام	xuś-anjām	a.	with a happy ending
خوش نما	xuś-numā	a.	happiness
خوگر	xūgar	a.	accustomed
خون	xūn	n.m.	blood, murder
سہ ہونا	~ honā	v.i.	to be murdered
خواب بہ بار	xūnābā-bār	a.	shedding tears of blood
خویرین	xūnrez	a.	bloodthirsty
خویریزی	xūnrezī	n.f.	shedding blood, murder
خونین	xūnīn	a.	bloody, blood-soaked
خیال	xayāl	n.m.	thought, idea, imagination
خیالی	xayālī	a.	imaginary, empty, supposed
خیام	xayām	n.m.pl.	tents
خیر	xair	n.f.	good, fortune, luck
کی	kī~	int.	admitted, agreed!

سہ ہے	~ hai	int.	all is well
خیرہ	xairā	a.	dark, dazzled
خیرہ کرنا	xairā karnā	v.t.	to dazzle
خیل	xail	n.m.	army, horde
خیمہ	xaimā	n.m.	tent
خیمہ زن	xaimā-zan	a.	pitching tents
داخل	dāxīl	a.	entering, included
سہ ہونا	~ honā	v.i.	to enter, be enrolled
داد	dād	n.f.	praise, justice, redress
دادن (دہ)	dādan (dih)	v.t. (P)	to give
1. دار	dār	n.m.	house, habitation
2. دار	dār	n.m.	gallows
3. دار	dār	(P)	'have', 'hold', 'keep'
دارا	dārā	n.m.	Darius*
دارو	dārū	n.f.	remedy, medicine, wine
داستن	dāstān	n.f.	story, tale
داستن (دار)	dāstan (dār)	v.t. (P)	to have, hold
داستہ	dāstā	n.f.	serving-maid
داغ	dāg	n.m.	scar, blemish, wound; Dāgh*
دام	dām	n.m.	net, noose, snare
دامن	dāman	n.m.	skirt, garment, lap, breast, flank, valley
دامن تر	dāman-tar	a.	'wet-skirted', sinful
دانہ	dānā	n.m./a.	a wise man, knowing, wise
دانستن	dānistan (dān)	v.t. (P)	to know
دانش	dāniš	n.f.	knowledge
دانہ	dānā	n.m.	seed
دائم	dāim	adv.	always
دبانا	dabānā	v.t.	supress, tuck in
دبنا	dabnā	v.i.	be supressed, be trodden down, be buried
دُختر (ان)	duxtar(ān)	n.f. (pl.)	sister(s)
دخول	daxl	n.m.	inclusion, power, arrival
1. در	dar	prep. (P)	in, into
2. در	dar	n.m.	door, gate
دُرّ	durr	n.m.	pearl
درا	darā/dirā	n.m.	bell, camel-bell, call

دراز	darāz	a.	long, tall
دربار	darbār	n.m.	court, palace
درخشان	daraxšān	a.	shining, illuminated
درخشنده	daraxšandâ	a.	shining
درد	dard	n.m.	pain, the poet 'Dard'*
درد آشنا	dard-āšnā	a.	acquainted with pain
درد	durd	n.m.	sediment, dregs (of wine)
دردمند	dard-mand	a.	afflicted, distressed
درس	dars	n.m.	lesson
درگاه	dargāh	n.f.	shrine, court
درگزر	dar-guzar	int.	keep away
درنگر	dar nigar	(P)	'look forward!'
دردود	durūd	n.m.	blessing, prayer
درون	darūn	a./adv.	inside, internal, outside, innermost
دردیش	darveš	n.m.	dervish
درهم	darham	a.	mixed-up, confused
دریا	daryā	a.	river, sea
دست	dast	n.m.	hand
دستار	dastār	n.m.	sash
دستاویز	dastāvez	n.f.	bond, charter
دستور	dastūr	n.m.	rule, custom
دشت	dašt	n.m.	desert
دشمن	dušman	n.m.	enemy
دشمنی	dušmanī	n.f.	enmity
دشوار	dušvār	a.	difficult
دُعا	du'a	n.f.	prayer
دعوت	da'vat	n.f.	invitation
دفتر	daftar	n.m.	scroll, register, office
دفتاً	dafatan	adv.	suddenly
دفن ہوتا	dafn honā	v.i.	to be buried
دکن	dakan	n.m.	Deccan, South India
دُکھ	dukh	n.m.	pain, grief
دکھلانا	dikhlānā	v.t.	to show
دیگرگون	digargūn	a.	changing, different
دل	dīl	n.m.	heart
دل آسائی	dil-āsāi	n.f.	comforting
دل آدیز	dil-āvez	a.	soothing the heart
دل بر	dil-bar	a.n.m.	heart-ravishing, beloved

دل بری	<i>dil-barī</i>	a.	sweet, charming
دل دار	<i>dil-dār</i>	a.	kind, sympathetic
دل فرود	<i>dil-faroz</i>	a.	illuminating the heart
دل فریب	<i>dil-fareb</i>	a.	enchanting the heart
دلک	<i>dīlak</i>	n.m.	little heart
دلکش	<i>dil-kaś</i>	a.	heart-attracting, attractive
دل نشین	<i>dil-naśin</i>	a.	residing in the heart
دل نواز	<i>dil-navāz</i>	a.	soothing the heart
دلیل	<i>dalīl</i>	n.f.	evidence
دم	<i>dam</i>	n.m.	breath, life, moment
جس۔	<i>jīs-</i>	adv.	as soon as
سہ توڑنا	<i>~ tornā</i>	v.t.	to breathe one's last
دما دم	<i>damādām</i>	adv.	constantly
دماغ	<i>dīmāg</i>	n.m.	brain, self-respect
دماوند	<i>damāvand</i>	n.m.	Damāvand*
دمشق	<i>dimaśq</i>	n.m.	Damascus
دک	<i>damak</i>	n.f.	glow, glitter
دمن	<i>daman</i>	n.m.	flank, valley, skirt
دنگ	<i>dang</i>	a.	amazed
دنیا	<i>dunyā</i>	n.f.	world
دنوی	<i>dunyavī</i>	a.	worldly
دوام	<i>davām</i>	n.m.	running, speed
دود	<i>dūd</i>	n.m.	smoke
دور	<i>dūr</i>	a.	far
دور	<i>daur</i>	n.m.	age, time, period
دوران	<i>daurān</i>	n.m.	age, time, era
دوران	<i>daurān-e</i>	prep. (P)	during
دوری	<i>dūrī</i>	n.f.	distance
دورانا	<i>daurānā</i>	v.t.	make run
دوست	<i>dost</i>	n.m.	friend
دوستی	<i>dostī</i>	n.f.	friendship
1. دوش	<i>doś</i>	n.m.	back, shoulder
2. دوش	<i>doś</i>	n.m.	yesterday
دولت	<i>daulat</i>	n.f.	riches, wealth (dominion, empire)
دولت آفرین	<i>daulat-āfrīn</i>	a.	making wealth
دون	<i>dūn</i>	a.	low, vile, wicked
دو نیم	<i>do-nīm</i>	a.	split in two
دوئی	<i>dūī</i>	n.f.	duality

دھار	dhār	n.f.	blade
دہر	dahr	n.m.	world, universe
دھرتی	dhartī	n.f.	world, earth
دھرنا	dhamā	v.t.	to put, place, keep
دہریات	dahrīyat	n.f.	land, holding
دہقان	dihqān	n.m.	peasant
دہن	dahan	n.m.	mouth
دھن	dhan	n.m.	wealth, money
دھندلا	dhundlā	a.	vague, dark, misty
دھواں	dhūān	n.m.	smoke
دیار	dayār	n.m.	land, country
دید	dīd	n.m.	eye, face, look
دیدن	dīdan (bīn)	(P)	to see
دیدہ	dīdā	n.m.	eye, sight
دیدہ ور	dīdā-var	a.	sighted, with insight
دیر	der	n.f./a.	lateness; late
ذیر	dair	n.m.	temple
ذیر نشین	dair-naśīn	a., n.m.	sitting in a temple, idolater
دیرینہ	dīrīnā	a.	old, age-old
دیس	des	n.m. (H)	country, land
دیگر	dīgar	a.	other, different
دیگرگوں	dīgar/gūn	a.	of different colours, various
دین	dīn	n.m.	religion, faith
دیو	dev	n.m. (H)	god, demon
دیوار	dīvār	n.m.	department, office, court
دیوانہ	dīvānā	a.	mad
دیوانہ پن	dīvānā-part	n.m.	madness
دیوتا	devatā	n.m.	god, idol
ذلی	ḍālī	n.f.	branch
ڈر	ḍar	n.m.	fear
ڈوبنا	ḍūbnā	v.i.	to sink
ڈھیر	ḍher	n.m.	heap
ذات	zāt	n.f.	being, nature, essence, kind, caste
ذرا	zarā	adv.	just, a little
ذره	zarrā	n.m.	atom, particle
ذکر	zīkr	n.m.	mention, account, repeating

س کرنا	~ kamā	v.t.	to mention
ذلت	zillat	n.f.	disgrace
ذمہ	zimmā	n.m.	responsibility
ذمہ دار	zimmedār	a.	responsible
ذوق	zauq	n.m.	taste, pleasure, love
ذہن	zahn	n.m.	intellect
راج	rāj	n.m.	rule
راہدہانی	rājdhānī	n.f.	capital city
راجا	rājā	n.m.	king
راحت	rāhat	n.f.	comfort, pleasure
راز	rāz	n.m.	secret
راز دان	rāz-dān	n.m.	confidant, intimate friend
راکھ	rākh	n.f.	ashes
راگ	rāg	n.m.	raga, tune
راہ	rāh	n.f.	road, way
راہ بین	rāhbīn	a.	viewing the road
راہ رو	rāhrav	n.m.	traveller
رباب	rabāb	n.m.	rebeck
ربط	rabt	n.m.	connection
ربط و ضبط	rabt-o-zabt	n.m.	solidarity
رُبودن (رُبا)	rubūdan (rubā)	v.t. (P)	to carry off, steal
رحم	rahm	n.m.	pity
رحمت	rahmat	n.f.	mercy, clemency
رحیق	rahīq	n.m.	pure wine
رحیل	rahīl	n.m.	departure, journey
رُخ	rux	s.m.	face, cheek, direction
رخت	raxt	s.m./f.	goods, trappings
رخسار	ruxsār	n.m.	face, cheek, direction
رُخصت	ruxsat	n.f.	departure
سہ ہونا	~ honā	v.i.	to depart
رزم	razm	n.m.	battle
رزم گاہ	razmgāh	n.f.	battle-field
رُسا	rasā	a.	reaching
رستاخیز	rastāxez	n.m.	the Day of Judgement
رستہ	rastā	n.m.	road, way
رسم	rasm	n.f.	custom, rite
رسم و راہ	rasm-o-rāh	n.f.	customs, ways

رُسوا	rusvā	a.	dishonoured, notorious, defiled
رِسْوائی	rusvāi	n.f.	disgrace
رسول	rasūl	n.m.	prophet, the Holy Prophet
رسوم	rusūm	n.f.pl.	customs, rites
رَشک	rašk	n.f.	envy
رضا	razā	n.f.	pleasure, approval
رُطب	rutb	a.	moist, verdant
رعایت	ri'āyat	n.f.	patronage, protecting honour
رعشه دار	ra'sā-dār	a.	trembling
رعنائی	ra'nāi	n.f.	brightness, brilliance
رفتار	raftār	n.f.	speed
رفتن (رَو)	raftan (rav)	(P)	to go
رفت و بود	raft-o-būd	n.m.	the past
رفتہ	raftā	n.m./a.	the past; past
رقص	raqs	n.m.	dance
رقصان	raqsān	a.	dancing
رقیب	raqīb	n.m.	rival
رکاوٹ	rukāvat	n.f.	obstacle
رکعت	rak'at	n.f.	bowing in prayer
رگ	rag	n.f.	vein
رگ و پے	rag-o-pai	n.m.	the whole body
1. رُلوانا	rulvānā	v.t.	to make cry (from ronā)
2. رُلوانا	rulvānā	v.t.	to make flow (from rolnā)
رم	ram	n.m.	flight, running
رم خوردہ	ram-xurdā	a.	fleeing, running, scared
رمز	ramz	n.m.	secret
رموز	rumūz	n.m.pl.	secrets
رنج	ranj	n.m.	grief, sorrow
رند	rind	n.m.	profligate, rake
رندی	rindī	n.f.	profligacy
رنگ	rang	n.m.	colour
رنگین	rangīn	a.	colourful
رُو	rū	n.m.	face, direction
روئے	rū-e	prep. (P)	towards
از روئے	az rū-e	prep. (P)	from
رَو	rau/rav	n.f.	flow, motion
روا	ravā	a.	going, admissible
سے رکھنا	~ rakhnā	v.t.	to maintain, warrant

ردان	ravān	a.	in motion, moving, flowing
روایات	rivāyāt	n.f.pl.	customs, traditions
روایت	rivāyat	n.f.	custom, tradition
روح	rūh	n.f.	spirit
رود	rūd	n.f.	stream, river
رودبار	rūdbār	n.m.	river
روز	roz	n.m.	day
روزگار	rozgār	n.m.	daily activity, employment, world
روزِ مکافات	roz-e makāfat	n.m.	day of retribution
روش	raviś	n.f.	garden-path, road, way
روشن	rośan	a.	bright, light, clear
روشن جبین	rośan-jabīn	a.	with a bright forehead
رولت	rolnā	v.t.	to sift (pearls)
روم	rūm	n.m.	Rome, Byzantium*
روما	rūmā	n.m.	Turkey, Turkistan*
روئق	raunaq	n.f.	lustre, brightness
ره	rah	n.f.	road
رہبانی	ruhbānī	a.	monkish
رہبر	rahbar	n.m.	guide
رہرو	rahrav	n.m.	traveller
رہزن	rahzan	n.m.	highway-robber
رہگذر	rahguzar	n.m.	highway, road
رہنما	rahnumā	n.m.	guide
رہین	rahīn	n.m.	prisoner
ریت	ret	n.f.	sand
ریزکاری	rezā-kārī	n.f.	mosaic
ریشم	reśam	n.m.	silk
ریگ	reg	n.f.	sand
ز	zi	prep. (P)	from, than, by (az)
زار 1.	zār	n.m.	garden
زار 2.	zār	a.	sad, dejected
زانو	zānū	n.m.	knee
زاهد	zāhid	n.m.	ascetic, a pious man
زبان	zabān	n.f.	tongue, language
(اُس کی) زبانی	(us kī) zabānī	adv.	'in his own words'
زبور	zabūr	n.f.pl.	psalms
زبون	zabūn	a.	abject, low

زجاج	zujāj	n.m.	cup, flask
زحمت	zahmat	n.f.	trouble, pain
زحمت‌کش	zahmat-kaś	a.	suffering pain
زخم	zaxm	n.m.	wound
زخمی	zaxmī	a.	wounded
زدن (زن)	zadan (zan)	v.t. (P)	to strike, hit
زده	-zadā	suffix	-struck
زار	zar	n.m.	gold
زرا	zirā	n.m.	armour
زرگری	zargarī	n.f.	making gold
زرنگار	zarnigār	a.	gold-plated
زرو مال	zar-o-māl	n.m.	riches
ز راه	zi-rah-e	prep. (P)	by way of
زرین	zamīn	a.	golden
زشت	zišt	n.m.	evil, bad
زکات	zakāt	n.f.	alms
زلزله	zalzalā	n.m.	earthquake
زلف	zulf	n.f.	locks, ringlet, tress
زمان	zamān	n.m.	age, time
زمانه	zamānā	n.m.	time, world
زمانه‌ساز	zamānā-sāz	a.	time-serving
زمره	zamarrud	n.m.	emerald
زمره‌پرداز	zamzamâ-pardāz	n.m.	singer
زمین	zamīn	n.f.	earth, land
زن	zan	n.f.	woman
زن‌شناس	zan-šanās	a.	knowing women
زَنار	zunnār	n.m.	the Brahminical thread
زَنارپوش	zunnār-poś	a.	wearing the Brahmanical thread; infidel
زَناری	zunnārī	n.f./m.	horse-covering; priest
زنجیر	zanjīr	n.f.	chain
زنجیری	zanjīrī	a., n.m.	chained, prisoner
زندان	zindān	n.m.	prison
زندانی	zindānī	n.m.	prisoner
زندگانی	zindagānī	n.f.	life
زندگی	zindagī	n.f.	life
زنده	zindā	a.	alive
زن‌شناس	zan-šanās	a.	knowing women
زنگ	zang	n.m.	rust

زوج	zauj	n.m./f.	spouse, husband, wife
زود	zūd	n.m.	swiftness
زود رس	zūd-ras	a.	swiftly arriving
زور	zor	n.m.	strength, force
زهد	zuhd	n.m.	piety, asceticism
زهر	zahr	n.m.	poison
زهر ناپ	zahr-e nāb	n.m.	deadly poison
زیان	ziyān	n.m.	loss
زیان کار	ziyānkār	a.	losing, making a loss
زیب	zeb	n.m.	decoration, ornament
سه دنیا	~denā		to beautify, enhance
زیبا	zebā	a.	adorning, fitting, beautifying
زیب دوش	zeb-e doś	a.	bearing on the shoulders
زیر	zer	a.	low
زیر	zer-e	prep. (P)	underneath
زیر و بم	zer-o-bam	n.m.	cadence, low and high
زیر و زبر ہونا	zer-o-zabar honā	v.i.	be turned upside down
زینت	zīnat	n.f.	elegance
زیور (ات)	zevar(āt)	n.m. (pl.)	jewel, jewels
ساحر	sāhir	n.m.	magician
ساحری	sāhirī	n.f.	magic
ساحل	sāhil	n.m.	shore, bank
ساختن (ساز)	sāxtan (sāz)	(P)	to make
سادگی	sādagī	n.f.	plainness, sincerity
ساده	sādā	a.	plain, simple
ساده دل	sādā-dil	a.	simple-hearted
ساز	sāz	n.m.	harmony, musical instrument, ornament, making, creating
سازده	sāzdā	(P)	(has) made
سازگار	sāzgār	a.	fitting, effective
ساعت	sā'at	n.f.	hour, moment
ساگر	sāgar	n.m.	cup, goblet
ساگر کش	sāgar-kaś	a./n.m.	drinking; drinker; drinker
ساقی	sāqī	n.m.	wine-pourer, saqi
ساقیا	sāqiyā	int.	oh saqi!
ساکن	sākin	n.m./a.	dweller, inhabitant; stable, motionless
سالار	sālār	n.m.	leader, general

سالك	sālik	n.m.	traveller
سامان	sāmān	n.m.	goods, things, stuff
سامنا	sāmnā	n.m.	confrontation
کا-کرنا	kā ~ karna	v.t.	to confront
سان	sān	post.	like
سائل	sāil	n.m./a.	beggar; begging
سایہ	sāyā	n.m.	shadow, shade
سبب	sabab	n.m.	cause, reason
سبز	sabz	a.	greed, verdant
سبز پوش	sabz-poś	n.m.	verdure
سبزہ	sabzā	n.m.	greenery, verdure
سبق	sabaq	n.m.	lesson
سبک	sabuk/subuk	a.	light, swift
سبک رو	sabuk-rav	a.	swiftly flowing
سبک روی	sabuk-ravī	n.f.	swift movement
سبو	subū	n.m.	goblet
سبیل	sabīl	n.m.	road, path
سپاہی	sipāhī	n.m.	soldier
سپہ	sipah/sipāh	n.f.	army
سپہر	sipahr	n.m.	sky, heaven
ستارا	sitārā	n.m.	star
ستم	sitam	n.m.	cruelty, tyranny, violence
ستون	sutūn	n.m.	pillar
سجدہ	sijdā	n.m.	prostration
سجود	sujūd	n.m.pl.	prostrations
سحاب	sihāb	n.m.	cloud
سحر	sahar	n.f.	dawn
سحر	sihr	n.m.	magic
سحر خیز	sahar-xez	a.	ushering in the dawn
سخت	saxt	a./adv.	hard, harsh; extremely
سخت کوش	saxt-koś	a.	trying hard, exerting
سخن	suxan	n.m.	speech, poetry
سخن گستر	suxan-gustar	a.	embarking on speech, speaking
سر	sar	n.m.	head
سہ کرنا	~ karnā	v.t.	to subdue, capture
سر	sar-e	prep.	upon
سیر	sir(r)	n.m.	secret
سراب	sarāb	n.m.	mirage

سراپا	sarāpā	adv.	from head to foot, completely
سراسر	sarāsar	adv.	completely
سراج	surāg	n.m.	trace, sign, clue
سر به زانو	sar-bā-zānū	a.	'with head on knee', bowed, humbled
سر به کف	sar-bā-kaf	a.	'with head on sleeve', humbled
سر تسلیم	sar-e taslīm	n.m.	'my humble head'
سرخ	surx	a.	red, noble
سرخی	surxī	n.f.	redness, flush, nobility
سرد	sard	a.	cold, angry
سربراه	sar-e rāh	adv.	on the highway
سزود برنا	sarзад honā	v.i.	to be committed, done
سرشار	saršār	a.	overflowing, drunk
سرخک	sirišk	n.f.	tear
سرخک آباد	sirišk-ābād	a.	full of tears
سرعت	sur'at	n.f.	swiftness
سرکش	sarkaś	a./n.m.	rebellious; rebel
سرکار	sarkār	n.f.	rule, court, government
سرکنا	saraknā	v.i.	to jump, bound
سرگزشت	sarguzašt	n.f.	life-story, account
سرمایه	sarmāyā	n.m.	capital, stock
سرمایه دار	sarmāyā-dār	n.m.	capitalist
سرمایه داری	sarmāyā-dārī	n.f.	capitalism
سرمست	sarmast	a.	drunk, enthusiastic
سرنیگون	sarnigūn	a.	bowed, crest-fallen
سرنوشت	sarnavišt	n.f.	life-story, dating
سرود	sarv	n.m.	cypress
سرود	sarod	n.m.	tune, melody
سرور	sarūr	n.m.	whistling, breeze
سروری	sarvarī	n.f.	lordship
سزا	sazā	n.f.	punishment
سزادار	sazāvār	a.	fitting
سلطوت	satvat	n.f.	strength, power
سعی	sa'ī	n.f.	trial, effort
سفال	sifāl	n.m.	glazed earthenware
سفر	safar	n.m.	journey
سفینه	safinā	n.m.	boat
سقف	saqf	n.f.	roof
سکر	sukr	n.m.	narcotic

سکوت	sukūt	n.f.	silence, peace
سکوت افزا	sukūt-afzā	a.	silent, becoming silent
سکندر	sikandar	n.m.	Alexander*
سل	sil	n.m.	rock, stone, flint
سلاسل	salāsāl	n.m.pl.	chains
سلامت	salāmat	n.f./int.	safety; long live, prosper!
سلانا	sulānā	v.t.	to send to sleep
سُجھانا	suljhānā	v.t.	to unravel, arrange
سُجھنا	sulajhnā	v.i.	to be unravelled, be solved
سلسبیل	salsabīl	n.m.	Salsabil, a fountain in paradise
سلسلہ	silsilā	n.m.	chain, connection
سلطان	sultān	n.m.	Sultan
سلطنت	saltanat	n.f.	kingship, sultanate
سلف	salaf	a./n.m.	ancient, past; ancestor
سلوک	sulūk	n.m.	treatment, behaviour
سلیمان	sulaimān	n.m.	Solomon*
ساج	samāj	n.m.	society
سامان	samān	n.m.	atmosphere, time
ساما	samānā	v.i.	to be contained in
سماوت	samāvāt	n.m.pl.	heavens
ساموی	samāvī	a.	celestial, heavenly
1. سمندر	samandar/samundar	n.m.	sea
2. سمندر	samandar	n.m.	salamander
سان	sinān	n.f.	spear
سنبھانا	sañbhālna	v.t.	to support
سنبھانا	sañbhalnā	v.i.	to be supported
سنتری	santarī	n.m.	sentry
سنجیدن (سنج)	sanjīdan (sanj)	v.t. (P)	to make, create
سنجیدہ	sanjīdā	a.	fashioned, simple, serious
سنگ	sang	n.m.	stone
سنگ دل	sang-dil	a.	stony-hearted, cruel
سنگین	sangīn	a.	stony, hard, cruel
سنگ و میل	sang-o mīl	n.m.	milestone
سو	sū	n.f.	direction, way
سوئے	sū-e	prep. (P)	towards
سواد	savād	n.m.	outskirts (of a city)
سوار	savār	a.	riding, mounted, travelling
سوزختن (سوز)	soxtan (soz)	(P)	to burn

سوخته	soxtā	a.	burnt
سوخته سامان	soxtā-sāmān	a.	burnt out, useless
سود	sūd	n.m.	profit
سود فراموش	sūd-farāmoš	a.	forgetting one's own profit, negligent of oneself
1. سودا	saudā	n.m.	goods, business, commerce
2. سودا	saudā	n.m./f.	madness, frenzy
سودائی	saudāi	n.f.	madness
سور	sūr	n.m.	wall (of a city)
سوسن	sosan	n.m.	eglantine
سوز	soz	n.m.	burning, passion, enthusiasm
سوزان	sozān	a.	burning, longing
سوز و ساز	soz-o-sāz	n.m.	'burning and making', re-creation
سوز و گداز	soz-o-gudāz	n.m.	'burning and melting', emotion
سونا	sūnā	a.	empty, numb
سونا	sonā	n.m.	gold
سوئے	sū-e	prep. (P)	towards
سہم	saham	n.m.	fear, terror
سہنا	sahamnā	v.i.	to fear, tremble
سہنا	sahnā	v.t.	to suffer, to bear
سہی	sahī	adv.	certainly, very well
سیار	sayyār	a.	in motion
سیاست	siyāsat	n.f.	politics
سیاست گری	siyāsat-garī	n.f.	political system
سیاہ	siyāh	a.	black
سر	ser	a.	full, sated
سیر	sair	n.f.	journey, walk
سہ کرنا	~karnā	v.t.	to travel
سیرابی	serābī	n.f.	fullness, satisfaction, moisture
سیرت	sīrat	n.f.	behaviour, way, life-style
سیکڑوں	saikṛoṅ	a.	hundreds of
سیل	sail	n.f.	flowing, flow
سیل	sīlī	n.f.	blow, punch
سیلی زدہ	sīlī-zadā	a.	hit, struck, knocked-out
سیم	sīm	n.m.	silver
سیلاب	sīmāb	n.m.	mercury, quicksilver
سیلاب پا	sīmāb-pā	a.	fleet-footed, quick
سیلابی	sīmābī	a.	mercurial, swift, changing

سیمین	<i>sīmīn</i>	a.	silvery, mercurial
سینه	<i>sīnā</i>	n.m.	breast, heart
سینه چاک	<i>sīna-cāk</i>	a.	with torn breast
سینه سوز	<i>sīnā-soz</i>	a.	'burning the breast', passionate
سیاه	<i>siyah</i>	a.	black (= <i>siyāh</i>)
شاخ	<i>šāx</i>	n.f.	branch, stick, horns
شاخسار	<i>šāxsār</i>	n.m.	branch
شاد	<i>šād</i>	a.	happy
شادابی	<i>šādābī</i>	n.f.	freshness
شاطر	<i>šātir</i>	n.m.	thief
شاعر	<i>šā'ir</i>	n.m.	poet
شاعری	<i>šā'irī</i>	n.f.	poetry
شان	<i>šān</i>	n.f.	glory
شانتی	<i>šāntī</i>	n.f.	peace
شانہ	<i>šānā</i>	n.m.	shoulder
شاه	<i>šāh</i>	n.m.	king
شاه باز	<i>šāhbāz</i>	n.m.	royal falcon
شاهی	<i>šāhī</i>	a./n.m.	royal
شاهین	<i>šāhīn</i>	m.	royal falcon
شایان	<i>šāyān</i>	a.	befitting, worthy of
شب	<i>šab</i>	n.f.	night, evening
شب زنده دار	<i>šab-zindā-dār</i>	a.	awake all night
شباب	<i>šabāb</i>	n.m.	youth
شبستان	<i>šabistān</i>	n.m.	bed-chamber
شبگیر	<i>šabgīr</i>	a.	night-embracing
شببنم	<i>šabnam</i>	n.f.	dew
شتابی	<i>šitābī</i>	n.f.	swiftness
شجاعت	<i>šujā'at</i>	n.f.	bravery, valour
شجر	<i>šajar</i>	n.m.	tree
شر	<i>šar(r)</i>	n.f.	evil
شراب	<i>šarāb</i>	n.f.	wine
شرار	<i>šarār</i>	n.m.	spark
شرارت	<i>šarārat</i>	n.f.	wickedness
شرافت	<i>šarāfat</i>	n.f.	honour, nobility
شرر	<i>šarar</i>	n.m.	spark
شرر آباد	<i>šarar-ābād</i>	a.	full of sparks
شرط	<i>šart</i>	n.f.	condition

شرع	šar'	n.m.	commentary (on the Quran), way, path
شرق / شرقی	šarq/šarqī	n.f.	east
شرکت	širkat	n.f.	joining in
شرم	šarm	n.f.	shame
شرمسار	šarmsār	a.	ashamed
شرمند	šarmindā	a.	ashamed
شریعت	šarī'at	n.f.	Islamic law
شریک	šarīk	a.	joining in, sharing
شش جہت	šiš-jahāt	a.	six sided
شفق	šafaq	n.m.	twilight
شعبہ	šu'badā	n.m.	trick
شعبہ	šu'bā	n.m.	branch, department
شعر	šī'r	n.m.	verse
شعرا	šu'arā	n.m.pl.	poets
شعلہ	šu'lā	n.m.	flame
شعلہ افشانی	šu'lā-afshānī	n.f.	spreading flames
شعوب	šu'ūb	n.m.pl.	branches, departments, classes
شعور	šu'ūr	n.m.	knowledge, consciousness
شنا	šifā	n.f.	cure, remedy
شک	šak	n.m.	doubt
شکار	šikār	n.m.	hunting, prey
شکاری	šikārī	n.f.	hunting, prey
شکایت	šikāyat	n.f.	complaint
شکتی	šaktī	n.f.	strength, power
شکرخند	šakarxand	a.	sweetly smiling
شکست	šikast	n.f./a.	defeat; broken
شکستن	šikastan	v.t. (P)	to break
شکست انجام	šikast-anjām	a.	destined to be broken
شکستہ	šikastā	a.	broken
شکوہ	šakoh	n.m.	glory
شکوہ	šikvā	n.m.	complaint
شکیب	šakeb	a.	patient
شکیبائی	šakebāī	n.m.	patience, long-suffering
شکافت	šigāf	n.m.	crack, split
شکافتن / شکافتن	šigāftan (šiguftan)	v.t. (P)	to split
شگفتہ	šiguftā	a.	blossoming, blooming
شما	šumā	pr. (P)	you
شمس	šams	n.m.	sun

ششاد	śamśād	n.m.	box-tree, upright tree
شمشیر	śamśer	n.f.	sword
شمع	śam'	n.f.	candle
شمیم	śamīm	n.f.	scent, perfume
شناختن (شناس)	śanāxtan (śanās)	v.t. (P)	to understand, know
شناس	śanās	n.f.	understanding, knowing; suffix -knowing
شناسا	śanāsā	n.m.	an acquaintance
شناسائی	śanāsāi	n.f.	acquaintance
شو	śau	n.m.	husband
شواله	śivālā	n.m.	a Shiva temple
شوخی	śox	a.	flirtatious
شوخی	śoxī	n.f.	coquetry
شود	śor	n.m.	noise, tumult
شورش	śoriś	n.f.	noise, tumult
شوق	śauq	n.m.	love, desire, interest
شوکت	śaukat	n.f.	majesty, grandeur
شر	śah	n.m.	king
شهباز	śahbāz	n.m.	royal falcon
شهمت	śahmāt	n.f.	checkmate
شبه	śahd	n.m.	honey
شهره	śuhrā	n.m.	fame
شهریاری	śahryārī	n.f.	dominion
شهباز	śahsavār	n.m.	royal horseman
شهنشاه	śahanśāh	n.m.	king, emperor
شهید	śahīd	n.m.	martyr
شے	śai	n.f.	thing
شیخ	śaix	n.m.	old man, elder, Shaikh
شیدا	śaidā	n.m.	lover
شیدائی	śaidāi	n.m./a.	lover; fond of
شیر	śir	n.m.	milk
شیر	śer	n.m.	lion
شیراز	śirāz	n.m.	Shiraz*
شیرازه بند	śirāzā-band	n.m.	stitching (binding a book)
شیرازه بندی	śirāzā-bandī	n.f.	the binding of a book
شیرخوار	śirxwār	a./n.m.	'milk-drinking', young; a young baby
شیشه	śiśā	n.m.	glass, bottle
شیشه باز	śiśā-bāz	n.m.	juggler

شیشہ گر	<i>śiśā-gar</i>	n.m.	glass-maker
شیطان	<i>śaitān</i>	n.m.	Satan
شیوا	<i>śevā</i>	n.m.	custom, manner
صاف	<i>sāf</i>	a.	clear, clean
صاحبہ	<i>sāhib(-e)</i>	n.m.	possessor (of), master (of), lord (of)
صبا	<i>sabā</i>	n.f.	morning breeze
صبح	<i>subh</i>	n.f.	morning
صبحِ دم	<i>subh-dam</i>	adv.	early in the morning
صبر	<i>sabr</i>	n.m.	patience
صحبت	<i>suhbat</i>	n.f.	company
صحت	<i>sihhat</i>	n.f.	health
صحرا	<i>sahrā</i>	n.m.	desert
صحرائین	<i>sahrā-niśīn</i>	a.	inhabiting deserts
صحرا نورد	<i>sahrā-navard</i>	a.	wandering deserts
صحرا نوردی	<i>sahrā-navardī</i>	n.f.	desert-wandering
صحن	<i>sahan</i>	n.m.	court-yard
صد	<i>sad</i>	a.	a hundred
صدا	<i>sadā</i>	n.f.	voice, call, echo
صداقت	<i>sadāqat</i>	n.f.	truth, sincerity
صدق	<i>sidq</i>	n.m.	truth, sincerity
صدی	<i>sadī</i>	n.f.	century
صدیق	<i>siddīq</i>	a./n.m.	true, honest; Abu Bakr*
صدیوں	<i>sadīon</i>	adv.	for centuries
صراحی	<i>surāhī</i>	n.f.	flask, wine-jar
صرف	<i>sarf</i>	n.m.	use, expenditure
سہ ہونا	<i>~ honā *</i>		to be used, spent
صف	<i>saf(f)</i>	n.f.	rank, row, line
صفت	<i>siffāt</i>	n.f.pl.	qualities, characteristics
صفا کیش	<i>safā-keś</i>	a.	of pure faith
صفت	<i>sifat</i>	n.f.	quality, characteristic
صفتِ	<i>sifat-e</i>	prep.	like
صفحہ	<i>safha</i>	n.m.	page
صلاح	<i>salāh</i>	n.f.	advice
صلاة	<i>salāt</i>	n.f.	prayer
صلہ	<i>silā</i>	n.m.	reward
صلیب	<i>salīb</i>	n.m.	cross
سنانے	<i>sannā'ī</i>	n.f.	craftsmanship

صنم	sanam	n.m.	idol, image, beloved
صنم خانہ	sanam-xānâ	n.m.	idol temple
صنم کدہ	sanam-kadâ	n.m.	idol temple
سنوبر	sanobar	n.m.	fir-tree
صوٹ	saut	n.f.	sound
صور	sūr	n.m.	trumpet
صورت	sūrat	n.f.	face, form, image
کی	kī~	post.	like
صورت	sūrat-e	prep.	like
صورت پذیر	sūrat-pazīr	a.	manifest
صورت گر	sūratgar	n.m.	painter, artist
صوفی	sūfī	n.m.	sufi, mystic
صوفی منش	sūfī-manišī	n.f.	mystical disposition
صہبا	sahbā	n.f.	red wine
صیاد	sayyād	n.m.	hunter, fowler
صید	said	n.f.	prey, captive
صیرانی	sairāfi	n.m.	tester, assayer
ضابطہ	zābitâ	n.m.	universal rule
ضائع	zā'i	a.	wasted
ضبط	zabt	n.f.	suppression, confiscation
ضد	zid(d)	n.f.	obstinacy, stubbornness
ضرب	zarb	n.f.	blow, beating, rod
ضرور	zarūr	a., adv.	necessary, certainly
ضرورت	zarūrat	n.f.	necessity, need
ضعف	zu'f	n.m.	weakness
ضمیر	zamīr	n.f.m.	essence, existence, secret thoughts
ضوء	zau	n.f.	brightness
طاعت	tā'at	n.f.	obedience, submission
طاق	tāq	n.m.	niche, shelf
طاقات	tāqat	n.f.	strength
طالع	tāli'	n.m.	destiny, fate
طائر	tāir	n.m.	bird
طب	tib(b)	n.m.	medicine
طبیعت	tabī'at	n.f.	condition, health, state, mood
طرب	tarab	n.f.	joy
طربناک	tarabnāk	a.	joyful

طرح	tarh (tarah)	n.f.	way, means, custom
کی ~	kī~	post.	like
طرز	tarz	n.f.	way, manner
طرز بیان	tarz-e bayān	n.f.	diction, style of speech
طرف	taraf	n.f.	way, direction
کی ~	kī~	post.	in the direction of, to
ٹرہ	turrā	n.m.	tuft, crest of a helmet
ٹرہ دستار	turrā-e dastār	n.m.	the tassel of a turban
طریق	tarīq	n.m.	road, way, method
طریقہ	tarīqā	n.m.	way, method
طعن	ta'n	n.m.	abuse, irony, ridicule
طفل	tifl	n.m.	child
طفک	tiflak	n.m.	little child
طفلی	tiflī	n.f.	childhood
طفیل	tufail	n.m.	guest, uninvited guest
کی طفیل	kī tufail	post.	because of
طلب	talab	n.f.	seeking, goal, wages
طلب گار	talab-gār	a.	seeking, searching
طلم	tilism	n.m.	spell, talisman
طلوع	tulū'	n.m.	rising (of the sun), start
طناب	tanāb	n.f.	tent rope
طواف	tavāf	n.m.	circumambulation
طُور (سینا)	tūr-(e sinā)	n.m.	Mount Sinai*
طور	taur	n.m.	way, means, manner
طوفان	tūfān	n.m.	storm, typhoon
طوق	tauq	n.m.	noose, halter
طول	tūl	n.m.	length, prolongation
سہ دینا	~denā	v.t.	to be prolix, wordy
طیور	tuyūr	n.m.pl.	birds
طہران	tihrān	n.m.	Tehran*
ظالم	zālim	n.m.; a	tyrant, tyrannical
ظاہر	zāhir	a.	obvious, apparent
ظاہری	zāhirī	a.	outward, clear, manifest
ظلم	zulm	n.m.	tyranny, cruelty
ظلمات	zulmāt	n.f.	darkness, the Atlantic
ظلمت	zulmat	n.f.	darkness
ظن	zan(n)	n.m.	opinion, belief, suspicion

ظہور	zuhūr	n.m.	appearance, manifestation
سہ میں آنا	~ men ānā	vi.i.	appear, come to light
سہ ہونا	~ honā	v.i.	appear
عادت	'ādat	n.f.	custom, habit
عادل	'ādil	a.	just, fair
عاجز	'ājiz	a.	weak, humble
عار	'ār	n.m.	shame
عارضی	'ārizi	a.	temporary, casual, accidental
عارف	'ārif	a.	wise
عاشق	'āsiq	n.m.	lover
عافیت	'āfiyat	n.f.	well-being, health
عاقبت	'āqabat	n.f.	end, end of life, goal
عاقبت بینی	'āqbabat-bīnī	n.f.	looking to the future
عالم	'ālam	n.m.	world, state, condition
عالم سوز	'ālam-soz	a.	burning the world
عالم گیر	'ālam-gīr	a.	world-encompassing
عالی	'ālī	a.	highest
عام	'ām	a.	general
عبادت	'ibādat	n.f.	worship, service
عبث	'abas	adv.	in vain, for nothing
عجاب	'ajāib	a.	strange, wonderful
عجب	'ajab	a.	strange, wonderful
عجیب	'ajīb	a.	strange, wonderful
عجز	'ajz	n.m.	weakness, humility
عجز والا	'ajzvālā	a.	humble, weak
عجم	'ajam	n.m.	Persian*
عجمی	'ajamī	a.	stuttering, Persian
عدالت	'adālat	n.f.	justice, court of law
عدم	'adam	n.m.	non-existence, oblivion
عذاب	'azāb	n.m.	punishment, pain
عرش	'ars	n.m.	the highest heaven, empyrean
عرصہ	'arsā	n.m.	period, time, region
عرض	'arz	n.f.	petition, plea
سہ کرنا	~ karnā	v.t.	to plea, to speak
عرفان	'irfān	n.m.	knowledge, wisdom
عروج	'urūj	n.m.	peak, pinnacle
عروس	'urūs	n.f.	bride

عروق	'urūq	n.m.pl.	veins
عریان	'uryān	a.	naked, obscene
عریان	'uryānī	n.f.	nakedness, obscenity, prostitution
عزّت	'izzat	a.	honoured, respected, dear
عشاق	'uṣṣāq	n.m.pl.	lovers
عشرت	'iṣrat	n.f.	pleasure
عشق	'iṣq	n.m.	love
عشوه	'aṣvā	n.m.	coquetry, amorous glance
عصر	'aṣr	n.m.	period, time, age
عصمت	'aṣmat	n.f.	chastity, honour
عطا کرنا	'atā karnā	v.t.	to bestow
عطا ہونا	'atā honā	v.t.	to be given
عطر	'itr	n.m.	perfume
عظمت	'azmat	n.m.	fame, honour, glory
عظمت افزا	'azmat-fazā	a.	increasing honour
عظیم	'azīm	a.	noble, glorious
عقاب	'uqqāb	n.m.	eagle
عقابی	'uqqābī	a.	like an eagle
عقل	'aql	n.f.	intelligence
عقیدہ	'aḡīdā	n.m.	belief, custom
علم	'ilm	n.m.	intelligence, learning
عمارات	'imārāt	n.f.pl.	buildings
عمارت	'imārat	n.f.	building
عمارت گر	'imārat-gar	n.m.	builder
عمر	'umr	n.f.	age, life
عمل	'amal	n.m.	work, practice, act
عمیم	'amīm	a.	general, universal
عنا	'anā	n.f.	distress
عنادل	'anādīl	m.p.	nightingales
عناّب	'unnāb	n.m.	jujube-tree
عناّبی	'unnābī	a.	red, crimson
عناصر	'anāsir	n.m.pl.	elements
عنان	'inān	n.m.	reins
عنان تاب	'inān-tāb	a.	turning the reins, heading off
عنایت	'ināyat	n.f.	favour, grace
عندلیب	'andalīb	n.m.	nightingale
عوام	'avvām	n.m.pl.	common people, populace
عورت	'aurat	n.f.	woman

عوض	'ivaz	n.m.	reward
(کے) عوض	(ke) 'ivaz	post.	in return for
عہد	'ahd	n.m.	period, time, pact
عیار	'iyār	n.m.	proof, test
سہ آمدن	āmādan	(P)	to be proved
عیار	'ayyār	n.m.	cheat, deceiver
عیان	'iyān	a.	revealed
عید	'īd	n.f.	festival
عیسا	'īsā	n.m.	Jesus*
عیش	'aiś	n.m.	luxury, delight
عین	'ain	adv.	just, right
غار	gār	n.m.	cave
غارت	gārat	n.f.	destruction, tyranny, cruelty
غارت گر	gārat-gar	n.m.	tyrant, robber, destroyer
غارت گری	gārat-garī	n.f.	destruction, tyranny
غمازہ	gāzā	n.m.	rouge
غازی	gāzī	n.m./a.	hero; brave
غانفل	gāfil	n.m., a.	a negligent person, negligent
غالب	gālib	a./a.m.	powerful; the poet Ghālib*
غائب	gāib	a	invisible, lost, astray
غبار	gubār	n.m.	dust
غدار	gaddār	n.m.	mutineer, revolutionary
غرب	garb	n.m.	west
غربت	gurbat	n.f.	exile, poverty
غربی	garbī	n.f.; a.	west, western
غرض	garz	n.f.	claim, purpose
غرق	garq	a.	submerged, drowned
سہ ہونا	~ honā	v.i.	to be drowned
غروب	gurūb	n.m.	setting of the sun
غزور	garūr	n.m.	pride
غریب	garīb	a.	poor, strange, amazing
غزال	gazzāl	n.m.	gazelle
غزل	gazal	n.f.	<i>ghazal</i>
غزل خوان	gazal-xwān	n.m.	a reciter of <i>ghazals</i>
غصہ	gussā	n.m.	anger
غضب	gazab	n.m.	wrath, divine wrath
سہ ہے	~ hai	int.	it's amazing

غفلت	gaflat	n.f.	negligence, neglect
غلام	gulām	n.m.	slave
غلامی	gulāmī	n.f.	slavery
غفلل	gulgul	n.m.	noise, gurgling
غلمان	gilmān	n.m.pl.	the boys who serve the faithful in Paradise
غم	gam	n.m.	grief
غماز	gammāz	n.m.	a story-teller
غمخوار	gam-xwār	n.m.	sympathiser
غمزه	gamzā	n.m.	coquetry, amorous glance
غم نصیب	gam-nasīb	a.	destined to grieve
غنچه	guncā	n.m.	bud
غنی	ganī	a.	rich
غنیمت	ganīmat	n.f.	blessing godsend
غور	gaur	n.f.	deep thought
غوطه	gotā	n.m.	dive
سه لگایا	~ lagāna/mārnā	v.t.	to dive
غوغا	gaugā	n.m.	noise, clamour
غیب	gayyāb	a.	invisible, absent
غیب	gaib	n.m.; a.	the invisible world; unseen
غیر	gair	n.m., a.	stranger, rival; another
غیر از	gair az	prep. (P)	except
غیرت	gairat	n.f.	jealousy, shame, estrangement
فاتح	fātih	n.m.	conqueror
فاتحه	fātihā	n.f.	prayers for the dead, the first verse of the Quran
فاران	fārān	n.m.	Mount Fārān*
فارس	fārs	n.m.	Persia*
فارس	fāris	n.m.	rider
فارغ	fārig	a.	free
فاش	fāś	n.m.	open, revealed, torn open
فال و فر	fāl-o-far	n.m.	glory
فایده	fāidā	n.m.	profit, use
فتح	fath	n.f.	opening, victory
فتح باب	fath-e bāb	n.f.	opening a chapter/door, success
فتوحات	futūhāt	n.f.pl.	conquests
فتنه	fitnā	n.m.	commotion, revolution
فتنه انگیز	fitnā-angez	n.m.	trouble-maker

فتنه گر	<i>fītnâ-gar</i>	a.	rebellious
فتوہ	<i>fatvā</i>	n.m.	order, decree
فسار	<i>farāz</i>	n.m.	summit
فراست	<i>farāsat</i>	n.f.	perception, insight
فراخ	<i>fīrāg</i>	n.m.	freedom, deliverance
فراق	<i>fīrāq</i>	n.m.	separation
- فراموش	<i>-farāmoš</i>	suffix	-forgetting
فراموشی	<i>farāmošī</i>	n.f.	oblivion, forgetfulness
فراوان	<i>farāvān</i>	a.	splendid
فراوانی	<i>farāvānī</i>	n.f.	abundance, splendour
فراہم کرنا	<i>farāham karna</i>	v.t.	to collect
فرائض	<i>farāiz</i>	n.m.pl.	duties
فرد	<i>fard</i>	n.m./a.	individual, peerless
فردا	<i>fardā</i>	n.m./adv.	tomorrow
فردوس	<i>firdaus</i>	n.m.	paradise
فرزند	<i>farzand</i>	n.m.	son
فرشتہ	<i>fīrīštā</i>	n.m.	angel
فرض	<i>farz</i>	n.m.	duty
فرق	<i>farq</i>	n.m.	difference, separation
فرقت	<i>furqat</i>	n.f.	separation
فرمان	<i>farmān</i>	n.m.	order, injunction, firman
فرمان موت	<i>farmān-e maut</i>	n.m.	death sentence
فرمانش	<i>farmāiš</i>	n.f.	request
فرنگ	<i>fīrang</i>	n.m./a.	Frank, European; Frankish*
فروز	<i>faroz</i>	n.m.	splendour
فروزن	<i>farozān</i>	a.	splendid
فروغ	<i>farog</i>	n.m.	light, splendour, spreading
فرد نال	<i>farr-o fāl</i>	n.m.	pomp, splendour
فرہاد	<i>farhād</i>	n.m.	Farhād*
فریاد	<i>faryād</i>	n.f.	complaint, lament
فساد (ات)	<i>fasād (āt)</i>	n.m.(pl.)	noise, tumult, trouble(s)
فسان	<i>fasān</i>	n.m.	whetstone
فسانہ	<i>fasānā</i>	n.m.	story, tale
فسانہ نویس	<i>fasānā-navīs</i>	n.m.	story-teller
فسون	<i>fasūn</i>	n.m.	magic, spell
فسون کاری	<i>fasūn-kārī</i>	n.f.	making magic
فسونی	<i>fasūnī</i>	n.m.	someone enchanted
فشان	<i>fīšān</i>	n.f.	throw, scattering

فشانیدن (فشان)	<i>fišānīdan (fišān)</i>	v.t. (P)	to throw, scatter
فصل	<i>fasl</i>	n.f.	season
فصل گل	<i>fasl-e gul</i>	n.f.	season of the rose
فضا	<i>fazā/fizā</i>	n.f.	sky, atmosphere
فطرت	<i>fitrat</i>	n.f.	nature
فطرت شناس	<i>fitrat-šānās</i>	a./n.m.	knowing nature
فغان	<i>figān</i>	n.m.	cry (of pain), lament
فقر	<i>faqr</i>	n.m.	poverty, need, asceticism
فقط	<i>faqat</i>	adv.	only
فقه	<i>fiqh</i>	n.m.	jurisprudence, science of law
فقیر	<i>faqīr</i>	n.m.	beggar, ascetic
فقیری	<i>faqīrī</i>	n.m.	poverty, asceticism
فقیہ	<i>faqīh</i>	n.m.	lawyer, jurist
فکر	<i>fikr</i>	n.m.	care, worry, thought
فلزات	<i>filizzāt</i>	n.m.pl.	ores, metals
فلسفہ	<i>falsafā</i>	n.m.	philosophy
فلسفہ ذاتی	<i>falsafā-dānī</i>	n.f.	knowing philosophy
فلک	<i>falak</i>	n.m.	sky, heaven, fate
فلک پیمائی	<i>falak-paimāi</i>	n.f./a.	'measuring the heavens', high-flying, lofty
فن	<i>fan(n)</i>	n.m.	art
فنا	<i>fanā</i>	n.f./a.	mortality, annihilation; obliterate, dead
فولاد	<i>faulād</i>	n.m.	understanding
فیصلہ	<i>faislā</i>	n.m.	decision
سہ کرنا	<i>~ karnā</i>	v.t.	to decide
فیض	<i>faiz</i>	n.m.	grace, bounty, inspiration
فیضان	<i>faizān</i>	n.m.pl.	blessings
قابل	<i>qābil</i>	a.	able, worthy
(کے) قابل	<i>(ke) qābil</i>	post.	worth of, able to
قاتل	<i>qātil</i>	n.m.	murderer
قادر	<i>qādir</i>	a.	powerful
قاصد	<i>qāsid</i>	n.m.	messenger
قافلہ	<i>qāfilā</i>	n.m.	caravan
قامت	<i>qāmat</i>	n.f.	stature, height
قانون	<i>qānūn</i>	n.m.	law
قائل	<i>qāil</i>	a.	admitting, holding
قبا	<i>qabā</i>	n.f.	cloak, gown

قبائل	qabāil	n.m.pl.	tribes
قبر	qabr	n.f.	tomb
قبض	qabz	n.m.	supression, arrest
سہ کرنا	~ kamā	v.t.	to suppress, imprison
(کے) قبل	(ke) qabl	post.	before
قبلہ	qiblā	n.m.	direction in which one prays (towards Mecca)
قبلہ رو	qiblā-rū	a.	turning towards Mecca
قبلہ نما	qiblā-numā	n.m.	pointer, weather-vane
قبول کرنا	qabūl kamā	v.t.	to accept
قحط	qaht	n.m.	famine
قدح	qadah	n.m.	goblet, wine jar
قدر	qadr	n.f.	measure, extent, degree
کس سہ	kis ~	adv.	to what extent?
قدرت	qudrat	n.f.	power, nature
قدسی	qudsī	n.m.	angel
قدم	qadam	n.m.	step, pace
قدیم	qadīm	a.	ancient
قرار	qarār	n.m.	rest, peace, determination
قرآن	qur'ān	n.m.	the Holy Quran
قرب	qurb	n.m.	nearness, neighbourhood
قرب مکانی	qurb-e makānī	n.m.	neighbourliness, living nearby
قربان	qurbān	a.	sacrificed, devoted
سہ ہونا	~ honā	v.i.	to be sacrificed
قریہ	qaryā	n.m.	village
قسم	qism	n.f.	sort, kind
قسم	qasam	n.f.	oath
سہ کھانا	~ khānā	v.t.	to swear on oath
قصد	qasd	n.m.	intention, aim
قصر	qasr	n.m.	castle, palace
قصور	qusūr	n.m.	fault, error
قصور	qasūr	n.m.pl.	palaces, castles
قصہ	qissā	n.m.	story
قضا	qazā	n.f.	fate, destiny, death
قطار	qatār	n.f.	row, line, queue
قطرہ	qatrā	n.m.	drop
قفس	qafas	n.m.	cage
قول	qul	n.m.	saying, phrase

قلب	qalb	n.m.	heart
قلم	qulsum	n.m.	sea, the Red Sea*
قلم	qalam	n.m.	pen
قلندر	qalandar	n.m.	dervish, Muslim mystic
قلیل	qalīl	a.	small, slight
قم	qum	int. (A)	'arise'
قمر	qamar	n.m.	moon
قمری	qumrī	n.f.	turtle dove
قند	qand	n.m.	sugar, candy
قندیل	qindīl	n.m.	candle
قوالی	qavvālī	n.f.	'qavvalī', a mystic chant
قوت	quvvat	n.f.	strength, power
قول	qaul	n.m.	word, promise
قوم	qaum	n.f.	race, nation
قومی	qaumī	a.	national
قومیت	qaumīyat	n.f.	nationality
قہر	qahr	n.m.	calamity, torment, anger, punishment
قیام	qayām	n.m.	residence, place
قیامت	qiyāmat	n.f., adv.	the Day of Judgement, disaster; wonderfully
قید	qaid	n.f.	imprisonment, jail
قیدی	qaidī	n.m.	prisoner, captive
کاٹنا	kāṭnā	v.t.	to cut, pass (time)
کار	kār	n.m.	work, business
کار آفرین	kār-āfrīn	a.	effective
کارخانہ	kārxānā	n.m.	factory
کارزاری	kār-zārī	n.f.	warfare
کارساز	kār-sāz	a.	making work, effective
کارکش	kār-kuṣā	a.	revealing work
کارگر	kār-gar	a.	making work, effective
کاروان	kārvān	n.m.	caravan
کاروبار	kār-o-bār	n.m.	business
کاس	kās	n.m.	cup, goblet
کاش	kāś	adv.	would that, if only
کاسہ	kāśā	n.m.	cup, skull
کاشانہ	kāśānā	n.m.	house, dwelling
کافر	kāfir	n.m., a.	infidel, non-Muslim; unholy
کافور	kāfūr	n.m.	camphor

1. کام	kām	n.m.	work
سہ کرنا	~kamā		to work
سہ ہونا	~honā		to be effective
2. کام	kām	n.m.	palate, wish, desire
کامل	kāmil	a.	perfect
کامیاب	kāmyāb	a.	successful, effective
1. کان	kān	n.m.	ear
2. کان	kān	n.f.	mine
کانٹا	kāntā	n.m.	thorn
کاوش	kāviś	n.f.	investigation, effort
کاہل	kāhil	a.	lazy, indolent
کائنات	kāināt	n.f.	creation, existence
کباب	kabāb	n.m.	kebab
کبر	kibr	n.m.	pride, haughtiness
کبرا	kubrā	a.	greatest
کبوتر	kabūtar	n.m.	dove, pigeon
کبود	kabūd	a.	blue
کتابخوان	kitāb-xwān	n.m.	a reader of books
کٹنا	kaṭnā	v.i.	to be cut (down); be passed (time)
کٹ مرنّا	kaṭ marnā	v.i.	to die suddenly
کٹھن	kaṭhin	a.	difficult
کثرت	kasrat	n.f.	multiplicity, plurality
کچلنا	kucalnā	v.t.	to trample
کدورت	kudūrat	n.f.	depression, remorse
کرام	kirām	a.	noble, magnificent, respected
کرامت	karāmāt	n.f.pl.	miracles
کردار	kirdār	n.m.	character, role, function
کردن (کُن)	kardan (kun)	v.t. (P)	to do
کرشمہ باز	kirišmā-bāz	n.m.	magician
کرم	karam	n.m.	grace, favour, bounty
کریمک	kirmak	n.m.	firefly
کرم کتابی	kirm-e kitābī	n.m.	book-worm
کرن	kiran	n.f.	ray, beam
کرہ	kurā	n.m.	globe
کرہ ارض	kurā-e arz	n.m.	the globe, the world
کسر	kasr	n.f.	breaking
کش	kaś	n.f.	pulling, drawing
کشاکش	kaśākaś	n.f.	tension, conflict

کشت	kišt	n.f.	tillage, cultivation
کشتی	kaštī/kištī	n.f.	boat
کشش	kašš	n.f.	attraction
کشش	kašmakaš	n.m.	conflict, tension
کشود	kušūd	n.f.	opening, expanding
کشور	kišvar	n.m.	land, country
کشیدن (کش)	kašīdan (kaš)	v.t. (P)	to pull; pour (wine); pitch (tent)
کعبه	ka'bâ	n.m.	the Ka'ba*
کفار	kuffār	n.m.pl.	infidels
کف	kaf	n.m.	palm, hand
کف خاک	kaf-e xāk	n.m.	pinch of dust
کفر	kufr	n.m.	religious infidelity, atheism, sin
کفن	kafan	n.m.	shroud
کلام	kalām	n.m.	word, speech; religious theory (= 'ilm-e kalām)
کله	kulāh	n.f.	hat, cap, fez
کلبه	kalbâ	n.m.	hut, hovel
کلس	kalas	n.m.	pinnacle, spire
کلمه	kalimâ	n.m.	the profession of Islamic faith
کلی	kālī	n.f.	bud
کلیجی	kalejâ	n.m.	heart, liver
کلیسه	kalīsâ	n.m.	church, the Christian church
کلیسه نواز	kalīsâ-navāz	a.	enamoured of the Church
کلمیم	kalīm	n.m.	'the Speaker (with God), Moses*
کم	kam	a./adv.	little, less
کم آزار	kam-āzār	a.	untroubled
کمال	kamāl	n.m.	excellence
سه کرنا	~ karnā	v.t.	to excell, amaze
سه کی بات	~ kī bāt	n.f./int.	something amazing; amazing!
کمالات	kamālāt	n.m.pl.	excellence, skills, miracles
کمان	kamān	n.f.	bow, noose
کمیخت	kambaxt	a.	unfortunate, wretched
کم بہا	kam-bahā	a.	cheap, worth less
کمتر	kamtar	a.	less, lower
کمر	kamar	n.f.	waist, loins
کمر باندھنا	~bāndhnā	v.t.	to gird up the loins, to make ready
کمزور	kamzor	a.	weak
کمزوری	kamzorī	n.f.	weakness

کم ضو	kam-zau	a.	dim
کم عیار	kam-'aiyār	a.	found wanting
کمند	kamand	n.f.	bow, noose
کم نگاہی	kamnigāhī	n.f.	lack of foresight
کمیاب	kamyāb	a.	unobtainable
کنار	kinār	n.m.	flank, side, edge
کنار برگرفتن	kinār bar-giriftan	v.t. (P)	to turn away, shun
کناره	kinārā	n.m.	bank, shore, edge
کنج	kunj	n.m.	corner
کند	kund	a.	blunt
کنست	kuništ	n.m.	Parsee fire-temple, Christian church
کن فکان	kun fakān	int. n.m.	'let it be and it was'; existence, certain
کواکب	kavākab	n.m.pl.	stars
کوتاه	kotāh	a.	short, lacking
کوتاهی	kotāhī	n.f.	shortcoming
کوتر	kausar	n.m.	Kausar (a fountain in Paradise)
کوچه	kūcā	n.m.	street, lane
کور	kor	a.	blind
کوفت	koft	n.f.	grief, flow, shock
کوکب	kaukab	n.m.	star
کوکو	kūkū	n.m.	dove
کون و مکان	kaun-o-makān	n.m.	world, universive, existence
کوه	koh	n.m.	mountain
کوه شکن	koh-šikan	a.	breaking mountains
کوه کن	koh-kan	a./n.m.	digging-mountains; the 'mountain-digger', Farhad*
که	ki	pr. (P)	who
کھا جانا	khā-jānā	v.t./v.i.	to deceive, buy over, be deceived
کھٹکا	khaṭaknā	v.t.	to scratch, prick, torment
کھسار / کوهسار	kuhsār/kohsār	n.m.	mountain, mountain flank
کهن	kuhan	a.	old, ancient
کهن پرستی	kuhnâ-parastī	n.f.	worshipping the past, conservatism
کھیتی	khetī	n.f.	field, cultivation
کھیل	khel	n.m.	game, play, joke
کھینچنا	khaiñcnā	v.t.	to draw, pull
کیست	kīst	(P)	who is?
کیش	keś	n.f.	faith, religion
کیف	kaif	n.f.	intoxication
کیفیت	kaifiyat	n.f.	state, mood, quality, ecstasy

کیمیاء / کیمیاء	kīmiyā/kīmiyâ	n.m.	alchemy, chemistry
کینه	kīnâ	n.m.	malice
کیونکر	kyonkar	adv.	how?
گاز	gāz	n.m.	scissors
گام	gām	n.m.	step, pace
گاه و گاه	gāh-gāh	adv.	now...then, sometimes
گدا	gadā	n.m.	beggar
گداز	gadāz	n.m./f.	melting
گداگر	gadāgar	n.m.	beggar
گدائی	gadāi	n.f.	beggary
گذارنا	guzārnā	v.t.	to pass (time)
گذرنا	guzarnā	v.i.	to pass, be spent (time)
گذشتن	guzaštan (guzar)	v.i. (P)	to pass, be spent (time)
گذشته	guzaštâ	a.	past
گر	gar	cj.	if (= agar)
گران	girān	a.	heavy, expensive
گران خواب	girān-xwāb	n.f.	heavy in sleep
گرجا	girjā	n.m.	church
گرچه	garce	cj.	although (= agarce)
گرد	gard	n.f.	dust
گرد	gird	adv.	around
گرد	gird-e	prep.	around
گردش	gardīš	n.f.	circulation, going round, revolution
گردن	gardan	n.f.	neck
گردون	gardūn	n.m.	firmament, heaven, sky, fortune
گردیدن (گرد)	gardīdan (gard)	v.i. (P)	to revolve, to become
گرفت	girift	n.f.	grip
گرفتار	giriftār	a.	captured, caught
گرفتن (گیر)	giriftan (gīr)	v.t. (P)	take, snatch
گرم	garm	a.	hot, warm
گرم اختلاط	garm-ixtilāt	a.	friendly, with warm relations
گرم جوش	garm-još	a.	enthusiastic
گرم آسب	garm-sitez	a.	battling
گرم سیر	garm-sair	a.	enthusiastic
گرم نادر نوش	garm-nā-o-noš	a.	thriving, opulent
گرمی	garmī	n.f.	heat, ardour
گره	girah	n.f.	knot

گریه	<i>giryā</i>	n.m.	weeping, lament
گریبان	<i>giryān</i>	a.	sad, weeping, lamenting
گریبان	<i>garībān</i>	n.m.	collar
گریز کرنا	<i>gurez kamā</i>	v.t.	to avoid
گریزان	<i>gurezān</i>	a.	lost, avoided, disappeared
گزران	<i>guzrān</i>	a.	transitory
گزرنا	<i>guzarnā</i>	v.i.	=
گستاخ	<i>gustāx</i>	a.	insolent
گستاخی	<i>gustāxi</i>	n.f.	insolence
گفت	<i>guft̄</i>	(P)	'(he) said'
گفتار	<i>guftār</i>	n.f.	speech
گفتاری	<i>guftārī</i>	n.f.	speech, conversation
گفتن (گو)	<i>guftan (gū)</i>	v.t. (P)	to speak, say
گل	<i>gil</i>	n.m.	clay
گل	<i>gul</i>	n.m.	rose
گلا	<i>galā</i>	n.m.	neck, throat
گلاب	<i>gulāb</i>	n.m.	rose, rose-water
گلآبی	<i>gulābī</i>	a.	pink
گلچین	<i>gulcīn</i>	n.m.	rose-plucker, ravisher
گل رنگ	<i>gul-rang</i>	a.	rosy
گلستان	<i>gulistān/gulsitān</i>	n.m.	rose-garden
گلشن	<i>gulśan</i>	n.m.	rose-garden
گلگون	<i>gulgūn</i>	a.	rosy
گلو	<i>gulū</i>	n.m.	throat, voice
گلو انشار	<i>gulū-afsār</i>	a.	'squeezing the throat', stifling
گلو بند	<i>gulū-band</i>	n.m.	necklace
گلا	<i>gilā</i>	n.m.	complaint
گلی	<i>galī</i>	n.f.	street, lane
گم	<i>gum</i>	a.	lost, astray
گمان	<i>gumān</i>	n.m.	doubt, suspicion, fancy
گمان آباد	<i>gumān-ābād</i>	a.	full of doubts
گمبذ	<i>gumbaz</i>	n.m./f.	dome (= <i>gunbaz</i>)
گم نگاہی	<i>gum-nigāhī</i>	n.f.	negligence
گناه	<i>gunāh</i>	n.m.	sin, fault
گناه گار	<i>gunāh-gār</i>	n.m.	sinner
گنبد / گنبد	<i>gunbaz/gunbad</i>	n.m./f.	dome
گنج	<i>ganj</i>	n.m.	treasury
گنگا	<i>gangā</i>	n.f.	Ganges*

گناه	gunah	n.m.	sin, fault (= <i>gunāh</i>)
گناهگار	gunahgār	n.m.	sinner
گو	go	cj.	although
گوارا	gavārā	a.	acceptable, agreeable
گواه	gavāh	n.m.	witness
گواہی	gavāhī	n.f.	evidence, testimony
گود	god	n.f.	lap, embrace
گودی	godī	n.f.	lap, embrace
گور	gaur	n.m.	grave
گورا	gorā	a.	white, fair, European
گوش	goś	n.m.	ear
گوشہ	gośā	n.m.	corner
گوشہ نشین	gośā-niśīn	a./n.m.	'sitting in a corner'; ascetic
گونجنا	gūnjnā	v.i.	to resound
گوہر	gauhar	n.m.	pearl, quality
گوہر بار	gauhar-bār	a.	shedding pearls
گویا	goyā	conj./adv.	as if, like, as it were
گھٹنا	ghaṭnā	v.i.	to decrease
گہر	guhar	n.m.	pearl, quality (= <i>gohar</i>)
گہرا	gahrā	a.	deep
گہرائی	gahrāī	n.f.	depths
گھڑی	ghaṭī	n.f.	hour, moment, time
گہوارہ	gahvārā	n.m.	cradle
گیہ	giyāh	n.f.	grass
گیت	gīt	n.m.	song
گیتی	getī	n.f.	existence, world
گیند	genḍ	n.f.	ball
لا	lā	adv. (A)	not, no
لازم	lāzim	a.	necessary
لال	lālā	n.m.	tulip
لالہ رنگ	lālā-rang	a.	tulip-coloured, red
لالہ زار	lālā-zār	n.m.	tulip garden
لالہ فام	lālā-fām	a.	rose-cheeked
لب	lab	n.m.	lip, brink, edge
لب	lab-e	adv.	on the edge of
لب جو	lab-e jū	adv.	on the edge of a river
لباس	libās	n.m.	clothes, dress

لبریز	labrez	a.	overflowing
لجانا	lubhānā	v.t.	to entrance
لپٹنا	lipatnā	v.i.	to be embraced
لٹانا	luṭāna	v.t.	to squander
لچکنا	lacaknā	v.i.	to sway, bend
لحد	lahd	n.f.	tomb
لحذہ	lahzā	n.m.	moment
لذت	lazzat	n.f.	pleasure
لذت گیر	lazzat-gīr	a.	overjoyed
لرزنا	laraznā	v.i.	tremble
لڑانا	laṛānā	v.t.	to make fight
لڑائی	laṛāi	n.f.	battle
لشکر	laškar	n.m.	army
لطف	lutf	n.m.	pleasure, joy
لطیف	laṭīf	a.	pleasant
لعل	la'ī	n.m.	ruby
لغت	lugat	n.f.	words, verbosity
لکیر	lakīr	n.f.	line
لم یزال	lam-yazal	a.	eternal, knowing no fall
لوٹنا	lūṭnā	v.t.	to rob, plunder, squander
لہو	lahū	n.m.	blood
لے	lai	n.f.	tune
لیلا	lailā	n.f.	Laila*
-	mā	pr. (P)	we, our, us
مات	māt	a.	defeated, mated
سہ کرنا	~ karnā	v.t.	to checkmate
سہ کھانا	~ khānā	v.i.	to be checkmated
ماتم	mātām	n.m.	mourning, grief
ماتم خانہ	mātām-xānā	n.m.	house of mourning
ماجرا	mājrā	n.m.	business, fuss
مادر	mādar	n.f.	mother
مال	māl	n.m.	goods, property, wealth
مالی	mālī	n.m.	gardener
مامور	māmūr	a.	destined, determined
مانند	mānind-e	prep. (P)	like (= kī mānind)
ماہ	māh	n.m.	moon, month
ماہتاب	māhtāb	n.m.	moonlight

مايہ	māyā	n.m.	wealth
مايہ دار	māyadār	a., n.m.	wealthy, possessor, capitalist, master
مائل	māil	a.	inclined towards
مایوس	māyūs	a.	sad, despondent
مہرم	mubram	a.	firm, urgent
مبین	mabīn	a.	visible, distinguished
متاع	matā'	n.f.	stuff, material
مترزل	mutazalzal	a.	rocked, rocking, shaken
متغیر	mutagayyur	a.	changing, transient
مطاطم	mutalātim	a.	storm-tossed, buffeted
متولی	mutavallī	n.m.	guardian
مٹانا	miṭānā	v.t.	to erase
مٹنا	miṭnā	v.i.	to be erased
مٹی	mittī	n.f.	soil, dust
مثال	misāl	n.f.	example
مثال	misāl-e	prep. (P)	like
مثل	misl-e	prep. (P)	like
مجاز	majāz	n.m./a.	illusion; worldly
مجازی	majāzī	a.	worldly
مجال	majāl	n.f.	scope, room, possibility
مجال	majāl-e	prep. (P)	with room for
مجالس	majālis	n.f.pl.	meetings, assemblies
مجبور	majbūr	a.	constrained, obliged, compelled
مجدد	mujaddid	a.	reformer
مجلس	majlis	n.f.	meeting, assembly
مجموعہ	majmū'ā	n.m.	collection
مجنون	majnūn	n.m./a.	Majnūn (Qais)*; mad
محاسبہ	muhāsabā	n.m.	calculation, account
محال	muhāl	a.	absurd, impossible
محبت	mahabbat	n.f.	love
محبوب	mahbūb	n.m./a.	beloved; loved
محبوبی	mahbūbī	a.	romantic, loving
محتاج	muhtāj	a.	needy, poor, indigent
محتسب	muhtasib	n.m.	censor
محرم	mahram	n.m./a.	confidant; intimate
محرم	muharram	a.	sacred, forbidden
محروم	mahrūm	a.	deprived
محسوس	mahsūs	a.	felt, sensed

سہ ہونا	~ honā	v.i.	to be felt
محشر	mahšar	n.m.	the field of Judgement, Doomsday
مہفل	mahfil	n.f.	assembly, party
محکمہ	muhkam	a.	strong, powerful, established
محکوم	mahkūm	a./n.m.	ruled, subjected; subject
محکومی	mahkūmī	n.f.	servitude, slavery
مہال	mahal	n.m.	palace
مہمل	mahmil	n.m.	camel-litter
مہنت	mihnat	n.f.	labour, exertion
مہو	mahv(-e)	a.	engrossed in, occupied
مہاطب	muxātib karnā	v.t.	to address
مختار	muxtār	a.	free, unattached
مختاری	muxtārī	n.f.	freedom, independence
مختلف	muxtalif	a.	different
مخلوق	maxlūq	a./n.m.	fashioned, artificial; beings
مدارت	mudārat	n.f.	politeness, courtesy
مدارتِ خاطر	mudārat-e xātir	n.f.	welcoming, courtesy
مدارس	madāris	n.m.pl.	schools
مداری	mudārī	n.m.	deceiver, magician
مدام	mudām	adv.	always, eternally
مدت	muddat	n.f.	age, a long period
سہ سے	~ se	adv.	for ages, for a long time
مدعا	muddā	n.m.	aim, claim, object
مدفون	madfūn	a.	buried
مدنیّت	madaniyat	n.f.	civilisation
مذاق	mazāq	n.m.	taste, pleasure, joke
سہ اڑانا	~ urāna	v.t.	to make fun of
مراد	murād	n.f.	wish, object, meaning
مراقبہ	murāqabā	n.m.	contemplation
مرتبّت	martabat	n.f.	station, distinction
مرحوم	marhūm	a.	dead, deceased, the late
مردانہ	mardānā	a.	manly, brave
مردہ	murdā	a./n.m.	dead; corpse
مرسل	mursal	a., n.m.	sent, sent as a prophet, the Holy Prophet
مرغ	murg	n.m.	bird
مرغ زار	murg-zār	n.m.	park
مرقد	marqad	n.f.	grave, tomb

مرگ	<i>marg</i>	n.f.	death
مردت	<i>muravvat</i>	n.f.	fellow-feeling, sympathy, kindness
مرهم	<i>marham</i>	n.m.	balm, ointment, dressing
مرید	<i>murīd</i>	n.m.	follower, disciple (of a <i>pir</i>)
مزید و کجبار	<i>marez-o-kajdār</i>	n.m.	deception
مزه / مزه	<i>mazā/mazâ</i>	n.m.	pleasure, delight
مزاج	<i>mizāj</i>	n.m.	disposition, mood, condition
مزار	<i>mazār</i>	n.m.	tomb, shrine
مزد	<i>muzd</i>	n.m.	wages
مزدور	<i>mazdūr</i>	n.m.	labourer, worker, peasant
مزدوری	<i>mazdūrī</i>	n.f.	labour, work
مزه	<i>mazâ</i>	n.m.	pleasure, delight
مسا	<i>masā</i>	n.f.	evening
مسافر	<i>musāfir</i>	n.m.	traveller
مسادات	<i>musāvāt</i>	n.f.	equality
مسائل	<i>masāil</i>	n.m.pl.	problems
مست	<i>mast</i>	a.	drunk, ecstatic
مستعار	<i>must'ār</i>	a.	borrowed
مستور	<i>mastūr</i>	a.	hidden
مستی	<i>masfī</i>	n.f.	intoxication, elation
مسجد	<i>masjid</i>	n.f.	mosque
مسجود	<i>masjūd</i>	a.	worshipped, prostrated
مستخر	<i>musaxxar</i>	a.	conquered, subdued
مسکرات	<i>muskirāt</i>	n.m.pl.	drugs, narcotics
مسکین	<i>miskīn</i>	a.	poor, indigent
مسلسل	<i>musalsal</i>	a.	continuous
مسلم	<i>muslim</i>	n.m./a.	Muslim
مسلمان	<i>musalmān</i>	n.m.	Muslim
مسلمانی	<i>musalmānī</i>	n.f.	Islam
مسیح	<i>masīh</i>	n.m.	Messiah; Christ
مسئله	<i>masala</i>	n.m.	problem
مشت	<i>mušt</i>	n.f.	handful, pinch
مشتاق	<i>muštāq</i>	a.	eager, desirous
مشت غبار	<i>mušt-e gubār</i>	n.f./m.	a pinch of dust
مشراب	<i>mašrab</i>	n.m.	drinking wine, character
مشراب ناب	<i>mašrab-e nāb</i>	n.m.	pure wine
مشرق	<i>mašriq</i>	n.m.	west
مشرقی	<i>mašriqī</i>	a.	east western, European eastern

مشروب نایب	maṣrūb-e nāb	n.m.	pure wine
مشکل / مشکلات	muṣkil (āt)	a./n.f.	difficult; difficulty, problem(s)
مشورہ	maṣvarā	n.m.	advice
مشہور	maṣhūr	a.	famous, known
مشیت	maṣiyyat	n.f.	the will of God
مشر	muṣīr	n.m.	adviser, counsellor
مشین	maṣīn	n.f.	machine
مصات	masāf	n.f.	battle-ground
مصائب	masāib	n.m.pl.	troubles
مصر	misr	n.m.	Egypt
مصلحت	maslahat	n.f.	prudence
مصیبت	musibat	n.f.	trouble, disaster
مضرب	mizrāb	n.f.	plectrum
مضطرب	muztar	a.	agitated, anxious, tormented
مضطرب	muztarib	a.	anxious, tormented
مضمر	muzmir	a.	hidden
مضمون	mazmūn	n.m.	subject, discourse
مطلع	matla'	n.m.	exordium, rising (of the sun); the first line of a poem
معاشر	mu'āś/mā's	n.m.	economy, livelihood
معاشر	mu'āśar/mā'śar	n.f.	society
معبود	ma'būd	a.	worshipped, served
محتوب	ma'tūb	a.	scorned, reviled
معجزات	mu'jazāt	n.m.pl.	miracles
معجزہ	mu'jaza	n.m.	plural
معدود	ma'zūr	a.	apologetic, sorry, excused
معرکہ	ma'rikā	n.m.	battle, battle-field
معرکہ آرائی	ma'rikā-ārā	a.	fighting, battling
مشعوق	ma'sūq	n.m./a.	beloved
معصوم	ma'sūm	a.	innocent
متعلیٰ	mu'allā	a.	highest, greatest
معمور	ma'mūr	a.	full, filled, populated
معورہ	ma'mūrā	n.m.	the world
معنی	ma'nī/ma'ne	n.m.pl.	meaning
معین	mu'ayyan	a.	arranged, settled
مغرب	magrib	a./n.m.	west, the West
مغلوب	maglūb	a.	conquered, defeated
مفاجات	mufājāt	a.	sudden (of death)

مرگِ سہ	<i>marg-e</i>	n.m.	sudden death
مفسر	<i>mufassir</i>	n.m.	interpreted, expounder
مفلِس	<i>muflis</i>	a.	destitute, poor
مفلسی	<i>muflisī</i>	n.f.	penury
مقاصد	<i>maqāsid</i>	n.m.pl.	purposes, aims
مقالات	<i>maqālāt</i>	n.m.pl.	treatises
مقالہ	<i>maqālā</i>	n.m.	treatise
مقام	<i>maqām/muqām</i>	n.m.	place, stopping-place, goal
مقامات	<i>maqāmāt</i>	n.m.pl.	stages, resting places
مقدر	<i>muqaddar</i>	n.m.	fate, destiny
مقدم	<i>muqaddam</i>	a.	fixed, strong
مقدور	<i>maqḍūr</i>	n.m.	power, ability, capacity
مقرر	<i>muqarrar</i>	a.	fixed, destined
مقصد	<i>maqṣad</i>	n.m.	purpose, aim, subject
مقصود	<i>maqṣūd</i>	a.	destined
مکافات	<i>makāfāt</i>	n.m.	retribution
مکان	<i>makān</i>	n.m.	abode, place, house, existence
مکتبی	<i>mukṭī</i>	n.f.	freedom
مکر	<i>makr</i>	n.m.	deception, plot, treachery
مکین	<i>makīn</i>	n.m./a.	dweller, dwelling
مگر	<i>magar</i>	c.j./adv.	but; perhaps
ملا	<i>mullā</i>	n.m.	'mullah', cleric
ملاح	<i>mallāh</i>	n.m.	sailor, boatman
ملائک	<i>malāik</i>	n.m.pl.	angels
ملت	<i>millat</i>	n.f.	community (esp. the Islamic community)
مَلَک	<i>malak</i>	n.m.	angel
مُلک	<i>mulk</i>	n.m.	country, state
مَلَک الموت	<i>malak-ul-maut</i>	n.m.	'the Angel of Death'
مَلَکاتی	<i>malakātī</i>	a.	angelic
مَلَکوت	<i>malakūt</i>	a.	angelic, realm, angels
مَلَوک	<i>malūk</i>	n.m.pl.	kings
مَلَوکانہ	<i>malūkānā</i>	a.	royal, kingly
مَلَوکیت	<i>malūkiyat</i>	n.f.	kingship, imperialism
مِلّی	<i>millī</i>	n.f.	community (esp. the Islamic community)
مَمَات	<i>mamāt</i>	n.f.	death
مَمکن	<i>mumkin</i>	a.	possible
مَمکنات	<i>mumkināt</i>	n.m.pl.	possibilities

ممنون	<i>mamnūn</i>	a.	grateful
ممولہ	<i>mamolā</i>	n.m.	wagtail, sparrow
من	<i>man</i> (1)	n.m.	heart, soul, spirit
من	<i>man</i> (2)	pr. (P)	I
مناسب	<i>manāsab</i>	n.m.pl.	official posts
مقت	<i>minnat</i>	n.f.	favour, entreaty
منتر	<i>mantar</i>	n.m.	a Hindu chant
منتظر	<i>muntazar</i>	a.	awaited
منتظر	<i>muntazir</i>	a.	waiting, longing for
من جانا	<i>man jānā</i>	v.i.	to be stubborn
منحصراً	<i>munhasar</i>	a.	depending (upon)
منزل	<i>manzil</i>	n.f.	stage, goal
منزل مقصود	<i>manzil-e maqsūd</i>	n.f.	goad, arrival
منصور	<i>mansūr</i>	n.m.	Mansūr*
منطق	<i>mantiq</i>	n.m.	logic
منظر	<i>manzar</i>	n.m.	sight, view
منظور	<i>manzūr</i>	a.	approval, allowed, intended
منعم	<i>mun'im</i>	n.m./a.	benefactor; rich, endowed
من و تو	<i>man o tū</i>	pr. (P)	I and you
منور	<i>munavvar</i>	a.	shining
منہ	<i>muñh</i>	n.m.	face, mouth
سہ کے بل گرنا	<i>~ ke bal girmā</i>	v.i.	to fall flat
مو	<i>mū</i>	n.m.	hair
موت	<i>maut</i>	n.f.	death
موتی	<i>motī</i>	n.m.	pearl
موج	<i>mauj</i>	n.f.	wave
مور	<i>mor</i>	n.m.	ant
مورت	<i>mūrat</i>	n.f.	idol, statue
موزوں	<i>mauzūn</i>	a.	fitting, harmonious
موسم	<i>mausam</i>	n.m.	season, weather
موسیٰ	<i>mūsā</i>	n.m.	Moses*
موجتہ	<i>maugatā</i>	n.m.	advice
مولا	<i>maulā</i>	n.m.	lord
مومن	<i>momin (mu'min)</i>	n.m./a.	true believer, faithful
مومیائی	<i>momīāi</i>	n.f.	embalming fluid, medicine
مہ	<i>mah</i>	n.m.	moon
مہاجن	<i>mahājan</i>	n.m.	money-lender
مہر 1.	<i>mīhr</i>	n.m.	sun

2. مہر	<i>mīhr</i>	n.f.	love, affection, kindness
مہربان	<i>mīhrbān</i>	a.	kind
مہربانی	<i>mīhrbānī</i>	n.f.	kindness, thanks
مہرہ	<i>muhrā</i>	n.m.	pawn (in chess)
مہرہ بازی	<i>muhrā-bāzī</i>	n.f.	chess-playing
مہمان	<i>mīhmān</i>	n.m.	guest
مے	<i>mai</i>	n.f.	wine
میان	<i>miyān</i>	n.m.	scabbard, sheath
میان	<i>miyān-e</i>	prep. (P)	among
میت	<i>mayyat</i>	n.f.	corpse
میٹھا	<i>mīṭhā</i>	a.	sweet
مے خانہ	<i>mai-xānā</i>	n.m.	wine-tavern
مے خواری	<i>mai-xwārī</i>	n.f.	drunkenness
مے کدہ	<i>mai-kadā</i>	n.m.	wine tavern
میر	<i>mīr</i>	n.m.	lord, leader
میراث	<i>mīrās</i>	n.f.	heritage
میسر	<i>muyassar</i>	a.	obtained, found
مے فروش	<i>mai-farōś</i>	n.m.	wine-seller
مے فروش	<i>mai-farōśī</i>	n.f.	selling wine
میل	<i>mīl</i>	n.m.	mile
سنگ و ~	<i>sang o- ~</i>	n.m.	milestone
مینا	<i>mīnā</i>	n.m.	wine-cup, goblet
مینا گداز	<i>mīnā-gudāz</i>	a.	'melting the cup'
مینار	<i>mīnār</i>	n.m.	minaret
نا	<i>nā</i>	adv. neg. part.	not; un- etc. (= <i>nā</i>)
~ سہی	<i>~ sahī</i>	adv.	it may not be so, perhaps not
نا آشنا	<i>nā-āśnā</i>	a.	unknowing, ignorant
نابات	<i>nābāt</i>	n.f.	candy (= <i>nabāt</i>)
نا پائیدار	<i>nāpāidār</i>	a.	unstable
نا پائیداری	<i>nāpāidārī</i>	n.f.	instability
نا پختہ	<i>nāpuxtā</i>	a.	immature, raw
نا پت	<i>nāpnā</i>	v.t.	to measure
نا تمام	<i>nā-tamām</i>	a.	incomplete
نا توان	<i>nā-tavān</i>	a.	weak, powerless
نا حق	<i>nā-haq</i>	a./adv.	unjust; unjustly
نا خوش	<i>nā-xuś</i>	a.	unhappy
نا خون	<i>nāxun</i>	n.m.	nail (of the finger)

نادار	<i>nādār</i>	a.	helpless, homeless
نادان	<i>nādān</i>	a.	ignorant, foolish
نادانی	<i>nādānī</i>	n.f.	ignorance
نار	<i>nār</i>	n.f.	fire
نارنج	<i>nāranj</i>	n.m.	orange
ناری	<i>nārī</i>	a.	of fire, fiery
ناز	<i>nāz</i>	n.m.	coquetry, pride, independence
نازبان	<i>nāzān</i>	a.	proud, independence
نازک	<i>nāzuk</i>	a.	delicate, slender
نازک رواں	<i>nāzuk-ravān</i>	a.	swift, light-footed
نازل	<i>nāzil</i>	a.	descended
ناشاد	<i>nā-šād</i>	a.	luckless, sad
ناصبور	<i>nā-subūr</i>	a.	impatient
نالام	<i>nā-kām</i>	a.	unsuccessful
نالامی	<i>nā-kāmī</i>	n.f.	lack of success
ناگہاں	<i>nā-gahān</i>	adv.	suddenly
نالیدن	<i>nālidan</i>	v.i. (P)	to cry, sob
نالہ	<i>nālā</i>	n.m.	lament, crying
نالہ کش	<i>nālā-kaś</i>	a.	lamenting, crying
نامعلوم	<i>nā-ma'lūm</i>	a.	unknown, unconscious
ناموس	<i>nāmūs</i>	n.f.	reputation, honour
ناو	<i>nāo</i>	n.f.	ship, boat
ناوک	<i>nāvak</i>	n.f.	arrow
ناوک دگان	<i>nāvak-figān</i>	n.m.	archer
نایاب	<i>nā-yāb</i>	a.	rare, unobtainable, absent
نبات	<i>nabāt</i>	n.f.	candy, sugar
نباتات	<i>nabātāt</i>	n.f.	nature, vegetation
نبوت	<i>nabuvvat</i>	n.f.	prophethood
نبی	<i>nabī</i>	n.m.	prophet, the Holy Prophet
نجات	<i>najāt</i>	n.f.	escape, salvation
نجات	<i>najārāt</i>	n.m.pl.	fumes
نخل	<i>naxl</i>	n.m.	palm-tree
نخیل	<i>naxīl</i>	n.m.	palm-tree, date palm
ندی	<i>nadī</i>	n.f.	river
نرالہ	<i>nirālā</i>	a.	unique
نرگس	<i>nargis</i>	n.f.	narcissus, eye (of the beloved)
نرم	<i>narm</i>	a.	soft, gentle, slow
نرم رو	<i>narm-rau</i>	a.	softly flowing, slow-running

نرم سیر	<i>narm-sair</i>	a.	gently-flowing
نرمی	<i>namī</i>	n.m.	softness
نزع	<i>naz'</i>	n.m.	death-throes, last breath
نژاد	<i>nažād</i>	a.	born of
نسب	<i>nasab</i>	n.m.	race, stock
نسبت	<i>nisbat</i>	n.f.	connexion, union, marriage
نسترن	<i>nastaran</i>	n.m.	nasturtium
نسرین	<i>nasrīn</i>	n.m.	dog-rose, eglantine
نسل	<i>nasl</i>	n.f.	race, line, lineage
نسوان	<i>nisvān</i>	n.f.	woman, female
نسوانی	<i>nisvānī</i>	a.	feminine
نسیم	<i>nasīm</i>	n.f.	breeze
نشا	<i>našā</i>	n.m.	intoxication (= <i>našā</i>)
نشاط	<i>našāt</i>	n.f.	joy, delight
نشاط انگیز	<i>našāt-angez</i>	a.	cheerful, delighted
نشان	<i>nišān</i>	n.m.	sign, trace
نشر	<i>naštar</i>	n.f.	knife, blade
نشر کده	<i>naštar-kadā</i>	n.m.	'house of knives', torture-chamber'
نشود نما	<i>našv-o-numā</i>	n.f.	development, growth
نشہ	<i>našā</i>	n.m.	drunkenness, intoxication (= <i>našā</i>)
س میں چور	<i>naše men cūr</i>	a.	drunk
نشیب و فراز	<i>našeb-o-farāz</i>	n.m.	ups and downs
نیشان	<i>našeman</i>	n.m.	nest, dwelling place
نصف	<i>nisf</i>	n.m./a.	half
نطق	<i>nutq</i>	n.m.	eloquence
نظارہ	<i>nazzārā</i>	n.m.	looking, sight, eye
نظام	<i>nizām</i>	n.m.	order, rule; ruler
نظر	<i>nazar</i>	n.f.	look, eye, face
سہ آنا	<i>~ ānā</i>	v.i.	to appear
نظر باز	<i>nazar -bāz</i>	a.	glancing, looking
نظر بند	<i>nazar -band</i>	a.	imprisoned, detailed
نظریات	<i>nazariyāt</i>	n.m.pl.	theories
نظریہ	<i>nazariyā</i>	n.m.	theory
نظیر	<i>nazīr</i>	n.f.	comparison
نعرہ	<i>na'rā</i>	n.m.	slogan, cry
نعمت	<i>ni'mat</i>	n.f.	luxury
نغز بیانی	<i>nağz-bayānī</i>	n.f.	sweet-talk
نغمہ	<i>nağmā</i>	n.m.	melody, song

نغمه پرداز	<i>nagmâ-pardâz</i>	n.m.	singer
نغمه خوان	<i>nagmâ-xwân</i>	n.m./a.	singer; melodious
نفس	<i>nafs/nafas</i>	n.m.	breath, soul, intellect
نقاب	<i>niqāb</i>	n.m.	veil
نقد	<i>naqd</i>	n.m.	substance, cash, sum, money
نقش	<i>naqs</i>	n.m.	print, form; sign, picture
نقش گر	<i>naqs-gar</i>	n.m.	former, fashioner, artist
نقش گری	<i>naqs-garī</i>	n.m.	forming, fashioning
نقشه	<i>naqsâ</i>	n.m.	picture, design, map
نقط	<i>nuqtâ</i>	n.m.	dot, mark
نقل	<i>naql</i>	n.f.	copy
~ کرنا	<i>~ karnâ</i>	v.t.	to copy
نکته	<i>nuktâ</i>	n.m.	point, argument
نکته آرا	<i>nuktâ-ārâ</i>	a.	finely delineated, pointed
نکته چینی	<i>nuktâ-cīn</i>	n.m.	critic
نکبت	<i>nakhat</i>	n.f.	perfume
نکو بین	<i>nikū-bīn</i>	a.	seeing good
نجم	<i>nag</i>	n.m.	jewel
نگار	<i>nigār</i>	n.m.	picture, beloved
نگارنده	<i>nigārandâ</i>	n.m.	painter
نگاریدن (نگار)	<i>nigāridan (nigār)</i>	v.t. (P)	to paint
نگاه	<i>nigāh</i>	n.f.	look, gaze, eye
نگه	<i>nigah</i>	n.f.	look (= <i>nigāh</i>)
نگه بان	<i>nigah-bān</i>	n.m.	watchman
نگه بانی	<i>nigah-bānī</i>	n.f.	watching over, safekeeping
نگین	<i>nagīn</i>	n.m.	jewel (in a ring)
نم	<i>nam</i>	n.m.,a.	moisture; wet
نماز	<i>namāz</i>	n.f.	prayer
نمایان	<i>numāyān</i>	a.	evident, manifest, visible
نمایش	<i>numāis</i>	n.f.	exhibition
نمایشیدن (نما)	<i>numāidan (numā)</i>	v.t. (P)	to show
نمک	<i>namak</i>	n.m.	salt, grace
نمناک	<i>namnāk</i>	a.	tearful, watered
نمو	<i>namū</i>	n.m.	growth
نمود	<i>namūd</i>	n.m./f.	revealing
نمودن	<i>namūdan (numā)</i>	v.i. (P)	to appear
نمود برنا	<i>namūd honā</i>	v.i.	to be revealed
نمی	<i>namī</i>	n.f.	wetness, moisture

نو	nau	a.	new
نوا	navā	n.m.	song, tune
نوا پیرا	navā-perā	a.	singing
نوارد	nauvārid	n.m./a.	newcomer
نواز	navāz	a.	enchanted
نوا فروش	navāfaros	n.m.	'song-seller', bird
نوجوان	naujavān	a./n.m.	young; young man
نود دولت	nau-daulat	a.	newly rich
نور	nūr	n.m.	light, divine light
نورستہ	naurastā	a.	newly grown
نوری	nūrī	a.	light, bright
نوریان	nūrīān	n.m.pl.	those who light, luminaries
نوزائیدہ	nau-zāidā	a.	newly born
نوع	nau'	n.m.	kind, sort, species
نوع انسانی	nau'-e insān	n.m.	mankind
نوک	nauk	n.f.	point
ناو میدی	nāumīdi	n.f.	hoplessness
نہ	nā	cj./adv.	not; no
نہ	nuh	a (P)	nine
نہاد	nihād	n.m.	nature, temperament
نہال	nihāl	n.m.	sapling, young plant
نہاں	nihān	a.	hidden
نہانی	nihānī	a.	hidden, private
نہے... نہ	ne...nā	adv.	not, nor, neither
نئے	nai	n.m.	straw, pipe, reed, flute
نیاز	niyāz	n.f.	submission, petition
نیام	niyām	n.m.	scabbard
نیرنگی	nairangī	n.f.	colourfulness
نیسان	naisān	n.m.	spring rain
نیت	nīst	n.f.	non-existence; is not
نیل	nīl	n.m.	Nile*
نیلیم	nīlam	n.m.	sapphire
نیلو فری	nīlūfarī	a.	azure
نیلیغام	nīlīfām	a.	blue, azure
نیم	nīm	a.	half
نیم شب	nīm-śab	n.m.	midnight
نیم شبی	nīm-śabī	a.	midnight

وا	vā	a.	open
واحد	vāhid	a.	alone, only
وادی	vāḏī	n.f.	valley
واسطہ	vāstā	n.m.	connection
کے واسطے	(ke) vāste	post.	about, concerning, for
واعظ	vā'iz	n.m.	preacher, sermonizer
والہ گیر	vālā-gahr	a.	living in palaces
واللہ	vāllāh	int.	by God
وجود	vujūd	n.m.	existence, life
وحدت	vahdat	n.f.	unity
وحشت	vahṣat	n.f.	distraction, madness
ورد	vird	n.m.	repetition, story
ورق	varq	n.m.	page, leaf
ورنہ	vamā	conj.	otherwise
وسعت	vus'at	n.f.	breadth, scope
وصال	visāl	n.m.	union, meeting
وصل	vasl	n.m.	union, meeting
وطن	vatan	n.m.	one's native land
وعدہ	va'dā/va'idā	n.m.	promise
وعظ	va'z	n.m.	sermon, preaching, advice
وفاء	vafā	n.f.	faith
وفادار	vafādār	a.	faithful
وگر	vagar	conj. (P)	but, however
ولایت	vilāyat	n.f.	empire, prowess
ولولہ	valvalā	n.m.	turmoil, tumult
ولے	vale	conj. (P)	but, however
ولیکن	valekin	conj.	but
وہم	vahm	n.f.	superstition, thought
وہیہ	vahya	n.f.	revelation
وہیں	vuhīn	adv.	thus
وہیں کا وہیں	vahīn kā vahī	adv.	exactly as it is
ویران	vīrān	a.	desolate, deserted
ویرانہ	vīrānā	n.m.	desert, waste land
ہاتھ	hāth	n.m.	hand
ہاتھ آنا	hāth ānā	v.i.	to be acquired
ہارنا	hāmā	v.i.	to be lost
ہائے	hāe	int.	alas

ہٹنا	hatnā	v.i.	withdraw, be removed
ہجر	hijr	n.m.	separation
ہجران	hijrān	n.m.	separation
ہجوم	hujūm	n.m.	crowd, swarm
ہرجائی	harjāi	a.	fickle
ہرچند	harcand	conj.	although
ہرچہ	harce	adv.	whatever
ہزار	hazār	a; n.m.	thousand, nightingale
ہزاروں	hazāron	a.	thousands of
ہسپانیہ	hispāniyā	m.	Spain*
ہست	hast	v.i. (P)	is
ہستی	hastī	n.f.	existence
ہست و بود	hast o būd	n.f. (P)	being, existences
ہشیار	hušyār	a.	sensible, awake, aware
ہلال	hilāl	n.m.	crescent moon
ہلاک	halāk	a.	slaughtered
ہلاہل	halāhal	n.m.	deadly poison
ہلنا	hilnā	v.i.	move
ہم	ham	adv. (P)	also
ہم...ہم	ham...ham	conj.	both...and
ہماتن	hamātān	adv.	absolutely, completely
ہماگوش	hamāgoś	a.	embracing
ہماہنگ	hamāhang	a.	alike, friendly, harmonious
ہم پیلو	ham-pahlū	a; n.m.	side by side, companion
ہمت	himmat	n.f.	strength, courage
ہمادانی	hamadānī	n.f.	omniscience
ہمدوش	ham-doś-e	adv.	as high as, as tall as
ہمسایہ	hamsāyā	n.m.	neighbour, neighbourhood
ہمسر	hamsar	a.	equal
ہم سفر	hamsafar	n.m.	fellow-traveller
ہم قسمت	ham-qismat	n.m., a	sharing the same fate
(سے) ہم کنار	(se) ham-kinār	adv., post.	side by side, along with
ہم نشین	ham-nišīn	n.m.	companion
ہم نوا	ham-navā	n.m.	fellow-singer, friend
ہنگام	hangām-e	adv.	at the time of
ہنگامہ	hangāmā	n.m.	tumult, commotion
ہنگامہ آرا	hangāmā-ārā	a.	making a commotion
ہنر	hunar	n.m.	skill

هزمنند	<i>hunar-mand</i>	a.	skilled
هنردور (ان)	<i>hunar-var (ān)</i>	n.m.	artist(s)
هو	<i>hū</i>	pr. (A)	he, a cry of ecstasy
هو الله	<i>hū-allāh</i>	int. (A)	'He is God'
هو الله احد	<i>hū-allahu-ahad</i>	int. (A)	'He is the One God'
هو بهو	<i>hūbahū</i>	a.	exactly the same
هوس	<i>havas</i>	n.m.	greed, lust, desire
هوش	<i>hoś</i>	n.m.	sense
هوشيار	<i>hośyār</i>	a; int.	sensible, beware
هويدا	<i>huvaidā</i>	a.	clear, manifest
هيبت	<i>haibat</i>	n.f.	awe, fear
هيت	<i>hayat</i>	n.f.	form, face, state
يا 1.	<i>yā</i>	conj.	or
يا 2.	<i>yā</i>	int.	O!
يا الهي	<i>yā ilāhī</i>	int.	O God!
يا رب	<i>yā rab</i>		O Lord!
يا د	<i>yād</i>	n.f.	memory
~ آنا	<i>~ ānā</i>	v.i.	to come to mind
~ هونا	<i>~ honā</i>	v.i.	to be remembered
يادگار	<i>yādgār</i>	n.m.	memorial, souvenir
يافتن (ياب)	<i>yāftan (yāb)</i>	v.t. (P)	to acquire, find
يتيم	<i>yaṭīm</i>	n.m.	orphan
يزدان	<i>yazdān</i>	n.m.	God
يقين	<i>yaqīn</i>	n.m.	certainty
~ کرنا	<i>~ karnā</i>	v.t.	to make certain
~ هونا	<i>~ honā</i>	v.i.	to be certain
يك	<i>yak</i>	a. (P)	a, one
يك سو	<i>yak-sū</i>	adv.	one one side, in one direction
يلغار	<i>yalgār</i>	n.f.	onslaught
يم	<i>yam</i>	n.m.	ocean
يورپ	<i>yūrap</i>	n.m.	Europe
يونان	<i>yūnān</i>	n.m.	Greece
يون	<i>yūn</i>	adv.	thus, so
يونهي	<i>yūnhīn</i>	adv.	thus, so
يهود	<i>yuhūd</i>	n.m.	Jew*

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