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# IQBAL — AS A SEER

A. D. AZHAR

Most of you have heard of Iqbal with epithets such as 'a great Thinker', 'a great Philosopher.' It is not my purpose to wean you from these popular appellations, but I am going to put before you a proposition that might appear novel to some of you:

If Iqbal was a Thinker and a Philosopher, he was more, much more — a Seer.

Not that being a Thinker is anything derogatory. Only, a Seer is the rarer phenomenon.

This brings us to the important question: what is the difference between a Seer and a Thinker? A Thinker thinks things out. He tries to go to their roots. He explains their causes and points to the result of those causes, so that men's actions are rationalized. This rationalizing certainly makes a Thinker reach sound results and this rationalized, critical thinking is admittedly a great factor in the progress of civilization. Civilization is admittedly at its highest where thinking is critical, untrammelled and rationalized. Yet civilizations seldom *spring up* merely as a result of such thinking. They are more often brought about by a Seer whose actions and musings at the moment do not seem rational and understandable. Civilizations have oftener been brought about by dreamers. Well might Alexandre Kuprin say in the words of his prototype Platonov in YAMA:

.....There will come a writer of genius who will absorb within himself all the burdens of his life and will cast them forth to us in the form of simple, fine and deathlessly-caustic images. And we shall all say: Why, now, we, ourselves, have seen and known all this, but we could not even suppose that this is so horrible! In this coming artist I believe with all my heart".

Kuprin is here of course speaking of a particular social evil but the thesis applies in the case of any writer of genius, any artist, any seer.

دنیا کو ہے آس مہدیٰ بر حق کی ضرورت

ہو جس کی نگہ زلزلہ عالم افکار

The world needs that Leader of Truth whose eye would rock the world-thought like an earthquake.

نگہ بلند سخا دلنواز، جاں پر سوز

یہی ہے رخت سفر میر کارواں کے لیے

High vision; Heart-bracing speech; Life full of fire; this is all the equipage for the Leader of the caravan.

It is in this sense that I use the word Seer. You can call him an artist, but you will have to conceive this word not in the ordinary, routine sense of today, but as an artist who has the rare gift of seeing through glasses which have not been worn out by use: to see things in their original, pristine glory, and to have the ability, I should say, the genius, to depict those things, whether through words or through line and colour, so that the same images of things are conjured up in the mind of his (the Seer's) reader, (or viewer), as the Seer saw himself. It is in that sense that Iqbal was an artist. And it is in that sense that he was a poet. Not in the ordinary sense in which the word poet is understood today. The Qur'an speaks in a derogatory sense of only those poets who used this powerful vehicle of expression for ends that were not meant to ennoble humanity, that were rather meant to debase human passions by inciting human nature to indulge too much in the debasing

sensuousness: for, although the Qur'an says it is only the *غاوون*, the strayers from the true path, who follow the poets, it also follows this up by singling out only those poets who did not pursue a straight path. It is not a condemnation of *all* poets. It is, therefore, to the *excepted* category to whom my poet, or Seer, would belong.

True, Iqbal has decried being a poet, as he says:

مری نوائے پریشان کو شاعری نہ سمجھ

کہ میں ہوں محرم راز درون مے خانہ

Do not take my distressed voice as mere verse, for I am the knower of the innermost secret of the wine-shop.

But we must not forget that it is through *verse* that he conveys the message which he "saw"; in which, in other words, he played the role of a Seer. For he says:

پس از من شعر من خوانند و دریا بند و می گویند

جہانی را دگرگون کرد یک مرد خود آگاہ

When I am gone, they will read my verse and discover that a self-knowing man transformed a whole world.

Renan, the famous biographer of Jesus says that there is poetry in the words of a Prophet. So also is there poetry in the words of a Seer and it was naturally poetry (albeit technical poetry) that Iqbal used as a vehicle for expressing his message. Therefore, if Iqbal decried poetry it was the debased kind of poetry, the commonplace and the humdrum kind of poetry.

او حدیث دلبری خواہد زمن

رنگ و آب شاعری خواہد زمن

He wants from me the tale of heart-stealing. He wants from me the colour and sheen of verse.

مدار امید زان مرد فرودست

کہ بر من تہمت شعر و سخن بست

Hope nought from that low-hearted man who blames me with verse.

نغمہ کجا و من کجا، ساز سخن بہانہ ایست

سو مے قطار می کشم ناقہ بے زمام را

From song to me is a far cry. The instrument of verse is just excuse: with verse I only call the straying camel back to the caravan.

I therefore maintain that Iqbal was not so much a Philosopher and a Thinker as a Seer. A Thinker reaches results, maybe after eternities of rationalizing and thinking; a Seer *sees* those results. He does not have to *reach* them: he is *there*.

خرد کے پاس خبر کے سوا کچھ اور نہیں

ترا علاج نظر کے سوا کچھ اور نہیں

Wisdom has nothing except Knowledge; thy cure is nothing but Vision.

حریف نکتہ توحید ہو سکا نہ حکیم

نگاہ چاہیے اسرار لا الہ کے لیے

The Philosopher could not attain the secret of the oneness of god. To know that secret needs a seeing eye.

خرد نے مجھ کو عطا کی نظر حکیمانہ

سکھائی عشق نے مجھ کو حدیث زندانہ

Wisdom gave me the eye of the scholar; it is Love that taught me the language of the fear-nought, the rind.

یہ فیضان نظر تھا یا کہ مکتب کی کرامت تھی

سکھائے کس نے اسمعیل کو آداب فرزندگی

Was it the blessing of Vision or the Miracle of the school of Wisdom: Which taught Ismail the high manners of sonship?

بلند بال تھا لیکن نہ تھا جسور و غیور

حکیم سرّ محبت سے بے نصیب رہا

The Philosopher admittedly flew high but he was not a man of courage or a respecter of self; he remained luckless in the secret of love.

پھرا فضاؤں میں کرگس اگرچہ شاہیں وار

شکارزندہ کی لذت سے بے نصیب رہا

Although the vulture flew round in the air like the hawk, he could never know the taste of live game.

پرواز بے دونوں کی اسی ایک فضا میں



کرگس کا جہاں اور بے شاہیں کا جہاں اور

Although the two fly in the same atmosphere, the worlds of the hawk and the vulture are worlds apart.

گاہ مری نگاہ تیز چیر گئی دل وجود

گاہ الجھ کی رہ گئی مرے توہمات میں

At times my keen eye (of the Seer) broke into the heart of Being itself, while at other times it (of the Philosopher) got entangled in my own superstitions.

نہ فلسفی سے نہ ملا سے بے غرض مجھ کو

یہ دل کی موت، وہ اندیشہ و نظر کا فساد

I have no truck with either the Philosopher or the Theologian. The Theologian is the death of the heart and the Philosopher is the conflict between fear and vision.

زمانہ عقل کو سمجھا ہوا ہے مشعل راہ

کسے خبر کہ جنون بھی ہے صاحب ادراک

The world takes Wisdom as the Light of Life; who knows that it is also the Soul's Fire that burns its way into things?

عقل ہم عشق است و از ذوق نگہ بیگانہ نیست

لیکن ایں بیچارہ را آن جرات رندانہ نیست

Wisdom is also Love and is not totally deprived of the taste of Vision;

only, poor wisdom does not have that fear nought courage.

بچشم عشق نگر تا سراغ او گیری

جہاں بہ چشم خرد سیم یا و نرینگ است

See through the eye of Love, that thou mayst find track of Him; the world seen through the eye of Widom is nothing but a Mirage.

At this point I cannot do better than quote an excellent criticism on ART, by the great French Philosopher, HENRI BERGSON, who, in a digression on Art, has said in his book LAUGHTER:

"...Could reality come into direct contact with sense and consciousness, could we enter into immediate communion with things and with ourselves, probably art would be useless, or rather we should all be artists, for then our soul would continually vibrate in perfect accord with nature... .Between nature and ourselves, nay, between ourselves and our own consciousness a veil is interposed: a veil that is dense and opaque for the common herd — thin, almost transparent, for the artist and the poet".

عمرها در کعبه و بتخانه می نالد حیات

تا زبزم عشق یک دانای راز آید برون

Life weeps ages in the House of god and in the House of Idols; it is only then that from this House of Love one knower of secrets emerges.

نظر آئیگا اسی کو یہ جہاں دوش و فردا

جسے آگئی می سر میری شوخی نظارہ

He alone will see this world of yesterday and tomorrow, who happens to possess my keenness of vision.

یہیں بہشت بھی ہے حور و جبرئیل بھی ہے

تری نگہ میں ابھی شوخی نظارہ نہیں

Paradise. Houri and gabriel are here on this earth: only thy eye does not have the keenness of vision.

حور و فرشتہ ہیں اسیر میرے تخیلات میں

میری نگاہ سے خلل تیری تجلیات میں

The Houri and Angels are prisoners of my imagination: my eye pierces Thy Light

جو بات حق ہو وہ مجھ سے چھپی نہیں رہتی

خدا نے مجھ کو دیا ہے دل خبیر و بصیر

What is truth is not hidden from me: god has given me a heart which is knowing and seeing.

میری نگاہ میں ہے یہ سیاست لا دیں

کنیز اہرمن و دوں نہاد و مردہ ضمیر

This secular politics is in my ken — a handmaid to the god of evil, mean of nature and dead of conscience.

میں نے تو کیا پردہ اسرار کو بھی چاک

دیرینہ ہے تیرا مرض کور نگاہی

I have pierced the very veil of secrets but thy disease of blindness is too ancient to cure.

مجھ کو تو یہ دنیا نظر آتی ہے دگرگوں

معلوم نہیں دیکھتی ہے تیری نظر کیا

I see this world transformed: I do not know what *thine* eye sees.

یا رب درون سینہ دل با خبر یدہ

در بادہ نشہ را نگرم آن نظر یدہ

O god ! bless my breast with a heart that knows: give me an eye that *sees* intoxication in the wine.

دو عالم را توں دیدن بہ م ینائے کہ من دارم

کجا چشمے کہ بیند آن تماشائے کہ من دارم

Both the worlds can be seen through the wine-jar that I have: where is the eye that *sees* the spectacle that I have.

According to Bergson, we do not see things as they are in reality. We only see what is *useful* for us to remember things by. In other words we do not see actual, *individual* things themselves: in most cases we confine ourselves to reading, so to speak, the *labels* affixed to them. Then comes along an Artist between whom and his consciousness the veil interposed is thin and almost transparent. He not only sees reality in its individuality, in the original harmony of line and colour in which it exists in reality, irrespective of our utility recognition; he depicts it, if he is a poet, in words which bring the original image of reality to our consciousness, and we perceive ourselves transported to a different world from that which we see around us. The sense of wonder comes upon us, as though the Creator was saying to us: "What has happened to your senses? Why have they been dulled? Why are they receiving blurred images of the things of beauty which I created for you to

see and wonder at, and exalt My name?" This is the sense of wonder that, for instance, the Qur'an arouses when it says:

"And do they not see how the camel has been created, and how the skies have been raised, and how the mountains have been stood, and how the earth has been spread!"

This is also the sense of wonder which ghalib tries to arouse in us, albeit for a fleeting moment, when he says:

جب کہ تجھ بن نہیں کوئی موجود

پھر یہ ہنگامہ امے خدا کیا ہے

When there is no one but Thee, then what is all this fuss, O God?

یہ پری چہرہ لوگ کیسے ہیں

غمزہ و عشوہ و ادا کیا ہے

Who are these fairies and what is blandishment ?

شکن زلف عنبریں کیوں ہے

نگہ چشم سرمہ سا کیا ہے

Why are these amber locks curled: What is this gazelle like eye?

سبزہ و گل کہاں سے آئے ہیں

ابر کیا چیز ہے ہوا کیا ہے

Whence the rose and the greenery; what are the clouds and the air ?

Not only does a Seer see reality in its original, pristine shape; he even fills out, for the clarity and effectiveness of his image, details which were originally not perhaps there; and for this a Seer does not have to be a man experienced in the ways of the world. He only looks within himself. *Ex hypothesi*, if he had to look *out* for seeing reality, he would be a Thinker not a Seer. He only looks *within* himself and sees what he sees. Here again I should like to quote Bergson:

"Poetic imagination is but a fuller view of reality. If the characters created by a poet give us the impression of life, it is only because they are the poet himself — a multiplication or division of the poet, — the poet plumbing the depths of his own nature in so powerful an effort of inner observation that he lays hold of the potential in the real, and takes up what nature has left as a mere outline or sketch in his soul in order to make of it a finished work of art."

This is Iqbal's *دی خودی* or Self, or Ego. This *دی خودی* is an important element in the system of reality which Iqbal saw and rendered into verse.

Verse upon verse can be quoted in support of this seeing, this *نظر*, and I am only contenting myself with quoting a few more: —

نگاہ وہ نہیں جو سرخ و زرد پہچانے

نگاہ وہ ہے کہ محتاج مہر و ماہ نہیں

Vision is not that which knows the red from the yellow: Vision is that which is independent even of the sun and the moon.

جب تک نہ زندگی کے حقائق پہ ہو نظر

تیرا زجاج ہو نہ سکے گا حریف سنگ

Until thy eye sees the truths of life, thy mirror will not be able to stand the blow of the stone.

زمانہ اپنے حوادث چھپا نہیں سکتا

ترا حجاب ہے قلب و نظر کی ناپاکی

The world does not hide its happenings; it is the uncleanliness of thy heart and of thy eye which is thy veil.

یہی زمانہ حاضر کی کائنات ہے کیا

دماغ روشن و دل تیرہ و نگہ بیباک

Is this the be-all and end-all of the new world: a bright brain, an insolent eye, but a black heart?

دل و نظر کا سفینہ سنبھال کر لے جا

مہ و ستارہ ہیں بحر وجود میں گرداب

Row the boat of thy heart and thy eye safely; the moon and the stars arc whirlpools in the sea of Being.

کچھ اور ہی نظر آتا ہے کاروبار جہاں

نگاہ شوق اگر ہو شریک بینائی

The affairs of the world are seen transformed, if the seeing is accompanied by the vision of life.

اسی نگاہ سے ہر ذرے کو جنوں میرا

سکھا رہا ہے رہ و رسم دشت پیمائی

With this eye my fear-free love is teaching every particle the manners of desert-roaming.

نگاہ شوق میسر نہیں اگر تجھ کو

تیرا وجود ہے قلب و نظر کی رسوائی

If thou hast not the vision of love, then thy being is merely a dissipation of the heart and the eye.

نگاہ پاک ہے تیری تو پاک ہے دل بھی

کہ دل کو حق نے کیا ہے نگاہ کا پیرو

If thy eye is clean, thy heart is clean: for god has made the heart the follower of the eye.

دلوں م میں ولولے آفاق گیری کے نہیں اٹھتے

نگاہوں میں اگر پیدا نہ ہو انداز آفاقی

Universe-conquering passion does not arise in the heart if the eye does not first produce the manner universal.

حقیرم، از تو خواہم ہر چہ خواہم

دل کو ہے خراش از برگ کاہم

If I am a beggar, it is of Thee that I beg whatever I want: touch thou the heart of a mountain with the leaf of my being.

مرا درس حکیمان درد سر داد

کہ من پروردہ فیض نگاہم



The lesson of the Philosophers has given me a headache, for I have been brought up only in the lap of the eye that sees.

مرا در دل خلید این نکته از مرد ادا دانی

ز معشوقان، ادا، کاری تر از حرف دلاویزست

From a man who knew, this secret came into my heart: from the beloved, a loving blandishment is more effective than a loving word.

مرا بنگر که در هندوستان دیگر نمی بینی

برهمن زاده راز آشنائی روم و تبریزست

See me because thou seest not the like of me in India — descended from the line of Brahmins but the knower of the secret of Rum and Tabriz.

این جهان چیست صنم خانه پندار من است

جلوه او گر و دیده بیدار من است

What is this world but the idol-place of my vanity. Its brilliance is nought but the product of my own wakeful eye.

هستی و نیستی از دیدن و نا دیدن من

چه زمان و چه مکان شوخی افکار من است

Being and non-Being is from my seeing and from my non-seeing. Whether it is Time or Space, all is but the result of my own perception.

من درین خاک کهن گوهر جا می بینم

چشم هر ذره چو انجم نگران می بینم

I see in this old dust the diamond of life. I see every atom looking upon us like a star.

دانه را مثل پرکاه سبک می یا بهم

شاخ در شاخ برو مند و چوان می بینم

The grain which is yet in the lap of the earth, I see it youthful and bearing fruit on every branch.

کوه را مثل پرکاه سبک می یا بهم

پرکاهے صفت کوه گران می بینم

I see the mountain as a straw, waif-like and rootless, and I see the straw like a mountain, heavy and rooted.

انقلابے که نه گنجد به ضمیر افلاک

بینم و ہیچ ندانم که چساں می بینم

A revolution that cannot be contained in the heart of the Heavens, I see and do not know why I see it.

عشق از لذت دیدار سراپا نظر است

حسن مشتاق نمود است و عیان خواهد بود

Love is all seeing, from the deliciousness of seeing. Beauty wishes to be known and known it shall be.

بهار برگ پراگنده را بهم بربست

نگاه ماست که بر لاله رنگ و آب افزود

The spring has only put the scattered leaves together. It is *my* eye which has given the poppy colour and sheen.

بخود نگر گله ہائے جہاں چی می داری

اگر نگاہ تو دگیر شود جہاں دگر است

Look into thyself: why dost thou complain against the world ? If thy eye becomes different, thy world will become different.

It only remains for me to say a word on whether a Seer *knows* that he is a Seer. Why is he able to answer all questions put to *him* without thinking and rationalizing? Because he is *seeing* the reality. He is seeing it in its pristine glory. He has seen the original outline of colour and line which the Creator created to charm and enchant mankind. He sees god's signs. He does not have to think. He has the sixth sense. A Philosopher, even if he *eventually* knows as much as a Seer knows to *start with*, will still fall short of the role of the Seer: the Philosopher will not be able to arouse in his hearers the same image which the Seer will, through his beautiful words, through his spectacles. The Philosopher will take long to explain things to his hearers in commonplace language, and the images he will create will still be images of the things blurred and not of the things original and pristine. A Philosopher will not convince the way a Seer will.

In the end I must re-emphasize what I said in the beginning. I do not wish to deny that Iqbal was a great Thinker. Indeed he was. The personality of even a Seer is a multiple one. No one is a Seer twentyfour hours, or a Thinker twentyfour hours. A Seer sees and this very act leads him to ponder, and pondering, he further sees. Seeing and thinking are not mutually exclusive. All I say is that Seeing in Iqbal outweighed his Thinking — he was in his essence a Seer, not a Thinker.

While on this point, I must, refer to something which is sometimes averred in certain quarters: namely, that Iqbal got his philosophy from the aggressive Philosophers of the West, like Nietzsche. Admittedly he learnt much in the West. He certainly learnt the modern way of thinking, wherever

he has done thinking. And why not ? Knowledge is not Eastern or Western, and in any case, the West itself had, only a few centuries back, borrowed, not only the *way* of thinking but the *content* of that thinking, from the Eastern Arabs, all ready-made.

But can the following verses for instance, ever have been taken from Nietzsche.

طاقت عفو در تو نیست اگر

خیز و با دشمنان درآ به ستیز

If thou canst not pardon, rise and have it out with thy enemy.

سینه را کارگاه کینه مساز

سر که در انگبین خویش مریز

Do not make thy breast a battle-ground of grudge: do not pour vinegar into the honey of thy being.

And, again, those who say that the concept of شاهین "hawk", has been taken from the West, should remember that the شاهین which Iqbal held up as a model was not every شاهین but only that which has the freedom of the Aerial atmosphere.

زمن گیر ایی که زاغ دخمه بهتر

ازاں بازے کہ دست آموز شاهینست

Take it from me that the crow of the wilderness is better than the hawk which has been trained on the hand of a King.

Iqbal indeed was the knower of the innermost secret of the wine shop of nature, محرم راز درون خانه and it is the light with which he saw this secret that he wished to be universal.

جوانوں کو مری آہ سحر دے

پھر ان شاہیں بچوں کو بال و پر دے

خدایا آرزو میری یہی ہے

مرا نور بصیرت عام کر دے

O God! give the youths my sigh of the morning; give these young hawks my wings.

My wish is merely this: make the light of my eye universal.

I have merely thrown up an idea to those who have devoted their lives to the study of a great mind and it is for them to work on this aspect of Iqbal and test the truth of this idea — or throw it away.

I must now close on Iqbal's own idea of the coming of the Seer.

ہزاروں سال نرگس اپنی بے نوری پہ روتی ہے

بڑی مشکل سے ہوتا ہے چمن میں دیدہ ور پیدا

The drooping (self-seeing) narcissus weeps thousands of years on its lightlessness: it is only then that the garden produces a Seer.

# IQBAL'S APPRECIATIVE SELF

An Exposition

*Dr. M.M. Ahmad*

The object of this article is to give an exposition of the appreciative self.

There are two ways of looking at the world. The world can be looked at either from without or from within. The natural gaze of man is directed outward, but reflection turns it inward.

The difference, however, of the outward and inward, external and internal, existence and experience, matter and mind, raises the question of their relation.

The ordinary view of this relation is that objects and events of the outside world produce certain sensations, which are the raw-material of human knowledge. These sensations are supposed to be different from objects, inasmuch as the objects are considered to be physical while the sensations are regarded as mental. The same view is expressed in more scientific terms by what is known as the physiological explanation of sensation.

The explanation runs as follows:

A stimulus, starting from an object, affects, let us say, the retina of the eyes. This affection creates disturbance in the nervous system. The disturbance in the nervous system produces a commotion in the brain and the commotion in the brain gives rise to sensation. The sensation, then, is the effect of the disturbance in the nervous system and the disturbance in the nervous system is the effect of the affection in the eyes and the affection in the eyes is the effect of the stimulus, starting from the object.

This is known as the representative theory of perception. According to this theory the sensation is a re-presentation of the object. The main difficulty in this theory is that if sensation is different from object and the object is known only through sensation then how can we ever pass on from sensation to object. The theory is, therefore, discarded and its place is taken by Realism, according to which the object is known directly as an immediate presentation. But what is this immediate presentation? What do we find in it? Colour, sound, size, shape, etc.? Or the notion of substance or thinghood? What are all these? Are they not the deliverances of sense? and what are the deliverances of reason or sense? Are they not the states of mind? Then whatever is presented is really mental or spiritual. The same object may produce sensations or ideas in different minds and all the ideas and sensations which an object is capable of producing may not be produced at any one time and therefore the object may remain different from its perception, but the point is that whatever of the object or event of the outside world is accessible or can be accessible to man is nothing but in the nature of a state of mind or consciousness. The difference between existence and experience holds good in our case because our experience, from a point in space and instant in time, does not comprehend all the aspects of existence. Otherwise, if the experience were equal to existence, there will be no difference between the two. Existence will be nothing but experience. The world as known to us is, therefore, spirit. Matter is only a form of spirit and is and can be apprehended, on account of the community of nature, as a state of mind, sensation, feeling, etc.

The distinctions of sensation and feeling, image and idea, will and intuition, inner and outer, subject and object, are therefore in the mind itself. There are certain characteristics which distinguish one state of mind from the other. The sensations are clear, distinct and appear to be given. On the other hand image is comparatively vague, indefinite and can be produced at will. But even this distinction is more of a degree than of kind. If we compare the waking half of our life with the sleeping half of it we find that in

the waking life perception becomes image and image becomes idea while in the sleeping life the idea becomes image and image becomes perception. What is it due to ? It is the more or less intensity of attention which makes an idea a sensation or a sensation an idea.

You may, then, ask what is the difference between the actual and the imaginary, between the truth and the falsehood. The difference between them lies not in the more or less intensity of consciousness but in their coherence or incoherence with other experiences. The dreams are untrue because they do not cohere with other experiences, while the facts of life are true because they fit in with each other. This is true even of the experiences of the waking life. So long as you have not been to a studio and do not know how pictures are made you are sure that there is motion in the picture, but once you know the process of making the picture you are disillusioned all about it. Therefore the wider the experience the greater is the scope of judging the coherence of facts and higher is the standard of truth. The absolute criterion of truth is therefore the all-comprehensive experience

It is the yearning of the human soul, therefore, to attain to such an experience. The way in which a man proceeds from the particular to the general or universal is by the processes of analysis and synthesis. First of all he analyses whatever he perceives into colour, sound, shape, size, etc., and then synthesises the instances of each, let us say for instance, a shade of colour, here and there, now and then, into the universal colour of this particular shade. The same is done with all other qualities, whether of space, time, touch, taste, smell, sound or colour, inaeesthetic sensation, feeling, will, imagination, thought, intuition, etc., and the self.

On the integration of all these qualities in the unity of the self what happens ? First of all the self is expanded. It is made co-extensive with space and time, as far as the human vision can take it. It is made one with the sphere of space encircled by time. It breathes the life of the whole and shines with its consciousness. All the manifolds are given in it. But they are given as



universals. Only their qualitative distinctions are left. These distinctions merge with each other like the various colours of a rainbow or the various notes in a piece of music. There is a tendency in the unifying process to assimilate\_ all the distinctions in a unique state of unity. But Iqbal is not referring to the transcendental unity. The transcendental unity is as much implicit in it as in any other state of consciousness. He is referring to the unity of self-consciousness in which the diversity is also given.

This unity in diversity gives the sense of change. It must be remembered that change without permanence is not possible. Change implies a comparison and contrast between at least two things. Unless both the things can be held together, whether in thought or experience, there can be no comparison and contrast. Change therefore does not require necessarily succession but it certainly requires contemporaneousness. Within the simultaneous presence of two or more states of consciousness no comparison and contrast can be made and no change or difference can be discovered. Contemporaneousness is, therefore, necessary for change, but change can be had without succession. In the appreciative self it is had without succession.

There is also movement in the appreciative self. This movement, however, should not be understood as a movement in Space and Time. The movement in Space and Time is spurious. A genuine sense of movement is had in experience. For instance, when I move my hand with a jerk I have a sense of movement, but this sense is instantaneous, it is organic, it is a unity of peculiar variety, however complex it may be. Or to take another example, when I think of the past, present or future, with the advent of the present the past is gone, but unless the past and the present are held together the past cannot be judged as past and the present as present. Therefore there is a state of consciousness underlying the past, present and future which does not change and remains abiding in all the changes. This state of duration as consciousness is not dead, but is very much alive. It is movement but without succession.

The picture, therefore, which emerges out of this exposition is as follows:-

The work, as known to us, is experience. Experience is always of a self. It is within the States of the Self that all the distinctions of sensation, image, idea, intuition and the rest are given. Even the other is only a Self-Strangement of the Self. These distinctions are more of State than of Substance. The distinction between sensation and image is one of degree. The distinction between particular and universal is one of presence and absence of divisions in Space and Time. When these divisions, which are ideal in character, are removed and the like joins the like, with the intensity of attention of a Sensation an experience is had of Universal qualities gathered up in the unity of self in a state of change and movements without succession. This is the appreciative Self.

# IQBAL AS A POET AND PHILOSOPHER<sup>1</sup>

Edward McCarthy

In our time the destiny of man presents its meaning in political terms.

— *Thomas Mann.*

Even as I depart from this world,

Everyone will be saying 'I knew him.'

But the truth is that none knew this traveller,

What he said, unto whome he said: or whence he came. Iqbal

We know him better now. And not only his own people know him but the whole world. Recognition of Muhammad Iqbal's genius was slow in the West, and this was for a very simple reason. Modern European poetry is almost entirely divorced from action — the last great poet of affirmation was probably Milton — and the European mind is naturally suspicious of the kind of poetry that carries a message. Muhammad Iqbal's work is nothing but a message and hence its lack of impact on the West until very recently.

What was not realized by the West was the essential unity of Iqbal's poetic vision; for in this poet, thought and poetry were fused as these had very rarely been done before, and as such it is not possible to discuss the poetry without a knowledge of his thought. It is also difficult to fully understand the thought without an appreciation of the poetry; as both are complementary. In the ultimate analysis poetry, thought and action are all merged into one. It is this oneness of the poetry of Iqbal that I would like to discuss here.

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<sup>1</sup> A prize was awarded to the writer of this article by the Pakistan Embassy, Khartoum. — Editor.

Iqbal begins and ends with the belief in *Tauhid* — *the oneness of God* — as expressed in the Holy Qur'an. From this all Man's potentialities spring and return to it in the end. Man is spiritual, his ultimate aim is spiritual. But in Islam the search for spiritual reality is not something contradictory to the world of matter — on the contrary, since we live in the world our destiny can be worked out only in and through the world. Here lies the great difference between Islam and Christianity, for whereas Islam fosters a spirit of unwordliness through the visible world, Christianity rejects reality in favour of the ideal. Europe, it might be said, was both created and permanently spoiled by Christianity. Very early in his career, Iqbal realized this, and incidentally, in realizing it, and the individualism that had resulted from it, foresaw the First World War —

A nest built on a slender bough cannot last.

The Greeks too, because of their one-sidedness, were rejected by him. He even went so far as to criticize the early Muslim thinkers for reading the Qur'an in the light of the Greek thought, for the Qur'an is basically anti-classical and sees even in the humble bee a recipient of divine inspiration, whilst Plato despised sense-perception to such an extent that he rejected the real world altogether. The ideal of Islam is 'to appropriate the real with a view eventually to absorbing it, to convert it into itself and to illuminate its whole being.'

But Iqbal, following Ghazzali, does not limit knowledge to strivings of intellect alone; he stresses that inner intuition which the heart achieves and which in the words of Rumi 'finds its food in the rays of the sun.' Here again he is close to the Qur'an, which stresses the value of all modes of knowing. But with knowledge in and for itself Iqbal was not content — he even criticized such knowledge as well as the modern educational system which encourages it.

Thou and thy books are never apart;

Thou readest but thou dost not see.

For him knowledge was useless if it did not further the ideal of 'self' or '*Kbudi*'.

The concept of *Kbudi*, as developed in the major philosophical poem, *Asrar-i-Kbudi* (1915), is basic to Iqbal. It is a concept very close — some might say dangerously close — to Nietzsche's concept of the Superman. But Iqbal, possibly in reaction to the Sufi ideal of passive contemplation, was thinking in terms of the dynamic individual in society long before he studied Nietzsche, and there is one great difference between the two ideals: Iqbal's concept of selfhood was both religious and democratic, while Nietzsche's concept was aristocratic and in a universe where 'God is dead.' Iqbal summed up his idea in these words:

Loyalty to God virtually amounts to man's loyalty to his own ideal nature."

The great poet, scanning the mass of phenomena, finds eventually his own heart. Iqbal, like Dante, and in our own time, Eliot, finds in his own heart love, and finds love at the heart of the universe. For Love

Paints the tulip petals 'hue;

Love robbed thee of thyself and gave thee tears;

Love brought me ever closer to my soul.

This all-pervading love, knowledge, and Iqbal's concept of *Kbudi*, are all inextricably mixed. Knowledge is a progression beginning with sense-perception (*Ilm*), and ending with the knowledge of the heart which is the knowledge of ultimate reality, i.e., Love (*Ishq*). Harmony between these two forms of knowledge, a constant synthesis of 'Ilm and *Ishq*, are the basis of *Kbudi*. The major part of Iqbal's poetry is an attempt at achieving this

harmony, and it is precisely here that his thought is clearest and his poetry greatest:

Bring back the cup and soul-reviving wine,

Let me rise again to my spire of glory.

Though lingered in my flask a drain of freedom's wine,

This too the pious elder dubbed forbidden joy.

No lion-heart now rides, fearless to the truth,

None now remains but slaves of creeds and sects.

Who has dared to uplift the *foulful* sword of love?

The hand of knowledge grasps an empty sheath.

If in the breast a heart illumined beats, then warmth of words will breathe the fire of life,

But if no light there be, then words are forever dead.

But not my night from the moon-gleams' light,

In thy cup is the full bright moon, O Saqi.

Iqbal could hardly be content with *Khudi* in and for itself. Certainly man's individuality must be developed, for only by the completion of the personality can we hope to achieve that awareness of reality which Iqbal believed to be man's ultimate goal on earth, that awareness of what Eliot has called the 'still point of the turning world.' But man is a social being; we must be ourselves but we must also live together. After the completion of the *Asrar-i-Khudi*, Iqbal addressed himself to the problem of the individual within the community. This resulted in his second major philosophical poem, *Rumuz-i-Bekhudi* (1918), in which he argues that the only hope for the future

is a return to the past, to seek what is vital and for all time in the teaching of the Qur'an. This is a difficult poem by any standards, but the difficulty is in proportion to the theme itself. What kind of society is best suited to the twofold human problem of individuality within the community? Iqbal argues that by clearing away the dross of the ages, the hard core of Islam as set out in the Qur'an could be discovered again, that the Qur'an which is the only religious book whose teaching was aimed at all society, contained the answer to the problems confronting the twentieth century. As an individual should always be in 'a state of tension', so also a society should be ever striving because the highest development of self meant equality, freedom and solidarity. In this way a State should also try to translate these principles according to space-time forces. The State should aim above all, at the completion of the individual and in achieving this it would also achieve its own highest goal. There is only one means to this end, and that is the right action.

Here we reach that point in Iqbal's thought which has, to a great extent, prevented his genius from being recognized until very recently in the West. For a European a poem has its own end; Iqbal had no time for such a belief — for him art was an attempt to grasp the deepest realities of human existence, and since these could be grasped only through action, and particularly that kind of action which widened our frontiers not only from a purely earthly point of view but also with an eye on the complexity of life behind it, therefore art should not be an end in itself but an attempt to produce useful action — or at least a state of mind conducive to this. This is the crux of the problem. Fifty years ago, for all this great qualities as a poet, Iqbal would have been dismissed as an 'impure' artist, but today in Europe, with the realization growing ever stronger that the artist cannot stand aloof from the great social problems of his time, there is a lot to be learned from Iqbal (as he himself remarked), firstly because he managed to write great poetry while remaining always (or nearly always) close to his people, secondly

that through his poetry he managed to create 'the consciousness of his reality'.

Apart from the above mentioned philosophical works, Iqbal wrote other major works like the *Bal-i-Jibril* in Urdu, regarded by many as his greatest work and the *Javid Namah*, in Persian, a kind of Divine Comedy of the East, in which Iqbal ascends through different stages to heaven, guided by Rumi, as Dante was guided by Virgil. The main theme of the poem is that both the East and the West have been wrong in their attitude to reality:

The East saw God but failed to see the world of matter,

The West got embroiled in the world and neglected God.

But it was not this poem or the two philosophical poems that made Iqbal a popular poet so much as his poems in Urdu, which often put forward the same ideas but with greater simplicity and conciseness. These poems were directed to an audience close at hand, and in them — and especially in the poems of *Bal-i-Jibril* and *Zarb-i-Kalim* there is, it seems to me, an immediacy that is often lacking in the greater works;

Hear my complaint and feel, or do not feel, with me:

He does not come to beg redress whose soul walks free;

Vast skies, and frozen winds, and man's one pinch of dust:

What urged Thee to create ? — kindness or cruelty?

The garden breeze has shattered the rose's petalled tent,

Is this your bounteous spring, your fair wind's ministry.

and a lyricism that the theme of the greater poems could not permit:

The tulip's lantern



In desert bare

Is fanned to brightness

By spring air.

But Iqbal was a many-sided genius, and there are no poetic forms which he did not attempt successfully.

Many visionaries have dreamed of action-to Iqbal alone, so far as I know, was it granted to realize his life's dream. The whole basis of his work was Faith:

Faith in essence is a burning search,

Whose beginning is respect, whose end is love.

The rose is honoured for its grace and charm,

And a man is worthless if he has not these.

Faith in his vision of a meaningful universe:

Each thing in essence is the same, be it light or dust;

The sun's blood will flow if the atom's heart be rent;

Firm faith, a constant striving and world conquering love,

These are men's weapons on the battlefield of life.

Faith in man is continuously pushing him forward.

On rides the moon to its peak of glory,

But there is no halting place for man's endeavour.

Here is not the place for a discussion on politics, though no essay on Iqbal would be complete without at least a reference to Iqbal's crowning achievement — the conception of Pakistan. Great poets contain in themselves the unformulated aspirations of their time and people. Iqbal went a step further and actually formulated the aspirations of the Muslims of the then undivided India, and did so by translating his thoughts logically into action. He saw that Islam was 'a state conceived as a contractual organism . . . animated by an ethical ideal which regards man not as an earth-rooted creature . . . but as a spiritual being understood in terms of human social mechanism.'

To quote from him:

"Patriotism is a perfectly natural virtue and has its place in the moral life of man. Yet what really matters is a man's faith, his culture, his historical tradition. These are the feelings which in my eyes are worth living for and dying for, and not the piece of earth with which the spirit of man happens to be temporarily associated."

Iqbal's conception of Pakistan, far from being the result of narrow nationalism, which some have thought it to be, mainly because they failed to understand Iqbal's motives, was noble, on the part of a great poet and thinker, who all his life advocated action, whose whole life was an attempt to revive the lost purity of Islam, and in doing so to remake his people, whose one aim was, after all, very human:

This, my God! is my desire,

Let all men have my vision.

# THE POETIC ART OF IQBAL

By

Dr. Muhammad Ahsan Farooqi

Little attention seems to have been paid to the form of Iqbal's poetry. This is perhaps due to the fact that Iqbal himself always looked down upon and even went to the extent of denying the very existence of the "colour and smell of poetry" (رنگ و بوئے شاعری) in his verse. This attitude is not surprising, for it is entirely in the spirit of the Holy Qur'an wherein too there is the essence of the highest poetry along with the condemnation of the mere poets. This again is the way of all thinker-poets of the world, that is, the way of all those national poets who came at a time when the poetry of their nation had degenerated into mere sweet expression. Wordsworth, for example, leaves the world of "eye and ear" and craves for the joy of elevated thought. But this does not mean that they cease to be sensuous artists, makers of pictures and creators of music or the builders of the divine harmony of voice and verse. In fact it is sensuous particularity, the *sine qua non* of a poet, which is the basis of their personality and their mental make-up. What they mean by playing down this gift is that they do not want to rest at it, but want to employ it in the service of that highest art in which beauty and truth become one. Like them Iqbal has his full share of the "senses" and his basic effort seems to be to make the fullest use of them, but the images he evokes and the music he makes take us to the realm of thought. The total result is the so-called "intellectual fervence" which is the hall-mark of the verse of Rumi, 'Urfi, Goethe, Browning, and Ghalib. Enough has been done to expound his reformist zeal and his philosophical earnestness and thus to prove him a thinker first and a poet afterwards. But the fact remains that in his poem *Hour-o-Sha'ir* (Houri and the Poet) when the houri characterises him as a poet the most important point that she emphasises is:

By thy music thou createst such an enchanting world  
As makes the Paradise appear a mere magic show.

The creation of a beautiful world through beautiful music is the primary function of Iqbal and whatever else he accomplishes he does by fulfilling this first purpose of an artist in verse.

Iqbal, the philosopher, was the outcome of conscious effort and persistent study, but Iqbal, the poet, was born. His earliest poems show the rich life of the senses that he was endowed with. In *Ek Arzoo* (A wish) we note the keenness of his ear in the melody of the following couplet that reproduces the noises of Nature:

لذت سرود کی ہو چڑیوں کے چہچہوں میں

چشمے کی شورشوں میں باجا سا بج رہا ہو

There be the pleasure for music in the warbling of birds,  
The rushing of brooks be sounding like the organ.  
or the clearness of his eye in the pictorial effects of the following:

صف باندھے دونوں جانب بوتے ہرے ہرے ہوں

ندی کا صاف پانی تصویر لے رہا ہو

ہو دل فریب ایسا کہسار کا نظارہ

پانی بھی موج بن کر اٹھ اٹھ کرے دیکھتا ہو

Green bushes be arranged in rows on both sides,  
The clear water of the brook reflecting the picture,  
The scene of the hill side be so enchanting,

That the waves be rising up to behold them.  
or the particular eye for colour:

مہندی لگائے سورج جب شام کی دلہن کو

سرخی لٹے سنہری ہر پھول کی قبا ہو

When the sun colours the bride of evening in red,

The gown of every flower gain a gold-red hue.

In *Jugnoo* (The Glow-worm) one of the best poems in this line, he piles up delicate similes:

جنگو کی روشنی ہے کاشانہ چمن میں

یا شمع جل رہی ہے پھولوں کی انجمن میں؟

آیا ہے آسماں سے اڑ کر کوئی ستارہ

یا جان پڑ گئی ہے مہتاب کی کرن میں؟

تکمہ کوئی گرا ہے مہتاب کی قبا کا؟

ذره ہے یا نما یا سورج کے پیرہن میں؟

Is there the glow-worm in the expanse of the meadow?

Or is there a candle in the company of flowers ?

Has a star flown down from the sky?

Or a ray of the moon has become alive?

Is it a loop from the gown of the moon?

Or a particle shining from the apparel of the sun?

and then he comes to a remarkable metaphor which is one of the most wonderful translations of natural impressions in Urdu language:

چھوٹے سے چاند میں ہے ظلمت بھی روشنی بھی

نکلا کبھی گھن سے آیا کبھی گھن میں

In the little moon there is light as well as darkness

Now it comes out of eclipse and again goes into an eclipse. For sustained pictorial effect accompanied by suitable music expressing tender feeling few poems in Urdu can beat *Sitara* (The Star):

قمر کا خوف؟ کہ ہے خطرہ سحر تجھ کو

مآل حسن کی کیا مل گئی خبر تجھ کو؟

زمین سے دور دیا آسماں نے گھر تجھ کو

مثال ماہ اڑھائی قبائے زر تجھ کو

غصب ہے پھر تری ننھی سی جان ڈرتی ہے

تمام رات تری کانپتے گذرتی ہے

چمکنے والے مسافر! عجب یہ بستی ہے

جو اوج ایک کا ہے دوسرے کی پستی ہے

اجل ہے لاکھوں ستاروں کی اک ولادت مہر

فنا کی نیند مئے زندگی کی مستی ہے

سکون محال ہے قدرت کے کارخانے میں

ثبات ایک تغیر کو ہے زمانے میں!

Art thou afraid of the moon or of the morn?

Hast thou become aware of the end of beauty?

The sky gave thee a home far from the earth.

Like the crescent it covered thee in dress of gold.

Even then thine little heart is afraid!

The whole night thou passeth in trembling.

O shining traveller ! this is a land strange,

What is one person's rise is fall for another.

The rise of the sun is the death of a thousand stars,

The sleep of death is caused by the intoxication of life.

Rest is impossible in the scheme of Nature;

Change alone is unchanging in the world.

Iqbal is basically a poet and as a poet he belongs to that category whose luminaries are Spencer, Keats, Tennyson, and Mir Anis. But unlike these poets his development is not towards greater and greater beauty of pictorial and musical effects. He goes beyond the beauty of form and "thought" and gives significance to the pictures he makes and the music he composes. Iqbal is essentially a lyric poet, in the great lyric tradition for which Persian and Urdu poetry stands out as distinguished from the poetry of European nations. Not only is his bent inwards, but also his verses have the spontaneity, the energy, the heat of passion, the quickness of movement which we find in the best lyrical poets of the world. This lyrical force gets attached to Islam as a nation — producing force and to Allah for Whom the nation lives. The most well-known and the most typical of Iqbal's early poems are *Shikwah* and *Jawab-i-Shikwah* (The Protest and the Reply). They are twin beauties like Milton's *L'Allegro* and *Il Penseroso*, but in them we do not have a Puritan virtuoso brooding on his own tastes; there is a poetically gifted Muslim who considers himself the representative of a people with remarkable tradition and with special connections with God whose love he calls to question. Iqbal's mood in these poems is entirely original. It is a mood, no doubt, the mood of a poet, but the poet has already become a thinker, a questioner of the ways of God towards the Muslims. He is something of the later Milton in the person of Sam<sup>s</sup>on calling the Divine Dispensation into question. But he is more a frustrated lover of Allah Whose great favours on him and his people have somehow come to a stop. The religious people could not at first sympathise with this mood, but now its sincerity and its power have won the heart of every Urdu-knowing Muslim, high or low, religious or un-religious. Remarkable is the power which sustains the long poem joining every stanza, every verse, every word in a continuum of images and music such as Urdu poetry had not known before. Such complete wholes without the slightest hint of a break are not to be found in our Urdu poetry. It is not possible to take out stanzas without breaking the continuity which is essential to its effects. Yet one stanza from *Shikwah* (the



Protest) may be torn off to show something of how the images and the music exist and flow along with the powerful stream of passion:

محفل کون و مکان میں سحر و شام پھرے

مئے توحید کو لے کر صفت جام پھرے

کوہ میں دشت م میں لے کر ترا پیغام پھرے

اور معلوم ہے تجھ کو کبھی ناکام پھرے؟

دشت تو دشت ہیں دریا بھی نہ چھوڑے ہم نے

بحر ظلمات میں دوڑا دئے گھوڑے ہم نے!

In the expanse of time and space day and night we wandered,  
The wine of Unity in hand like a cup we wandered;  
Through hills and plains with Thy message we wandered,  
Knowest Thou that we ever returned unsuccessful?  
Deserts, what to say of, we did not leave even the deep waters,  
In to the Black Sea we headlong plunged our horses.

The picture of the Muslim wandering day and night with the cup of *Towheed* in hand, through hills and deserts, always successful, plunging into the dark seas when no land was left to be conquered, is impressed with unique force by the sound value of the words used. The six-line stanza gains a new power in his hand. In Urdu it had been a favourite form of the *marthiya* writers whom-it helped in drawing pictures of happenings in Kerbala: the first four lines rhyming in one way gave the details of the picture, while the last couplet gave a touch that illuminated the whole picture. Hali employed it in his famous *Mussaddas*. Hali's musical gifts were not high. In Iqbal's use of

the stanza we see how Hali's material has been given a new power by the combination of the technique of the *marthiya* writers and the miraculous force of an original genius. The closing couplet of the stanza quoted above produces a sublime sound which takes the ear of the reader to the breathless scene which his eye perceives of Muslim conquerors jumping into the Black Sea in search of new lands to conquer. In the first flush our attention does not go towards Iqbal's art as it does towards the art of the poets who are pure artists, for Iqbal's art lies more in power than in technique. But the power has the technique behind it and is so much in harmony with it that the two are one, as they always are one in, the best pieces of art.

In *Jawab-i-Shikmah* the mood has undergone a change. Here it is Allah Himself Who is speaking. But it is Allah in Iqbal. The frustrated Iqbal of *Shikmah* has changed into a self-critical individual. The first expresses the divine indignation of the lover, the second turns the divine indignation on the lover. The pictures flash with the same power. The picture of disturbance caused by the voice of the poet reaching the sky is wonderfully impressive and highly significant. It is Miltonic in its heavenly realism and remains unique in Urdu poetry:

پیر گردوں نے کہا سن کے کہیں ہے کوئی!

بولے سیارے سر عرش بریں ہے کوئی!

چاند کہتا تھا، نہیں اہل زمین ہے کوئی!

کہکشاں کہتی تھی پوشیدہ یہیں ہے کوئی!

کچھ جو سمجھا مرے شکوے کو تو رضواں سمجھا!

مجھ کو جنت سے نکالا ہوا انسان سمجھا!

The old Sky hearing it said "There's someone somewhere;"  
The Planets opined: "There's someone on the top of the sky;"  
The Moon declared "No, it is some native of the Earth"  
The Milky way whispered: "It is someone hidden here"  
If any one guessed rightly about my complaint, it was Rizwan;  
He took me for the Man who was thrown out of Paradise.

This stanza will serve to illustrate how the images and the rhythms have acquired a thought-content. The *Peer-i-Gardoon* is a stock image in Urdu poetry, but the question that Iqbal puts in his mouth makes him a new person of whom the more we think the more are we taken into the old and the modern conceptions of the Firmament. The picture of the Planets takes us to modern Astronomy, and so does the utterance of the Moon indicating that the moon is after all a satellite of the Earth. The picture of the Milky Way points to its scientific structure as well as to the idea behind the common Muslim myth that when the Prophet was journeying towards heaven the stars came close together to touch his feet. The closing couplet reaches the point, for here the Lord of Paradise is reminded of the story of Adam who was driven out of Paradise. Iqbal, as son of the erring Adam is the complainant — that is also an error, a persistence in error. But there is the Compassionate and Merciful Preserver to rectify the error and send down Peace. The art of the *Jawab-i-Shikwah* lies in the gradual settlement of the mind of the poet to divine peace through self-criticism. In this poem there is also that direct criticism of the ways of the people which we find in Hali's *Mussaddas* as in this stanza:

علم حاضر بھی پڑھا زائر لندن بھی ہوئے

مثل انجم افق قوم پہ روشن بھی ہوئے

بے عمل تھے ہی جزاں، دیں سے بدظن بھی ہوئے

صفت طائر گم کردہ نشیمن بھی ہوئے

حال انکا مئے نو اور زبوں کرتی ہے

شب مہ سایہ کی ظلمت کو فزوں کرتی ہے

The Young gained knowledge of the present and even went on pilgrimage to London,  
Like stars they shone on the horizon of the nation,  
They were lacking in good action, they also became averse to Faith,  
They became like the bird that had lost its nest,  
The new wine makes their condition worse still,  
As the moonlit night increases the blackness of the shade.

But we at once realise the brilliance and the supremacy of Iqbal's art as against that of Hali. Here the bare statement of fact in the first line is followed by a colourful expression of the same in the second line, and similarly the third and the fifth lines correspond to the fourth and the sixth. The *mussaddas* form is loose and calls forth a good deal of repetition. Iqbal controlled this tendency of the form not only by the use of appropriate similes visualising the statements he made, but also by building a pattern of bare statements and corresponding images that with the dance of the verse and the jingle of the rhymes produce an effect in which the images, the melody, the structure work together to bring about a miraculous birth, the courtly dance of the *marthiya* writers coming to be harmonised with the movement and the music of the Spheres.

However, he later used this stanza rarely, because the bent of his genius is more towards Miltonic condensation than Spenserian looseness, more towards the brevity of Ghalib than towards the sweet repetition of Mir Anis.

He is more of a thinker poet than pure poet, and he creates an elaborate stanza pattern of his own by combining the couplet with the ghazal form to be the more suitable medium for his individual expression. The couplet has had a unique place in the poetry of the world. There appears to be much truth in the assertion of the European neo-classicists that the couplet is the most suitable form for poetry. One can dwell at length on the variety of uses to which it has been put from the time of the Greeks to the present day. In Persian and Urdu it has been used for narrative by Nizami and Mir Hasan, for epic by Firdawsi and for philosophical and moral poetry by Rumi. Iqbal turns mostly to the last with whose genius he has a good deal in common. But in Urdu and Persian, specially for lyrical purposes, the *ghazal* form has held the most firm ground. The beginning with a couplet and the repetition of the like rhyme in every other line, Italian to *ghazal* a prosodic form of rare musical powers. Iqbal took the *ghazal* form up at the time when it was going into disfavour and, by adding a powerful couplet with absolutely different rhymes at the end, built a pattern which shows its unique effect in poems like *Khizr-i-Rab* (Khizr, the Guide) and *Tulu-'i-Islam* (Rise of Islam) and later in *Mai-i-Baqi* (The Eternal Wine) and in so many other poems. In *Tulu-'i-Islam* it is regular sixteen line stanza like this:

یہی مقصود فطرت ہے یہی رمز مسلمانی

اخوت کی جہانگیری محبت کی فراوانی

بتان رنگ و خوں کو توڑ کر ملت میں گم ہو جا

نہ تورانی رہے باقی نہ ایرانی نہ افغانی

میان شاخساراں صحبت مرغ چمن کبتک

ترے بازو ہے پرواز شاہین کہستانی  
گماں آباد ہستی میں یقین مرد مسلمان کا  
بیاباں کی شب تاریک میں قندیل رہبانی  
مٹایا قصر و کسرے کے استبداد کو جس نے  
وہ کیا تھا؟ زور حیدر، فقر بوذر، صدق سلمانی  
ہوئے احرار ملت جاہد پیما کس تجمل سے  
تماشائی شگاف در سے ہیں صدیوں کے زندانی  
ثبات زندگی ایمان محکم سے ہے دنیا میں  
کہ المانی سے بھی پائندہ تر نکلا ہے تورانی  
جب اس انگارہ خاکی میں ہوتا ہے یقین پیدا  
تو کر لیتا ہے یہ ب ال و پر رو الامیں پیدا

(This is the purpose of Nature, this the secret of being a Muslim,  
Fraternity reigning supreme, love overflowing.

Break asunder the idols of colour and race and be lost in the unity of  
nation.

Let there remain no difference between Turanian, Iranian, or Afghani.

How long will you waste your time in the Garden with the singing birds,  
Your arms have the power of flight of the Eagle,  
The Faith of a Muslim in the midst of a populous self  
Is like the lamp of a hermit in the darkness of the desert.  
What finished the tyranny of Qaisar and Qisra,  
Was the strength of Haider, asceticism of Bu-Zar, and truthfulness of  
Salman.

How the leaders of the Community trod their patient way,  
The decadent men are seeing through the hole or their door-ways  
The Eternity of life comes out of strong faith in this world,  
For the Turanian has proved himself more powerful than the German.  
When this man with fire gets a faith within,

It grows the feathers and wings of Gabriel.

Here the first fourteen lines make a *musalsal* (connected) *ghazal* of seven *shi'rs*, the various ideas of which are given in each *shi'r*. It becomes a verse-paragraph, announcing the topic in the first couplet, reiterating it in the following *shi'rs* and ending with the most powerful idea put in the last couplet with its unique emphasis. The welding of colour with thought attains a power entirely individual to the poet. The voice of Iqbal now comes with its own, original, powerful, inspired utterance. The most outstanding quality of this voice is inspiration. The last couplet of the piece quoted above, with its image of a live-coal getting impregnated with a Faith and by it acquiring the wings of Gabriel, is the voice of Gabriel himself never before heard so powerfully through the medium of the Urdu language. It reads like one of Milton's verse-paragraphs dictated by the Heavenly Muse, an eruption of substantial lava poured forth with bewildering violence carrying with it a continuum of images and a persisting rumble of thrilling noise. Milton had to choose blank verse as his medium, for in English as even Chaucer had complained "rhyme hath such scarcity", but Urdu and Persian are specially rich in rhyming words and the *ghazal form* with the couplet came to be the most natural medium for translating the same Miltonic force which Iqbal wanted to communicate to his people to justify the ways of Allah to the degenerate Muslims of India.

The verse of Iqbal has inherent kinship with the verse of the inspired writers of the world. But it is most akin to Milton's verse like which it never loses its heat and hardly ever flags. Milton's casually thrown out sentence that poetry is "simple, sensuous, passionate", made so much of by Hali in his ignorance, does not characterise the unique style which we cannot define otherwise than by calling it Miltonic. It is a heightened, a learned, a highly latinised style, a good deal remote from the common language. It has been said that Milton might have forgotten the English language. It has also been maintained that Iqbal did not know Urdu and that he is primarily a poet of Indianised Persian. Modern nationalist fanatics insist on purism in language. But people who see mankind as one feel how the interconnected groups of languages mixing together provide suitable colours for the use of unique individuals. They see that modern languages like English and Urdu are too pedestrian in their purity and cannot attain the highest flights without the due support of Latin in one case and Persian in the other. In Urdu we see how the use of Lucknow Urdu idiom by Mir Anis has rendered the sublime heroes of Kerbala merely pathetic. Ghalib, the cracking of whose pen was the music of the angel, was the one Urdu poet who showed consistently the effect of Persianisation in raising Urdu poetry to sublime heights. Ghalib's eulogium to Hazrat 'Ali is the norm of the style which with individual changes we find in Iqbal's Urdu poems. But what is more, a day came when he shifted entirely from Urdu to Persian. The reason for this he gives in *Asrar-o-Rumuz*:

Although Hindi is sugar in its taste,

The way of Persian language is sweeter.

My thought got fascinated by its light,

My pen became a branch of the tree of Taurus.

Persian is equal to the Height of Thought



Goes into the nature of my thought.

It is the height of his thought that prompted him to employ Persian. In one of his ruba'is Iqbal calls himself the sky-soaring Iqbal, and this sky-soaring could not show its full flight and could not reach its due height without the wings of the Persian language in which all sort of high-soaring had had its bright day and compared with which Urdu has only the example of a Ghalib to offer.

The style of Iqbal's Urdu verse is Miltonic because of the presence in it of something like what Keats, giving up the imitation of Milton in despair, called Latin inversions. Persian vocabulary, Persian epithets, Persian combinations, even Persian structure distinguish Iqbal's style as they do the style of Ghalib. This style is at its best in *Bal-i-Jibril* (The Wings of Gabriel). In *Zarb-i-Kalim* (The Stroke of Moses) we have his simpler, more direct, classically restrained manner which reminds us of Goethe. But however much akin he may be to Goethe in other respects, his is not that divine doggerel verse which is the miracle of *Faust*. Mephistopheles begins with the excuse:

Verzeih, ich kann nicht hohe Wrote machen,

(Pardon, I cannot make high language.)

But with this low idiom he can make such miracles as:

Saton ist schon Lang in Fabelbuch geschrieben;

allein die Menschen sind nichts besser Bran,

den Bosen sind die los, die Bosen sind geblieben.

(He is already been written in Fable books,

In spite of that Human beings have not become better,

The Evil one is lost, Evils prevail.)

Iblis speaks really *bohe Worte*:

From my courage there is Love of Growth in the handful of dust.

My tricks are the warp and woof of the cloth of Mind and Reason.

Thou beholdest the fight of good and evil from the Coast,

Who is facing the blast of the tempest, You or I?

Khizr is bewildered and Ilyas is bewildered,

My disturbances range over seas and rivers and brooks

If ever you be alone with Allah ask Him,

Whose blood has made the story of Adam colourful?

I am pricking in the heart of God like a thorn

Thou art all the time singing his halleluiah.

This takes us to the Fourth Book of *ParadiseLost* where Satan, standing face to face with Gabriel, bursts out thus:

Gabriel, thou hadst in Heav'n th'esteem of Wise,

And such I held thee, but this question askt

Puts me in doubt. Lives there who loves his pain

Who would not, finding way, break loose from hell,

Though thither doomed? Thou wouldst thyself, no doubt

And boldly venture to whatever place

Farthest from pain, where thou mightest hope to change  
Torment with ease, and soonest recompense  
Dole with delight, which in this place I sought;  
To thee no reason; who knowest only good,  
But evil hast not tried: and wilt object  
His will who bound us ? let him surer bar  
His iron gates, if he intends our stay  
In that dark durance:

Both Iqbal and Milton employ the same devices, stock epithets, original Persianised epithets, verisimilitudes, litotes, etc., — to produce those concentrated effects which grow greater and greater the more we think about them.

In spite of the deep-rooted influence of Latin on English there is a farther cry between English and Latin than there is between Urdu and Persian. It is far more difficult for an English-knowing person to master the inflexions and conjugations and declensions of Latin than it is for an Urdu-knowing man to acquire the extremely simple structure of Persian. Moreover, in spite of the efforts of so many Urdu poets to bring Urdu to the level of common Hindi, Urdu has remained a far more highly Persianised language than English could ever be latinised. Thus there has come to be hardly any difference between Iqbal's Urdu and his Persian, the more so because he scrupulously avoids those dead metaphors which are called idioms of a language. His Persian and his Urdu differ only because of the presence of certain words peculiar to one language or the other. For example his *Masjid-i-Qurtuba* (The Mosque of Cardova) is an Urdu poem, but we look at it and note that more than 50 % lines are absolutely Persian, and of the remaining

only 5 % may be called pure Urdu and the rest have one or two Urdu words, pronouns, prepositions, etc. It follows that the part which constitutes the poetic expression is the same in all the poems of Iqbal, whether Urdu or Persian. This expression constitutes his style. This has the stamp of his personality. In this lies the art of his verse. This expression has not been given proper attention. People hailing from the areas with which Urdu has come to be associated slur over his Urdu, and people belonging to the area in which he himself was born and lived hesitate in putting forward his claim as a master of that language. In any case people refuse to recognise him as a maker of language. One therefore hears such absurd statements about him as "he is a great poet as far as thought is concerned", as if thought can exist without expression or a poet can at all be great unless he brings about that union of thought and language which is the be-all and end-all of all literary activity: Anyway, the fact is to be emphasised that Iqbal is a maker of language, a master in a unique and individual way of the language and the ways of expression of a people. His is the standard language of the high class Muslims of Upper India. This language with slight variations could be either Urdu or Persian, but in temper and character it was a language which was the highest common factor between the language of the Qur'an, the Persian poets and the Urdu poets. Iqbal's language is above the language of various localities in India, even above the national language of Iran, It is a language which can be understood and enjoyed by "fit audience though few" of the entire Muslim world.

Now, Iqbal's work as a poet-artist lies in exploiting the possibilities of this high-class language to the full. It may be said that he gives a unique weight of thought to this language. But it would be better to say that the words of this language with their infinite associations are used to squeeze the enchanting poetic essence out of a body of thought long accepted by the Muslim thinkers, another body of thought brought from European thinkers, and lastly a body of systematised thought of a keen student of philosophy

and a man gifted with imagination of the highest type so much so that he could say:

خرد آموز مرا درس حکیمان فرنگ

سینه افروز مرا صحبت صاحب نظران

(Wisdom increased in me the study of the sages of the West, My heart was set afire by the company of the seers.)

Poets have been philosophers from time immemorial, but it was from the time of Goethe that the poet and the philosopher began to share common ground. Metaphysics of the idealist type made Kant a dreamer and Goethe a philosopher. Coleridge and Wordsworth prided themselves on being philosophers. But in spite of their philosophic earnestness they remained poets first and last. Philosophy made their dreams sound and solid, acceptable to the intelligent, but their dreams remained delightful dreams and they remained dreamers all the same. Their language remained the language of dreamers, but it also acquired a power which made its dream-quality enthrallingly real, forcefully reasonable, entirely convincing. Iqbal belongs to the galaxy of such poets and his verse has all the artistic qualities of what may be called intellectual poetry. His poetry does not stop at giving us beautiful pictures by rhetorical devices and beautiful sounds by the prosodic resources, but in it the pictures and the sounds get equated with thought and serve to build up a philosophical whole. It is in the equation of images with concepts and then of the completed picture with conceptions that Iqbal's kinship with thinker-poets lies. We take the first part of *Taskbeer-i-Fitrat* (Conquest of Nature) from *Payam-i-Mashriq* (Message of the East) to show how his art works:

Love cried "The one with blood red heart is born,

Beauty trembled that one with seeing eye is born.

Nature grew wild that from the dust of passive world

Self-maker, self-breaker, self-seer is born.

The news went from the sky to the place of Creation,

Fear O secluded ones ! the breaker of seclusion is born.

Desire, unconscious of self in the lap of life,

Opened the eye and a new world war born.

Life said "I had been burning in the dust for ever

Till from this old dome a door opened out.

Here six abstract qualities, Love, Beauty, Nature, Insight., Desire, and Life have been converted into poetic entities and each makes a characteristic utterance. The utterances evoke images of the various aspects of Man. A world rises before our imagination in which the figure of Man relative to the other figures surrounding him is discerned. So far it is the work of the sensuous poet. But each one of the images is also a concept and the view of man each gives is also a concept. The whole picture brings before us the conception of man. The words strike by their wonderful appropriateness and lie at the foundation of the dream as well as the conception. Besides there is suggestion of a mighty disturbance: crying, trembling, getting bewildered, opening the eyes, etc., — bringing to the mind the throes of an important birth. The run of the verse and the repetition of the double rhyme too bring before us these throes. The poem thus remains a poem in all respects, its irresistible power carries the reader aloft into the highest heaven of philosophy. One can deduce Iqbal's conception of Man from this piece, sort out Iqbal's own contribution to this conception, and end with giving Iqbal a place among philosophers. This is the typical way in which all philosophical poetry works. But this does not mean that one should forget the trees because of the forest. Iqbal's verse takes us to his philosophy, but it is the

verse that is the philosophy and without it the philosophy could not have its existence. The way in which the existence is accomplished, is the eternal way of art to be found in all poetry.

The art of Iqbal thus is the art of all thinker-poets. But his art has qualities of its own connected not only with his personal temperament, not only with his original view of life, but also with his peculiar way of handling words. He does not seem to care about words, but his words take care of themselves. He works by the sheer force of personality which generates high-power current which in turn gives new life to words, new colour to stock images, and brings into birth new images entirely unknown, unpremeditated. Take this:

یقین محکم، عمل پیہم، محبت فاتح عالم

جہاد زندگانی میں ہیں یہ مردوں کی شمشیریں

(Strong faith, persistent effort, love conquering the world, In the struggle for life these are the swords of Men.

No word here is new, no epithet original, but the way they are coming, gives indication of a very high power along with them. Strong Faith (*yaqin-i-mubkam*) inspires a new faith in Faith and gives new strength to faith. The three things spoken of, Faith, Action and Love, do not remain the things we have known so long. They have been made to signify entirely new things of Iqbal's own creation. The battle of life has been going on from time immemorial, but the battle of life of which Iqbal speaks is his own, a battle of which we had never heard before reading his verse. Poetry consists in giving new life to words. A great poet not only gives new life to words but also gives them a new life which is entirely his own. This is what Iqbal does. The stamp of his life is clearly printed on every one of his verses. For example:

سما سکتا نہیں پنہائے فطرت میں مرا سودا

غلطا تھا اے چنوں! شاید ترا اندازہ صحرا

(My madness cannot be held in the expanse of Nature,  
Perhaps thy estimate of desert was wrong O my frenzy!)

The epithet in *pabna'-i-fitrat* is entirely Iqbal's. All the Urdu and Persian poets have been speaking of madness but Iqbal's *sauda* is something absolutely his own. Other poets have found satisfaction in a desert but for Iqbal the desert is nothing but a mirage. It becomes a new desert, for it appears to be too limited in space for Iqbal's madness and the madness too becomes unique, for the expanse of the vast desert is too little for it. A new vision, indefinable in prose but clearly perceptible in verse, rises before the mind of the reader. It is always so with Iqbal's verses. It is spontaneous in effect — perhaps the most spontaneous in Urdu after Ghalib. But its effect grows with reading. One can read a verse, for a whole day, for days together, forget and return to it at some other moment and find it giving a yet new meaning. Iqbal's verses have a power to leap out of our memory at the right moment in our life. They come home to our bosom and business. Except Ghalib perhaps none of our poets has such a miraculous power of quotability. In Iqbal's verses there is no delicacy, no fineness of touch, no polish, nothing of the sort we connect with refinement of language or sweetness of expression. The verse is rough as life itself, but it has the power of life, the inexhaustible interest, the infinity of meaning, the irresistible impelling force, the magic that changes the world into something new, the mesmeric power that makes the reader fall in a trance and go on repeating endlessly what the poet has given. He tells us:

نوع دیگر ہیں جہاں دیگر شود

ایں زمین و آسمان دیگر شود

Look from a new point of view, the world becomes new, This earth and this sky become new.

His verses "take off" and with them we are taken up into the highest heaven from where the world appears to be new, the heaven and the earth become absolutely new things for us. His verse acts like an electric shock,



suppress all power within us and immediately after that makes us rise again breathing new life that he gives us. From the critical point of view this is a new aspect of what Aristotle has called *katharsis*. Our soul is set afire and then it re-emerges like the Phoenix out of its ashes.

It is not the meaning and association of words only that create this magic. The music of words and the verses, the melody of words, the rhythm of lines, the strain produced, by the stanza pattern, also have their part. Poetry is distinguished from prose specially by its music. The poet is born with a music in the soul. Urdu critics have only a conventional sense of verse music and can perceive it only in the use of certain set type of words and certain particular meters. The music of our great poets has hardly been written about. It appears to be hardly known that the music of a great poet is the pulse of the life of his age and of the people and the geographical conditions in which he lives. A great poet's music is the music of the *Zeitgeist*. Iqbal's music is the music of the age of railway trains, motor cars, and even aeroplanes. In his early poems there is the music of the Ravi river:

سکوت شام میں محو سرود ہے راوی

نہ پوچھ مجھ سے سے جو ہے کیفیت میرے دل کی

پیام سجدہ کا یہ زیر و بم برا مجھ کو

جہاں تمام سواد حرم ہوا مجھ کو

سرکنارہ آب رواں کھڑا ہوں میں

خبر نہیں مجھے لیکن کہاں کھڑا ہوں میں

(In the quiet of the even the Ravi is lost in making music,  
Do not ask me what is the state of my heart.  
This is the rise and fall of the message for prostration  
The whole world has become a holy land for me.  
I am standing on the bank of the moving river,  
Yet I do not know where I am standing.)

But soon Iqbal had heard the music of the seven seas and had journeyed over the continents. He was the citizen of the world and the music of the twentieth century, with its divine discordance and yet baffling divine harmony carried along with breath-taking speed, has passed into his verse. No doubt the tempo varies from poem to poem. But the most outstanding quality of this music is swiftness of speed. It is always speed, speed upward, speed forward, speed around. At places there is suggestion of a swift dance at one place, the swiftness remaining all the same:

They made a circle round my grave lamenting,  
The lovely ones, the bright, the rose-bodied, the silver clothed.  
In the garden the caravan of flowers lifted the load,  
From where have come these bloody hearted lovers.  
O ye who searcheth in school manners, sense and taste,  
No one buys wine from the shop of glass makers.  
The study of the wise men of the West gave me Reason,  
My heart was set afire by the company of the seers of the East.  
Raise that cry which is the outcome of your earth and water.  
O bewildered one! leave the noise of others out of account.  
None knows that I too have a price;  
I am the treasure which is not recognised by the blind.

Iqbal himself characterised his music as the ringing of the caravan bell. The music of the caravan is best expressed in the following shi'r of Sa'di.

اے ساریان آہستہ راں کہ آرام جانم می رود

واں دل کہ باخود داشتتم بادلستانم می رود

O camel driver ! drive slow, for the ease of my heart is travelling, The

heart which I had with me is going with the beloved.

The caravan of Iqbal's age is the railway train, and if we compare the music of the above *shrr* of Sa'di with any of the *shrrs* of Iqbal, we shall see the difference in the slow pace of fourteenth century Iran and the swift progress of the India of the twentieth century. In Iqbal's collection of *rubai's* we find an art entirely different. One of the typical Urdu *Ruba'is* is:

دلوں کو مرکز مہر و وفا کر

حریم کبریا سے آشنا کر

جسے نان جویش بخشی ہے تو نے

اسے بازوئے حیدر بھی عطا کر

Make the hearts the center of love and faith,  
Acquaint them with the House of the Lord.  
He to whom thou has given the bread of barley,  
Give him the powerful arm of Haider too.  
And here is one of the best of his Persian *rubai's*:

عجم از نغمہ ہائے من جوان شد

ز سوادیم متاع او گراں شد

ہجگو مے بود رہ گم کردہ در دشت

ز آواز درایم کاروان شد

'Ajam became young with my music,  
With my madness its power increased.

A crowd of men lost in the desert

On hearing of my bell came to join with the caravan.

These *ruba'is* appear to be points where the swift moving spirit of Iqbal's verse comes to a stop for a few moments in order to take a fresh start. Iqbal is in them undeniably, but he is contemplative. In his *ghazals* we find the best example of his characteristic art in a short compass. The shortness of *ghazal* is no check on the continuum of his imagery nor the swiftness of his music, as can be seen from the following:

متاع بے بہا ہے درد و سوز آرزو مندی

مقام بندگی دے کر نہ لوں شان خداوندی

ترے آزاد بندوں کی نہ یہ دنیا نہ وہ دنیا

یہاں مرنے کی پابندی وہاں جینے کی پابندی

جہاں اکسیر ہے آوارہ کوئے محبت کو

میری آتش کو بھڑکاتی ہے تیری دیر پیوندی

گذر اوقات کر لیتا ہے یہ کوہ و بیاباں م میں

کہ شاہیں کے لیے ذلت ہے کار آشیاں بندی

یہ فیضان نظر تھا یا کہ مکتب کی کرامت تھی

سکھائے کس نے اسماعیل کو آداب فرزندى

زيارت گاه اہل عزم و ہمت ہے لحد ميں

کہ خاک راہ کو ميں نے بتائے راز الوندى

ميں مشاطگى کى کيا ضرورت حسن معنى کو

کہ فطت خود بخود کرتى ہے لالے کى حنا بندى

Countless treasure is the pain and burn of desire,  
I would not exchange the place of worshippers for that of the  
worshipped.

For thy free creatures there is neither this world nor that,  
Here there is obligation of death, there of ever-living.  
Veil is elixir for the wanderers in love.

Your attention delayed increases my fire.

He can spend his days in hills and deserts,

For the Eagle it is disgraceful to build a nest.

Was it due to the effect of art or the result of schooling,

Who taught Ishmael the manners of a true son?

My grave is visited by men of will and courage,

Because I told the high secrets to the dust of the road.

There is no need of adornment with beauty of meaning for me,

For Nature by herself colours the flowers.

The last shi'r initiates us into the secret of his art which comes into existence by the sheer force of Nature. In the last analysis we find his verse to be more a product of Nature than of Art. Conservative critics may say about him what Ben Jonson said about Shakespeare, "He lacked art". But as now after about four hundred years, we see that, by being just natural and above all conventions, Shakespeare is regarded as the best representative not

only of the art of the Elizabethan age but also of the art of all time, so Iqbal, by rejecting conformity to established art of the Urdu poets and submitting himself irresistibly to the dictates of the natural gifts with which he was endowed, bids fair to be the best artist of this century and one of the model artists of all times.

In Iqbal's verse we also find that higher art which consists in the creation of personalities and symbolic existences. Iqbal was well - versed in Western philosophy and the opinion goes round that it was the Western philosophy that influenced him, while in the poetic art he kept scrupulously to the Islamic tradition. If we look intently at his art we see that he had learnt from the great European poets how to bring forth "creations", "characters" or "symbols" with proper management of verse. We can see this from the verses Iqbal puts in the mouth of Satan at various places. Iqbal knew well the accents of Shakespeare's *Iago*, of Milton's *Satan*, of Moliere's *Tartufe* and of Goethe's *Mephistopheles*, but his *Iblis* has his own voice. Iqbal's *Iblis* first appears in the poem *Jibril and Iblis* where he has the sublime accents of Milton's Satan. He next appears in *Iblis ki Majlis-i-Shoora* (Council House of Satan): here obviously Iqbal has the second and the tenth books of *Paradise Lost* in his mind, but the verses that he puts in the mouth of his *Iblis* are nearer modern declamation of a politician disturbed by a revolt in his country. *Iblis*, however, gains his distinct individuality and characteristic accent in *Javid Nama*. He is a tragic hero, a sublime picture of sorrow. His speech shows his greatness through a gravity of tone and solidity of pace:

در عمل جز من چه برخوردار بود

آنچنان بر کار ہا پیچیدہ ام

فرست آ دینہ را کم دیدہ ام

None has been more active than me?  
I have managed matters in such a way  
That I never left aught for delay.

Further on he speaks about himself. He is alone and working like a lonely hero:

نے مرا افرشتہ نے چاکرے

وحی من بے منت پیغمبرے

Nor have I an angel nor a servant,  
Nor is my message communicated with the mediation of a Prophet.  
His greatest sin is also sublime:

I refused submission to ignorant man,  
And thus created the music of the good and the evil, right and wrong.  
He is not an atheist:

If I say God is not, it could be foolish  
For, after having seen Him I cannot deny his existence.  
His connection with Adam is also unique:

When I got attached to the pain of Adam,  
I did not become tyrannical for him.  
Flames arose from the opening of his secret,  
By compulsion he became self-willed.  
I showed my force full well,  
I gave you the pleasure of freedom of choice.  
Like Mephistopheles he hates teasing Man.:

You free me from my fire,  
Open the knot of my work, Adam!  
He advises Adam:

در جہاں باہمتم ردانہ ذی

غم گسار من ز من بیگانه زی

In the world live with courage,  
O my fellow-sufferer! live without me.  
Iqbal asks him if Iblis cannot get peace and he replies:

بر لبم از وصل می ناید سخن

وصل اگر خواهیم نه او ماند نه سخن

I do not at all speak of meeting him again,  
On my lips about meeting no word comes.  
If we join in accord He will remain nor I.

Above all Iqbal's Satan is a figure of Remorse. His song addressed to God is drowned in regret and has the cadences of the laments of which Urdu poetry from Mir downwards is alas too full. Remorse still continues to be the characteristic of those Muslims of India who are proud of their culture and look with regret on its glory in the past. The *Nala-i-Iblis* (the Lament of Satan) is its best expression in verse:

O God of the right as well as wrong!  
I have been spoiled by the company of Adam.  
Never did he refuse to obey my orders'  
Closed his eyes from himself and never found himself.

His dust does not know the pleasure of "pride",

Nor the light of God.

The victim himself asks the hunter "take me"

Osave me from the obedient slave.

O free me from such a prey,



Remember my obedience of ages,  
From him my present courage is baulked.

Ah me! ah me! ah me!

His Nature is soft and his will weak,  
He cannot bear one stroke from me.

I want a man with insight,

A stronger enemy.

Toy of clay and water take away from me,  
It is not fit for old man to play like children.  
The son of Man is just a handful of straw,  
The handful of dust requires one spark from me.

If in this world there was nothing but straw,  
What was the use of giving me so much fire.  
Breaking a piece of glass was easy,  
Breaking a stone is real work.

I am so tired of conquest,  
That I have come to Thee for help.

Give me a man who denies me,  
Direct me to such a man.

A man who twists my neck,  
From his eyes I begin to tremble.

He who asks me to go away,  
Before whom I may have nothing to say.

O God! one living man, lover of truth,  
Perhaps I may gain pleasure in being defeated.

The simplicity of these couplets shows us the Satan within us, one whom we have cherished for long and whom we have come to regard as our valuable possession. But towards the end of the song the couplets rise from the gloom of desperation and the Satan in us also seems to be searching some True Man who will end his remorse.

In *Javid Nama* we get Iqbal's maturest art. The great poem with its cosmic visions, its perspective of Eternity, is written in Rumi's couplets, but within the couplets there is infinite variety of effects, and besides them there are the *ghazals* that gush forth at suitable moments in the progress of the poem. Long poems with organised and organic artistic unity have been very rare in our Oriental literature. For the scheme of his poem Iqbal goes to Dante's *Commedia Divina* and builds the poem in the form of a cosmic drama. The opening is the Prayer to God in the manner of all oriental works. But then follow two prologues, one in heaven and the other on Earth, as in Goethe's *Faust*. In the second prologue Rumi appears as Iqbal's guide just as Virgil appeared as the guide of Dante. Iqbal's poem is based on *Paradiso* part of the *Commedia* but in place of the ten spheres of Dante we have only seven in Iqbal. Besides the significance and the symbols of each sphere are also different in Iqbal who is more thoroughly acquainted with modern cosmology and also takes into account all that has happened from the thirteenth to the twentieth century. The scope of Iqbal's work appears to be smaller but is really larger. Iqbal does not vitalise only Roman Catholic Christianity but has place for all the great religions of the world. In the sphere of the Moon, a Hindu Saint, Buddha, Zoroaster, Christ, and Muhammed all are represented. After the Hindu saint there appears an Angel and sings one of the most beautiful *ghazals* ever written. This *ghazal* presents Iqbal's lyrical powers at their best. All his philosophy is here vitalised by his characteristic expression and a divine music which makes it certainly the music of the Angel:

ترمم که تو می اورق بسراب اندر

زادی به حجاب اندر میری به حجاب اندر

چون سرمه رازی را از دیده فرو شستم

تقدیر امم دیدم پنہاں بہ کتاب اندر  
بر کشت و خیاباں مچ بر کوه بیاباں مچ  
برقے کہ نخود پیحد میرد بہ سحاب اندر  
با مغز بیابان بودم بر جستم و کم دیدم  
مردے کہ مقاماتش ناید بحساب اندر  
بے درد جہانگیری آن قرب میسر نیست  
گلشن بگریبان کش اے بو بگلاب اندر  
اے زاد ظاہر ہیں گیرم کہ خودی فانہست  
لیکن تو نمی بینی طوفان بہ حباب اندر  
آن صورت دلاویزے از زخمہ مطرب نیست  
محجور جناں حورے نالد بہ رباب اندر

I'm afraid thou art sailing thy boat in a mirage,  
Thou wert born in secret and die in secret.  
When the dust of Razi I washed away from my eyes,  
I saw the Fate of the nations hidden in the Book,  
Thunder over fields and deserts and hills and stacks,

The lightning which flashes over itself finishes in smoke.  
I had been to the Westerners and searched but found not  
A man whose value may be measureless.

Without the desire for gaming the world you cannot realise God  
O smell hidden in the flower get the garden in thy domain.  
O hypoentreal Mullah! I take it that Self is Mortal,  
But thou dost not see the storm in the bubble.

This beautiful music is not due to the touch of the musician,  
The houri who lost Paradise is wailing in the *rabab*.

The last *shir* gives us the cause of the intense spiritual music that can be felt in the metre and the rhymes of the *ghazal*. Iqbal is an instrument and inside him is a houri that is raising this cry because she had been banished from the Paradise. Where else can we get the vision of true poetry in theory as well as in practice! Quite a number of *ghazals* leap up in this divine lyrical drama. Rumi and Ghalib and Tahira and others sing their own *ghazals*, the various heavenly beings sing Iqbal's *Ghazals* and in them the spirit of Iqbal, is embodied in the same way as Milton's is in the songs of the Attendant Spirit in *Comus*. In this long poem they harmonise with the general highly musical atmosphere and yet provide variety from the regular grave-toned, thought-embodiment couplets that dominate. The first sphere is perhaps the most fascinating because of the Five Spirits that concern the Five Religions. From the point of view of thought-content we have here the best view ever offered of Religion as such and along with it we see the appropriateness of the symbolic figures that have been invoked. For example, who could be the best spokesman of Christianity but Tolstoy and who could be the most adverse critic of Islam but Abu Jahl and the speeches of these appeal to the intellect as well as to the emotions and build up one of the most rare cosmic visions.

The Second sphere deals with the makers of the Islamic conception of the State and may be called political. The third and the fourth deal with ancient figures or those who made errors in their efforts. The fifth brings in poets Hallaj, Tahira, Ghalib, etc., who are brought up in the rear by Iblis himself. In this the *ghazals* make the atmosphere entirely poetical and the dialogue too are about poetry and its value. In the sixth evil spirits under the

influence of Saturn are shown. The last begins with Nietzsche and leads upto the vision of Paradise. The epilogue is addressed to the poet's son who is taken as the symbol of the rising generation. On the whole the poem is a summary of Iqbal's philosophy and an index of the triumph of his artistic powers. The exposition of the significance of the various figures and their speeches will require a book. Here we dwell a little on the extreme variety of the effects produced by the variations of the couplet. Iqbal is here guided by Rumi not only in his journey to heaven but also in his progress towards the perfection of the poetic art. The short, sharp, tripping, hauntingly musical, simply dressed, and infinitely forceful couplet of the *Mathnawi* has been entirely handed over to Iqbal who makes it completely his own. We have already seen the effect of the couplets which Iblis speaks. Here we may quote a set of a different type.

کار ما غیر از امید و بیم نیست

پر کسے را ہمت تسلیم نیست

اے کہ گوئی بودنی ابن بود شود

کار با پابند آئن بود شد

معنی تقدیر کم فہمیدہ

بے خودی را نی خدا را دیدہ

مرد مومن با خدا دارد نیاز

با تو ما سازیم تو با ما بساز

عزم او خلاق تقدیر حق است

روز پیجه تیرا او تیر حق است

Our business is not but fear and hope;  
Everyone cannot have the courage to submit.  
O thou who sayest this was to be and so it happened  
Matters are governed by circumstances and so come to pass.  
Thou dost not know the meaning of Fate  
Neither you saw God nor Self.  
The Believer has contact with God;  
"I agree with thee, thou agree with me."  
His determination is the creator of the Destined Fall,  
On the day of battle his arrow is the arrow of God.

Here we see how philosophical realism passes into sublimity by the time we reach the last couplet. In the poem these couplets occur just after some quoted from Rumi and we see how far the pupil has assimilated the art of the master in his own individual way. The master's simplicity has been coupled with the complexity of the modern age and the moral of Iqbal's achievement may be read in the following couplets from the speech of Tahira:

جلوه او بنگر اندر شهر و دشت

تا نه پنداری که از عالم گذشت

در ضمیر عصر خود پوشیده است

اندرین خلوت چسان گنجیده است

His presence see in city and desert,  
That thou mayest not feel that he is gone,  
He is hidden in the conscience of his own age,  
In this narrow loveliness how can he be?

Iqbal is undoubtedly our century's greatest artist in verse. He is not an experimenter, but a culminator, in the words of T.S. Eliot, "the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously."

# IQBAL AND THE ISLAMIC AIMS OF EDUCATION

KHURSHID AHMAD

The importance of education hardly needs any emphasis. It is the 'knowledge of things' as such which distinguishes man from the rest of the creation and which, according to the Qur'an, establishes his superiority over all others.<sup>2</sup> *Wim* is an essential quality for leadership<sup>3</sup> and is one of those factors of prime importance which lead to the rise and growth of civilization.<sup>4</sup> That is why the Holy Prophet (Peace be upon him) said: "The acquisition of knowledge is incumbent on every Muslim" and: "Acquire knowledge, for he who acquireth it in the way of Allah performeth an act of piety; he who speaketh of it, praiseth the Lord; he who seeketh after it, adoreth God ; he who dispenseth instruction in it, bestoweth alms, and he who imparteth it to others, performeth an act of devotion to Allah."

Such being the importance of knowledge and education, it is very essential that we should clearly understand the nature of education and the principles on which it should be based.

## (I)

### What is Education?

Education is not mere public instruction. It is a process through which a nation develops its self-consciousness, through developing the self-consciousness of the individuals who compose it. It consists in the training of the new generations in the arts and crafts of living and in making them realise their mission and duty in life. Through education a people communicate their

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<sup>2</sup> Al- Qur'an, ii:30.

<sup>3</sup> *Ibid.*, ii:247.

<sup>4</sup> See: Durant, Will, *The Story of Civilization*, Vol. I



culture and intellectual heritage to the future generations and inspires them with their ideals of life. Education is a mental, physical and moral training and its objective is to produce highly cultured men and women fit to discharge their duties as good human beings and as worthy citizens of a state. This is the nature and purport of education and is borne out by a careful perusal of the views of the leading educationists of all the ages.

Etymologically, 'education' is derived from the Latin *e, ex* meaning 'out' and *ducere, duct* meaning 'to lead'. Literally it means 'pack the information in' and 'draw the talents out.'<sup>5</sup> Fundamentally the word is associated with the concept of giving information and knowledge and of developing latent talents of the object.

John Stuart Mill was among the western pioneers who tried to give wider frontiers to education. He said:

"Not only does education include whatever we do for ourselves and whatever is done for us by others for the express *purpose of bringing us nearer to the perfection of our nature*; it does more in its largest acceptation: it comprehends even the indirect efforts produced on character, and on the human faculties by things of which the direct purposes are quite different."<sup>6</sup>

John Milton, a recent writer, defines education as follows:

"I call a complete and generous education that which fits a man to perform justly, skillfully and magnanimously all the offices, both private and public, of peace and war."<sup>7</sup>

This is the broadest possible view of education.

The American philosopher John Dewey, regards education as "the process of forming fundamental dispositions, intellectual and emotional,

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<sup>5</sup> Shipley, Joseph T., *Dictionary of Word Origins*, Ames, Iowa, 1957, p. 114.

<sup>6</sup> Mill, John Stuart, *Inaugural Address* as Rector of St. Andrew's University, 1867, vide, Smith, W.O. Lester, *Education*, Pelican, 1958, p. 9.

<sup>7</sup> Milton, John, *A reopagitica and other Prose Works*, Everyman's Library, p. 46.

towards nature and fellow men."<sup>8</sup> Dr. John Park is of the view that: "Education is the art or process of imparting or acquiring knowledge and habits through instruction or study."<sup>9</sup>

Another educationist, Professor Herman H. Home, writes that: "Education is the eternal process of superior adjustment of the physically and mentally developed, free, conscious, human being to God, as manifested in the intellectual, emotional and volitional environment of man."<sup>10</sup>

Professor Niblet asserts that:

"The end of education is not 'happiness' but rather to develop greater capacity for being aware; to deepen human understanding — perhaps inevitably through conflict; struggle and suffering....to make right action natural."<sup>11</sup>

Thus, education is a continuous process through which moral, mental and physical training is imparted to younger generations, who also acquire their ideals and culture through it. Educationists use the word in two senses: in its broader sense it designates all those influences, physical, biological, moral and social, which fashion the course of lives of the individual and the nation and in its narrower sense it designates only those special influences which are organised and devised by teachers in schools, colleges and other places of education. In any way, however, education is an all-embracing process and influences all aspects of the life of the pupil. That is why the life of a nation depends on its education. A chinese proverb rightly puts it in this way:

"If you are planning for a year, plant grains;

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<sup>8</sup> Dewey, John, *Democracy and Education*, Quoted by Hughes, A.G. and Hughes, E.H., *Education: Some Fundamental Problems*, Longmans, London, 1960, p. 81.

<sup>9</sup> Park, Dr. Joe, "Introduction", *Selected Readings in the Philosophy of Education*, Macmillan, New York, 1958, p. 3.

<sup>10</sup> Horne, Herman H., "*The Philosophical Aspects of Education*", *Ibid.*, p. 176.

<sup>11</sup> Niblet, W.R., *Education and the Modern Mind*, Quoted, Hughes, *Education: Some Fundamental Problems*, op. cit., p. 82.

If you are planning for a decade, plant trees;

If you are planning for a mellenium, plant men."

It is through education that men are 'planted' and milleniums are built.

## (II)

### Education and Culture

Education is a part and parcel of the culture of a people and is the instrument through which a culture perpetuates itself. The two cannot be separated from each other in just as the flesh cannot be separated from the bone. There is a widespread mis conception that a people can emulate without injury the educational system of any country or nation. Unless a people spurn their own culture — something tentamount to national suicide ! — they cannot indiscriminately avail themselves of foreign systems of education.

Every system of education basically consists of a set of certain social ideals, norms and values and is based on a specific view of life and culture. It is in this realm that imitation is suicidal. On the other hand, as far as techniques and methods are concerned, one country can safely profit from the experiences of others. But great care should be taken in respect of values, principles and ideals, for a conscious or unconscious adoption of them may destory the entire fabric of a nation's culture.

Iqbal is very clear on this point. He says:

ز خاک خویش طلب آئسے کہ پیدا نیست

تجلی دگرے در خور تقاضا نیست

(Look into thy own clay for the fire that is wanted

The light of another is not worth striving for.)

اٹھا نہ شیشہ گران فرنگ کے احسان

سفال ہندسے مینا و جام پیدا کر

(Seek not the bounty of the glass-blowers of the West  
Make your own world from the clay of *India*.)

رزق خویش از نعمت دیگر مجو

موج آب از چشمہ خاور مجو

(Seek not thy bread from the bounty of another  
Seek not the waves of water from the fountain of the Sun.)

تا کجا در تہ بال دگراں می باشی

در ہوائے چمن آرا دہ پریدن آموز

(How long wilt thou abide under the wings of others?  
Learn to wing thy flight freely in the garden breeze.)

And perhaps the clearest statement comes when Iqbal criticizes the generation which has been brought up under the influence of alien education — education which was opposed to our culture, distasteful to our civilization, affronting to our traditions and insulting to our history. He says:

علم غیر آموختی اندوختی

روئے خویش از غازہ اش افروختی

ارجمندی از شعارش می برید

من ندانم تو توئی یا دیگری

عقل تو زنجیری افکار غیر

در گلوئے تو نفس از تار غیر

بر زبانت گفتگو با مستعار

در دل تو آرزو با مستعار

قمریانت را نوا با خواسته

سرو با یت را قبا با خواسته

باد می گیری بجام از دیگران

آفتاب هستی یکے در خود نگر

از نجوم دیگران تا بے خبر

تا کجا طوف چراغ محفلے

ز آتش خودی سوزاگر داری دے

(You have learnt and amassed knowledge of others and brightened your face with rouge borrowed from others,

You seek honour by aping the manners of others,  
I know not, whether you are 'yourself' or just "another's self".  
Your intellect is chained in the thoughts of others;  
The very breath in your throat comes from the strings of others.  
Borrowed speeches are on your tongue;  
Borrowed desires in your heart.  
Your canaries sing borrowed songs;  
Your cypresses are clad in borrowed mantles.  
The wine in your cup — you get from others;  
The cup, too, you borrow from others.  
You are a Sun; look for once into your own self;  
Seek not your light from the stars of others.  
How long will you dance around the candle of the assembly?  
Lit up your own light, if you have a heart.)

Thus it is clear that Iqbal was opposed to borrowed education and made a fervent plea for the adoption of that system of education which is the product of our own history and culture and which is in tune with our traditions and ideals. This exactly is the approach which is being advocated by the leading educationists of our day.

John Dewey says: "Since education is a social process and

there are many kinds of societies, a criterion for educational criticism

and construction implies *a particular social ideal*.<sup>12</sup> Prof. Niblett, puts it very beautifully when he says:

"It (education) is a continuation of the process of growing into a fully human being which took place physically in the nine months before we were born. *But now it is the culture of the society which is the womb, and the spirit not the body which is gestated.*"<sup>13</sup> Professor Clarke makes this significant observation:

"For, whatever else education may mean, it must mean primarily the self-perpetuation of an accepted culture — a culture which is the life of a determined society."<sup>14</sup>

And the American educationist, Dr. J. B. Conant, raises this point in another significant way when he says:

"I do not believe that educational practices are an exportable commodity. I fear the contrary assumption has been implied to some extent in our dealings with Germany and Japan since word war II. At times in our own history, attempts to import a British or European concept have done more harm than good."<sup>15</sup>

The above discussion brings home the point that education is inextricably connected with the culture and the social ideals of a people and any attempt to strike a divorce between the two would defeat the very purpose of education. Education must represent the culture of the people and should preserve it for the future generations. Education which poses a neutral attitude towards culture and ideals of the society, will act as a force of disintegration and destroy the social fabric of the society. Education does more harm than good to a society if it does not represent and embody its culture.

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<sup>12</sup> Dewey, John., *Democracy and Education*, Macmillan, p. 115 (*emphasis mine*).

<sup>13</sup> Niblett, W.R., *Education and Modern Mind*, Quoted, Hughes, *Education: Some Fundamental Problems*, p. 84 (*emphasis mine*).

<sup>14</sup> Clarke, *Year Book of Education*, 1936, p. 249

<sup>15</sup> Conant, Dr. J.B., *Education and Liberty*, Harvard University Press, 1953, p. 2 (*Emphasis mine*).

### (III)

#### The Failure of Liberal Education

The modern concept of liberal education is the very antithesis of the approach discussed above. Originally liberal education was the kind of education that was regarded as suitable for freemen as distinguished from the one adequate for the slaves or the serfs. Greeks as well as the Romans regarded *artes liberales* as studies appropriate for the free citizen. In the Mediaval period the same view prevailed. Liberal arts were divided into two groups-*Trivium* and *Quadrivium*, consisting of grammer, rhetoric and logic and arithmetic, geometry, astronomy and music respectively.

In the modern age liberal education gradually became a purposive and neutral towards ideals. Individuality was emphasised at the cost of all other considerations. Education was divorced from religion and moral values. Freedom became the catchword. Elective system was introduced in respect of subjects and syllabii. It was asserted that a student should be given ample freedom to grow and develop according to his latent faculties and no external influence be allowed to cast his thinking or character into specific moulds. This kind of education became very common in the United States and gained ground in European countries as well.

The results which liberal education has produced are in no way encouraging. Some of the important results are as follows: —

- (a) Education has failed to develop social ideals among the students. And when a people lack ideals which may inspire them to action and sacrifice, they gradually lose their grip on history and their decline follows. In the words of Iqbal:

زنده فرد از ارتباط جان و تن

زنده قوم از حفظ ناموس کهن



مرگ فرد از خشکی رود حیات

مرگ قوم از ترک مقصود حیات

(Life of the individual depends on the relationship of the body and the soul  
Life of the nation depends on the preservation of its tradition and culture.

Individual dies if the life-flow ceases

Nation dies if the ideal of life is spurned.)

(b) Such an education fails to instil moral values in the hearts and souls of the new generations. It deals merely with the demands of the mind and fails to cater to the demands of the soul. A dichotomy occurs between the two and this results in a great national loss. As Iqbal says:

علم را بر تن زنی مارے بود

علم را بر دل زنی یارے بود

(Knowledge is a snake for you (i.e. your poison)  
if you use it to increase your (material) body (alone),  
If knowledge is used for the emancipation of the  
soul, then it is your best friend.)

(c) This kind of education has resulted in the departmentalization of knowledge. Liberal education fails to organize or integrate knowledge into any one consistent whole. Students begin to see life and the world in small, unrelated fragments and fail to develop a sense of their unity and meaning. They only see the trees, not the wood!

(d) Liberal education, in the last analysis, produces men who do not have any grip over the basic and living issues of life. In actual practice their

knowledge proves too superficial to be of any empiric value. From the national viewpoint, such education fails to deliver the goods.

These basic drawbacks of the modern liberal education are now becoming more and more manifest. Dr. Frank Aydelotte says about American education: "The exclusive preoccupation with techniques, with means as opposed to ends, is depriving the study of literature, or philosophy, or history or religion of any liberal, element."<sup>16</sup> Walter Lippman, the famous social philosopher, in a speech on "The State of Education in This Troubled World" says: —

"The schools and colleges have been sending out into the world men who no longer understand the creative principles of the society in which they must live..... deprived of their cultural tradition, the newly educated western men no longer possess in the form and substance of their own minds and spirits, the ideas, the premises, the rationale, the logic, the method, the values or the deposited wisdom which are the genius of the development of Western Civilization.. . . the present education is destined, if it continues, to destroy Western Civilization, and is in fact destroying it."<sup>17</sup>

Dr. Albert G. Sims, Vice-President, Institute of International Education, in a recent article writes:

"The central problem in United States Education to which all others are tangent, is that of defining and giving effect to objectives and philosophy. It is no answer to say to this that the educational system mirrors in these respects the society which it serves. Education is also the means by which a community must deliberately project the image of its future."<sup>18</sup>

The recent Rockefeller *Report on U.S. Education* clearly points out this deficiency:

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<sup>16</sup> Aydelotte, Frank, *Breaking the Academic Lock Step*, Harper and Brothers, New York, 1944, p. 7.

<sup>17</sup> Lippman Walter, "The State of Education in 'This Troubled World'", *Vital Speeches for the Day*, Jan, 15, 1941, p. 200.

<sup>18</sup> *Current History*, Sept. 1958, p. 174.

"They (the students) want meaning in their lives. If their era, and their culture and their leaders do not or cannot offer them great meanings, great objectives, great convictions, then they will settle for shallow and trivial meanings. People who live aimlessly, who allow the search for meaning in their lives to be satisfied by shady and meretricious experiences, have simply not been stirred by any alternative meanings — religious meanings, ethical values, ideas of social and civic responsibility, high standards of self-realisation. This is a deficiency for which we all bear a responsibility.

"We must assume that education is a process that should be infused with meaning and purpose; that everyone will have deeply held beliefs; that every young man will wish to serve the value which have nurtured him and made possible his education and his freedom as an individual."

In a book entitled *The Crisis in the University* which grew out of a series of studies in England, Sir Walter Moberley says: —

"Our predicament is this: Most students go through our universities without ever having been forced to exercise their minds on the issues which are really momentous. Under the influence of academic neutrality they are subtly conditioned to unthinking acquiescence in the social and political status quo and in a secularism on which they have never seriously reflected. Owing to the prevailing fragmentation of studies, they are not challenged to decide responsibility on a life-purpose or equipped to make such a decision wisely.. . Fundamentally they are uneducated."<sup>19</sup> Professor Harold H. Titus, after reviewing the entire educational perspective, writes:-

"Even more serious than the lack of a common store of knowledge is the lack of common ideals and convictions. Education too frequently fails to build up any vital affirmations, convictions and disciplines. There has been a dangerous separation of science and research from human values and loyalties. ... Education has divorced itself from the spiritual heritage of the past but has failed to supply any adequate substitute. Consequently, even educated persons are left without convictions or sense of values as well as without a consistent world view."<sup>20</sup>

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<sup>19</sup> Moberley, Sir Walter, *The Crisis in the University*, London, 1949, p. 70.

<sup>20</sup> Titus, Harold H., *Living Issues in Philosophy*, New York, 1953, p. 420-21.

M. V. C. Jaffreys complains that:

"The most serious weakness in modern education is the uncertainty about its aims. A glance over history reminds us that the most vital and effective systems of education have envisaged their objectives quite definitely; in terms of personal qualities and social situations. Spartan, Feudal, Jesuit, Nazi, Communist educationists have had this in common, they knew what they wanted to do and believed in it. By contrast, education in the liberal democracies is distressingly nebulous in its aims."<sup>21</sup>

These new thought-currents clearly show that the concept of the ideological neutrality of education is on the wane and decidedly this concept is injurious to culture and progress.

#### (IV)

### Purpose of Education

Education should be ideologically oriented. It is a means to an end and not an end in itself. The end is the ideology and the culture of the people it is going to serve.

زندگی سرمایه دار از آرزوست

عقل از زائیدگان بطن اوست

(Life is full of riches by Ideals.  
Intellect is one of those which are born  
from the inside of its body.)

زندگانی را بقا از مدعا ست

کاروانش را دراز مدعا ست

(Life is preserved by purpose and idea;

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<sup>21</sup> M.V.C. Jaffreys, Glaneon, *An Inquiry into the Aims of Education*, Pitman, London, 1950, p. 61.

Because of the goal its caraven bell tinkles.)

Education must instil those beliefs and ideals for which the nation stands. Preservation and promotion of the Religion and Eulture of the people should be the purpose of education.

A. N. Whitehead emphasises this point when he says that "the essence of education is that it be religious".<sup>22</sup>

علم سے میری مراد وہ علم ہے جس کا دارو مدار حواس پر ہے، عام طور پر میں نے علم کا لفظ انہی معنوں م میں استعمال کیا ہے، اس علم سے ایک طبعی قوت ہاتھ آتی ہے جس کو دین کے ماتحت رہنا چاہیے۔ اگر یہ دین کے ماتحت نہ رہے تو محض شیطنت ہے... مسلمان کے لیے لازم ہے کہ علم کو مسلمان کرے۔ ”بو لہب را حیدر کرار کن“ اگر یہ بولہب حیدر کرار بن جائے، یا یوں کہئے کہ اگر اس کی قوت دین کے تابع ہو جائے تو نوع انسانی کے ل یہ سراسر رحمت ہے۔“<sup>23</sup>

Iqbal held the view that Islam should be the purpose of our life and education. He writes in a letter to K. G. Saiyidain:

"By I mean that knowledge which is based on senses. Usually I have used the word in this very sense. This knowledge yields physical powers which should be subservient to *deen* (i.e. the religion of Islam). If it is not subservient to *deen* then it is demonic, pure and simple.. . it is incumphant on Muslims to Islamize knowledge. "Abu Lahab should be metamorphosed into Haiyder". If this Abu Lahab becomes Haider-e-Karrar, or in other words, if it (i.e. knowledge and the power it wields)

<sup>22</sup> Vide, Hughes, *Education: Some Fundamental Problems*, op. cit., p. 86.

<sup>23</sup> Saiyidain, K.G. *Iqbal's, Educational Philosophy*, Lahore, 1942, p. 99.

becomes subservient to *deen*, then it would be an unmixed blessing unto mankind."

From this observation of Iqbal, it becomes clear that he wanted to give education an ideological orientation and regarded that knowledge and education satanic which is neutral towards religion. In his famous Presidential Address of 1930 he said:

"If today you focus your vision on Islam and seek inspiration from the ever-vitalising ideas embodied in it, you will be only reassembling your scattered forces, regaining your lost intergity, and thereby saving yourself from total destruction."<sup>24</sup>

He also .says:

نقش بر دل معنی توحید کن

چاره کار خود از تقلید کن

(Make the imprint of the meaning of *Tawbeed* on your heart,  
Seek solution of your problems by adherence to your traditions.)

Thus the primary purpose of education should be to imbue the students with their religion and ideology. They should be taught the meaning and purpose of life, man's position in the world, the doctrines of *Tawbeed* (unity of God), *Risalah* (Prophethood), *Akhirah* (Life hereafter) and their bearing upon individual and social life, the Islamic values of morality, the nature and content of Islamic culture, and the obligations and the mission of a Muslim. Education should produce men with deeply-held convictions about the Islamic ideals of individual and collective life. It should develop in them the *Islamic approach* so that they may carve out their own way in the light of Islamic guidance.

The Qur'an says that the men of knowledge are the witnesses o Truth. Education which is designed to produce 'men of knowledge' should regard

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<sup>24</sup> Iqbal, Statements and Speeches, Lahore, 1948, p. 35-36.

the cultivation of the knowledge of Islam as the primary goal. The Qur'an says:

"Allah (Himself) is witness that there is no God save Him. And the angels and the men of learning (too are witness to this fact)."<sup>25</sup>

According to the Holy Prophet (peace be upon him):

"Men of learning and *Mujabideen* are nearest to the prophetic status: for the men of learning direct the people in the ideals and objectives for which the prophets were raised and the *Mujabid* wields his sword in that cause."

Now, the question is: what is the mission for which the prophets have been raised: a mission which is to be discharged by the men of learning and the academies which are to produce these men of learning? According to the Qur'an, this mission is the propagation of the Message of Islam and the establishment of a just and healthy social order. The Qur'an says:

"He it is who bath sent among the unlettered ones a messenger of their own: to recite unto them His revelations and to make them grow and purify, and to teach them the scripture and Wisdom, though heretofore they were indeed in error manifest."<sup>26</sup>

And:

"We verily sent our Messengers with clear proofs, and revealed with them the Scripture and the Balance, that mankind may observe justice and right measure."<sup>27</sup>

Thus the basic objective of education in the framework of Islamic Culture is *to discharge these prophetic functions, to educate the people in the religion of Islam, to imbue them with the spirit and ideals of this religion and to prepare them for a fully-grown life.*

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<sup>25</sup> AL- Qur'an, II: 18

<sup>26</sup> *Ibid.*, ii:2.

<sup>27</sup> AL-Qur'an, *lvii*:25.

This objective is to be achieved by permeating the entire education with the spirit of the Islamic ideology. Compilation and introduction of new books will have to be done from this viewpoint. An overhauling of the entire curricula and the creation of an atmosphere which is conducive to the achievement of these objectives will also be called for. It will also be necessary that in the teaching of each and every subject — particularly in respect of social studies — the viewpoint of Islam should be explained to the student and at every stage of his education proper care should be taken to arouse his sense of moral responsibility. This, in my view, would be the proper purpose of education.

## (V)

### **Individualism and Social Sense**

A very basic issue of education is: what importance is to be given to the development of individuality of the student? There are conflicting theories about it. Some regard the development of the individuality as the fundamental value and do not give any importance to the growth of social sense and collective responsibility. On the contrary there are some other theories which regard conformity to the social norm as the basic value and do not lay any emphasis upon the growth of the individual personality. Both these extremes are incorrect and unrealistic. A unique feature of Islam is that it establishes a balance between individualism and collectivism. It believes in the individual personality of man and holds everyone personally responsible and accountable to God. It guarantees fundamental rights of the individual and does not permit any one to tamper with them. It makes the proper development of the personality of man as one of the prime objectives of its educational policy. It does not subscribe to the view that man must lose his individuality in the social-collective or in the state. According to the Qur'an:

"Man shall have nothing but what he strives for."<sup>28</sup>

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<sup>28</sup>*Al-Qur'an, /Hi: 40.*



"And whatever suffering ye suffer, it is what your hands have wrought."<sup>29</sup>

"God does not change the condition of a people unless they first change that which is in their hearts."<sup>30</sup>

"For each is that which it hath earned and against each is only that which it hath deserved."<sup>31</sup>

"Unto us are our deeds and unto you are yours."<sup>32</sup>

Iqbal has laid great emphasis on the proper development of the individuality of man. He says that the Qur'anic concept of the ego stresses "the individuality and uniqueness of man and has a definite view of his destiny as a unity of life."<sup>33</sup> The development of ego is of prime importance in his way of thinking. He condemns imitation because it curbs one's individuality. He is against drama and *Tamtheel* for in them the actor has to adopt the role of someone else and the repetition of it leads to the assassination of one's own personality. His view was that:

پیکر ہستی ز اسرار خودی است

ہر چہ می بینی ز اسرار خودی است

(*Khudi* is the determinant of the entire gamut of existence,  
All that Thou seest is due to the secrets of *Khudi*.)

وا نمودن خویش را خوئے خودی است

خفته در پر ذرہ نیروی خودی است

(It is in the nature of *Khudi* to manifest itself.

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<sup>29</sup> *Ibid.*, xlii:29.

<sup>30</sup> *Ibid.*, xiii:12.

<sup>31</sup> *Ibid.*, ii:286.

<sup>32</sup> *Ibid.*, xviii:55.

<sup>33</sup> Iqbal, Sir Muhammad, Reconstruction of Religious Thought in Islam, p. 90.

In every particle lies slumbering the prowess of *Khudi*.)

Thus the development of the individuality of man should be a basic tent with education.

This is only one aspect of the problem. On the other hand, Islam also awakens a sense of social responsibility in man, organizes human beings in a society and a state and enjoins the individual to subscribe to the social good. Prayer, in Islam, is offered in congregation which inculcates social discipline among the Muslims. Everyone is enjoined to pay *Zakat* and it has been laid down in the Qur'an that: "In their wealth the beggar and the destitute have their due right." (*Al-Qur'an 11:19*). *Jihad* has been made obligatory, which means that the individual should, when the occasion arises, offer even his life for the defence and protection of Islam and the Islamic state. The Holy Prophet said:

"All mankind is a fold every member of which shall be a keeper or shepherd unto every other, and be accountable for the welfare of the entire fold."

"Live together, do not turn against each other, make things easy for others and do not put obstacles in each other's way." "He is not a believer who takes his fill while his neighbour starves." "The believer in God is he who is not a danger to life and property of any other."

Iqbal emphasizes this point when he says:\_\_\_

فرد قائم ربط ملت سے ہے تنہا کچھ نہیں

موج ہے دریا میں اور بیرون دریا کچھ نہیں

(Individual is what he is through his association with the community. He is a nonentity without that association. He is like a wave in the river — outside the river the wave has no existence.)

A healthy educational policy will always aim at the achievement of balance between the development of the individuality and the social consciousness of the pupil. For

فرد می گیرد ز ملت احترام

ملت از افراد می یابد نظام

(The individual derives his honour from his nation

A nation is organised when the individuals are united together.)

The development of the individuality can be achieved only if the child is treated with love and affection — even with a certain degree of respect for his individual self — and if his latent faculties are given ample opportunities for self-expression. He should breathe in an atmosphere of freedom. Education should become pupil-centred, giving him all possible opportunities to develop his creative faculties and inherent talents and aptitude. The teachers should guide him and help him in his pursuit for the development of his personality but should not overshadow him to the extent that he becomes only a reflection of the teacher's personality. There should not be any compulsory drafting in different fields and occupations of the child who should be given the chance to make his own choice. The school atmosphere should be permeated with freedom, then alone can the proper development of the pupil's personality take place.

The primary emphasis on individuality does not mean that there should be any lack of social sense and collective responsibility in the students. The virtues of social consciousness and responsibility should be installed in them from the very beginning and they should be prepared for social service and responsible citizenship.

(VI)

**The Need for Integrated Knowledge**

Another principle of education is that students should be imparted balanced and integrated knowledge. They should be able to visualise the unity of the universe and the life in the diversity of the world-phenomena. *The Report of the University Education Commission of India* asserts that:

"The purpose of all education, it is admitted by thinkers of East and West, is to provide a coherent picture of the universe and an integrated way of life. We must obtain through it a sense of perspective, a synoptic vision, a *samanvaya* of the different items of knowledge. Man cannot live by a mass of disconnected information. He has a passion for an ordered intellectual vision of the connections of things. Life is one in all its varied manifestations. We may study the factual relations of the different manifestations but we must have knowledge of life as a whole. It cannot be a collection of distracting scraps but should be a harmony of patterns."<sup>34</sup>

Islam stands for the golden mean and its ideal is the development of a balanced personality. Balance in thought and behaviour is, according to a saying of the Prophet (peace be upon him), one of the characteristics of prophethood. Education, should, therefore, make it a point to see that the student gets a wide perspective of knowledge, and develops a balanced approach to life and its problems before he enters the stage of specialisation.

Moreover, it seems that Islam views knowledge as an integrated and correlated whole. This can be inferred from the fact that the Qur'an is the mainspring of all knowledge and it is this Book which will mould the mind and the approach of all the seekers of knowledge, whatever be their fields of inquiry. This automatically leads us to the concept of integrated knowledge. Knowledge will not remain split into small, unrelated fragments, but will be integrated into a single whole. This will also eliminate the evils of fragmentation and departmentalisation. Perhaps it would be more in consonance with the approach to start specialisation only at a higher stage of education. In the lower stages education should remain non-specialised. This

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<sup>34</sup> *The Report of the University Education Commission*, (Dec. 1948 — Aug. 1949) Volume I, Government of India Press, Delhi, p. 34..

will go a long way in broadening the outlook of the youth and in cultivating in them the virtues of intellectual tolerance.

## (VII)

### Character-Building

Iqbal says:

آہ اس راز سے واقف ہے نہ ملا نہ فقیہ

وحدت افکار کی بے وحدت کردار ہے خام

(Ah! Neither the Mulla nor the Jurist is aware of the fact  
That unity of thought without unity of character is incomplete and  
wanting.)

Education must lay prime emphasis upon the character-formation of the child. Unless it goes to build up good character as well, it will never achieve its real purpose. "Character-training," says Professor W.O. Lester Smith, "is closely linked with the conception of school as a society".<sup>35</sup> This view is now being emphasised on different hands.

In Islam the importance of good deeds is primary. The Qur'an simultaneously stresses the need of *Iman* and *'amal salih*. One of the basic missions of the Prophet is stated to be *tazkiyah*, i.e., the purification of human life.

It is a psychological fact that the fundamental character-traits are laid in the early stages of life and the school and the college can play a significant role in building up the character of man. It is for education to mould the character of the child into the Islamic pattern. Al-Ghazali said: "Education must not only seek to fill the young mind with knowledge, but must, at the same time, stimulate the child's moral character and stimulate him to the

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<sup>35</sup> Smith, W.O. Lester, *Education: An Introductory Survey*, Pelican, 1958, p. 25.

properties of social life". The ideal character before us is that of the Holy Prophet (peace be upon him). As the Qur'an says: "Verily in the life of the Prophet of Allah you have the best example to follow."<sup>36</sup> At all stages of education students should be taught the life-example of the Holy Prophet and his Companions. The teacher, by the example of his own life and behaviour should inspire the child to develop a good life and the atmosphere of the academic institutions should be conducive to character-formation. It is only then that we would be able to produce the *mumin* (true believer) as envisioned in the Book of God.

## (VIII)

### Towards Life-fulfilment

Islam stands not for life-denial, but for life-fulfilment. This means that our education must prepare our youngsters for life, train them in the arts and crafts of living and cater to the multifarious needs of the society.

Islam disapproves of life-renunciation and wants men to live with justice and equity in the midst of the rough and tumble of life. The Qur'an teaches us to seek for the best of this world and the best of the Hereafter. Allah strongly censures those who refuse to enjoy His blessings: Says the Holy Qur'an:

"Say (to them) by whose order have you denied yourself those amenities which Allah created for His bondmen and those good things to eat and use (which He made for them)?"

Islam's attitude is reflected in the Qur'anic verse: "Eat and drink but exceed not (and become not extravagant)," Islam highly values human labour. It forbids begging and dole-seeking and puts a premium on productive effort so much so that according to a *hadith*, "God loves the hand that works for the attainment of livelihood". Islam wants to enable every

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<sup>36</sup> *Al-Qur'an. xxxiii: 21,*

person to earn his living and the Holy Prophet has even said that "hunger comes close to infidelity".

Iqbal says:

پر که محسوسات را تسخیر کرد

عالمی از ذره تعمیر کرد

(Anybody who conquers the physical world  
constructs a new world from an atom.)

جستجو را محکم از تدبیر کن

انفس و آفاق را تسخیر کن

(Lend strength to thy search by practical contrivance  
Conquer the worlds of the self and the cosmos.)

Iqbal believes in the education which teaches life-affirmation and the conquest of the world and not in the one which leads to life-renunciation. According to him:

"Only that truly exists which can say 'I am'. It is the degree of the intuition of I-am-ness that determines the place of a thing in the scale of being."<sup>37</sup>

About education he explicitly says:

علم از سامان حفظ زندگی است

علم از اسباب تقویم خودی است

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<sup>37</sup> Iqbal, *Reconstruction of Religious Thought in Islam*, p. 53.

علم و فن از پیش خیزان حیات

علم و فن از خانه زادان حیات

(Knowledge is an instrument for the preservation of life;

Knowledge is a means of establishing the self

Science and Art are servants of life.

Slaves born and bred in its house;

From the above discussion we can infer a few other aims of education,

*viz.:*

- (a) Education should enable a man to earn an honest, just and reasonable living;
- (d) Education should cater to the economic, social, scientific and technological needs of the community. It should not only not neglect them in any way, but should positively work for their fulfilment; and
- (c) There should be a practical and vocational bias in education, so that everyone should be able to attain economic stability and social independence.

An educational system reared in accordance with these aims will embody the aspirations of Iqbal and will prove a blessing to mankind.



# POETRY: AN EXPRESSION OF SELF

J. W. SYED

"The poet's eye in a fine frenzy rolling,  
Doth glance from heav'n to earth, from earth to heav'n;  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shape, and gives to airy nothing  
A local habitation and a name.  
Such tricks hath strong imagination." (Shakespeare).

Any consideration of the nature of poetry inevitably leads us to a discussion of art, as poetry is one of the art forms. Art is a distinctively human activity; and its distinctiveness lies in the fact of its being an independent and disinterested activity. In spite of the Graeco-Roman identification of art and craft, art proper is not a matter of mere skill and technique, of profit and amusement, of instruction and exhortation. But the independence and disinterestedness of art does not mean its divorce from the totality of human concerns and experiences, it only means that it has no practical and materially utilitarian ends and concerns. Collingwood makes a rather too rigid distinction between art and craft, art proper and magic-art, and amusement art; his distinction will exclude from the category of pure art some of the best art of classical Greece, of medieval Europe, of ancient Egypt. In fact, all art, in all times, has been closely related to some religious, magical, communal or love motive. Art, as an expression of the complex human nature, is a complex activity and includes a variety of human motives, impulses, and experiences. And this activity, as contrasted with craft, does not aim at any preconceived result by means of consciously controlled and

directed action. Artistic activity and process is an internal process, taking place within the self of the artist, and then externalizing and perpetuating itself in a visible form, called the work of art, — a poem, a painting, a statue. But the arts of painting and sculpture, to the extent they make use of means and tools, partake of the nature of craft. The very fact that there are schools of painting and sculpture, proves that these arts can be taught. But poetry is a purer art in that poets cannot be made, they are born. And yet what saves all art from becoming craft is the freedom and disinterestedness of the artistic impulse, — what urges the artist to expression is an inner excitement, restlessness, and compulsion to express the sensuous-emotive-imaginative experience; it is done not at bidding of any outside authority. An artist as artist has no definite and deliberate practical and utilitarian ends in view; but he may certainly have some initially motivating impulse — love of woman, of country, of his children, fear of death, of loneliness, of world's ingratitude and coldness. Without an original impulse and some overmastering emotion related to memory or to the actual present or to the future there can be no work of art; it may be a cry of joy or of despair; it may be a sense of the sweetness and goodness of life, or of its bitterness and evil, it may be a rapture or a pang. The perceptible work of art is art, not in its own right, but only because of the relation in which it stands to what Collingwood calls the "mental" thing or inner experience. "The aesthetic experience," writes Collingwood, "is an autonomous activity. It arises from within; it is not a specific reaction to a stimulus proceeding from a specific type of external object."<sup>38</sup> Autonomous, of course, if it means its freedom from extraneous, practical ends; but not in the sense of being free from sense impressions. There could be no "Ode to the Nightingale," "Ode to a Grecian Urn," no "Blessed Damozel," no "Daffodils," if the poets had not received sensuous impressions from the world of beautiful sights and sounds and scents; art, in fact, is emotion and imagination added to sensuous experience. But there can also be an intellectual art, born of abstract ideas and feelings, such as a hymn, a song, a lyric, a philosophical poem.

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<sup>38</sup> R.G. Collingwood, *The Principles of Art* (New York, 1958), p. 40.

Art as pure expression is independent of any audience. A hymn, a song, a lyric, a meditation may just be an effusion of feeling, entirely personal and subjective; lyric and song can be composed even on a lonely island, they may be born of the very sense of loneliness and abandonment in an unfriendly or indifferent universe. "...the expression of emotion," writes Collingwood, "simply as expression, is not addressed to any particular audience."<sup>39</sup> But an artist is not an isolated being. Even if living physically in isolation, the artist is linked to the general human consciousness. His experience, however personal and individual, is after all human experience born of his- mental and emotional relations to nature and to man. To repeat again, the "disinterestedness" of art does not exclude personal political, moral, and religious interests and motives, only these interests and motives should be sincere and authentic, and should be expressed completely, vividly, and lucidly. There should be no lie in the soul of a true artist: truthfulness to his own experience and consciousness and vision are the only laws binding upon an artist as artist. "The narrowness or wideness," writes Coning-wood, "of the experience which an artist expresses has nothing to do with the merits of his art."<sup>40</sup> Every great work of art arises out of the depths of some intense experience: "We cannot possibly conceal the fact that some of the world's finest love lyrics were originally composed, not in aesthetic freedom, which is independent of all by-purposes, but with the express end of gaining the ear and the favour of a beloved woman."<sup>41</sup> Foreign, non-aesthetic motives do not mean want of personal sincere motives; they only mean absence of extraneous considerations of reward or reputation, power or wealth, flattery or fear. To please others has also not been the sole object of any genuine artist.

There is no unanimity with regard to the nature of the artistic impulse and activity. As said before, it is a very complex activity, involving the

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<sup>39</sup> Collingwood, *ibid.*, p. 111.

<sup>40</sup> *Ibid.*, p. 121.

<sup>41</sup> Yrjo Hum, *The Origins of Art*, (London, 1900) p. 9.

instinct of self-expression, self-projection, musing, contemplation, vicarious experience, idealization of the real and the visible. Expression in the artist and vicarious experience in the reader or spectator are inevitable in the creation of art and its impact on another consciousness. Man is never completely satisfied with the everyday mundane and prosaic existence, his soul desires and imagines better and finer forms of existence, — a lovelier loveliness, a happier happiness, a more beautiful beauty; he looks before and after and pines for what is not, and, through memory and imagination, he has relations with the absent and the distant. Historical Beatrices and Lauras become symbols of some imagined beauty and grace, which is never found on earth or sea. Mortal blisses never satisfy man wholly, and therefore:

Nor seeks nor finds he mortal Misses,

But feeds on the aerial kisses

Of shapes that haunt thought's wildernesses.

Aesthetic activity does provide relief to the artist from an indefinable inner restlessness and excitement; after having expressed himself, the artist achieves an inner calm. "The work of art," writes Him, "presents itself as the most effective means by which the individual is enabled to convey to wider and wider circles of sympathisers an emotional state similar to that by which he is himself dominated."<sup>42</sup> Art undoubtedly provides to the artist relief from emotional pressure, and also a projection of his ideal aspirations. Milton's defeated republican ideals found expression in the heroic figure of Satan; and Shelley's ideal hopes and dreams found embodiment in Prometheus and in his other poetic figures. Art does provide imaginative compensation for the deficiencies of life, both to the artist and to the reader or spectator. Reading of a poem, or seeing a painting or a statue, or listening to music, are undeniably pleasant experiences, but the pleasure is imaginative; even imagined sadness has its own pleasure: "enjoyment can be derived by

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<sup>42</sup> Him, *ibid.*, p. 85

sentimental reflection on moods of sadness."<sup>43</sup> To quote Hirn again: "The delight in witnessing the performance of a tragedy undoubtedly involves the enjoyment of a borrowed pain, which, by unconscious sympathetic imitation, we make partially our own."<sup>44</sup>

Poetry, as a literary art, is both expression and communication. A poet does not start consciously with the idea of giving information, or amusement, or stimulating any special emotion. But a poem, inevitably, independent of the will and intention of the poet, produces an emotional and imaginative response in the reader. The originating impulse behind a poem may be derived from any aspect of life-experience: a sight seen, a sound heard, a dream, love or hatred, despair of life, or exultation, joy or grief; and the experience continues its existence by continuing in the imagination of the writer and of the reader. The poetic experience unites what is given by the senses with what is given by the feelings and the imagination of the poet. Description, narration, and reflection all enter into the poetic experience and expression according to the nature of the poem. Poetry can be defined as the imaginative and emotive expression or suggestion or mirroring of that in human life and experience which has universal significance and appeal, in rhythmical and preferably metrical language. It is the expression of impressions received by a sensitive soul through the senses and the imagination. In the words of Hazlitt: "Poetry is the natural impression of any object or event, by its vividness exciting an involuntary movement of imagination and passion, and producing, by sympathy, a certain modulation of the voice, or sounds, expressing it" .<sup>45</sup> Shakespeare truly defined the nature of a poet and of poetry when he said that it "gives to airy nothing a local habitation and a name." Poetry is not just a literal representation or imitation of life and nature, it is life and nature seen through a temperament and touched by imagination; as Bradley rightly says: "For its nature is to be

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<sup>43</sup> *Ibid.*, p. 56.

<sup>44</sup> *Ibid.*, p. 59

<sup>45</sup> William Hazlitt, *Lectures on English Poets*, p.1.

not a part, nor yet a copy, of the real world, but to be a world by itself, independent, complete, autonomous."<sup>46</sup> In poetry there is more precise, more compressed, and more highly emotive and affective expression and communication, employing images, figures of speech, and rhythmical language. The poetic activity and process can both be spontaneous and unpremeditated, as in a lyric or a song, or it may be laborious as in an epic or drama, depending on the nature of the poem.

The poet, as distinguished from other men who themselves are not poets, is unique in having keener sensibilities, deeper feelings, and a richer imagination, and in having the power of expressing what he sees, feels and thinks, in his ability to express and perpetuate what all feel but which all cannot express in the manner of the poet. The poet, without deliberately aiming at it, awakens awareness in the reader of feelings and experiences lying dormant or sleeping. The poet says, as Alexander Pope rightly said, what all have felt but none so well expressed. A poet's approach and the poetical sense of things is opposed to the matter-of-fact or scientific sense. Science and statistics may concern themselves with facts for the sake of facts, but a poet is concerned with facts and events in so far as they leave on his consciousness sensuous-emotional-imaginative impressions ; the poet connects and unites experiences. To a gardener a flower, a rose or a lily, is a flower, to the botanist a botanical genus, but to the poet it is a thing of beauty and splendour, a mystery, reminding him of so many associations and things beyond itself, which makes the poet call the flower by various unscientific names, such as 'the lady of the garden,' whose daintiness and beauty connects itself in the poet's imagination with some beautiful woman, chaste and white like a lily; daffodils may remind the poet, as they did Herrick and Wordsworth, of the transitoriness of life and beauty, or of a joy and happiness \_nrealized by man. The objects and subjects of poet's feelings and thoughts are everywhere scattered in life and nature, within and without, in myth, legend, history, even science and thought, social, economic and

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<sup>46</sup> A.C. Bradley, *Oxford Lectures on Poetry*, (London, 1909), p. 5.

political problems. No subject and object in itself is unpoetical, it is the response of the poet, emotional and imaginative response, which touches every subject with the light and splendour of poetry. A poet is not a preacher, yet he may be passionately inspired, as Shelley was, by the desire to awaken the sleeping earth and change the world, filling it with love, justice and freedom ; he may be possessed by the passion to mould things nearer to the heart's desire.

Poetry his the earliest of literary arts, and was related to music and dance. Early poetry was communal, but with the advance of civilization and the emergence of individual consciousness it became more and more personal and individual, like Keats:

On the shore

Of the wide world I stand alone and think.

Independent of our will and volition every object, whether of nature or of art, — a poem, a painting, a statue — has for us sensuous, emotional, imaginative, or intellectual implications; it does leave upon us some impression, evokes some emotional and imaginative response. And, therefore, irrespective of our wills, the will of the poet and the will of the reader, there is logically inevitable relation and connection between the poet and poetry on the one hand, and the reader and society on the other. This relation necessarily involves the problem of moral relations and evaluations. A poet, during the creative process of expression, obviously has no need of any audience, but when that process results in a poem, the poet, as a human being, cannot be indifferent to the reception of his poem by his friends and by others. When the poet's experience, while being his own personal and authentic experience, is yet so universally true that the reader feels that the poet has not expressed only his own heart's secrets but the secrets of all hearts, the poet and his poem will be considered good and great. What gives interest and value to a poem is the truth and sincerity of the poet's experience and his awareness of life, the depth of his insight, and the power

of expression and communication. Without being a preacher and propagandist, a true poet is not indifferent to the great issues and problems of life; he sees and feels the meanings and significance of things and events and experiences more acutely than others, and has the power of so expressing and interpreting what he sees, feels and thinks as to quicken our own emotions and sympathies and imagination that we see and feel with him. A true and great poet — a Goethe or an Iqbal — cannot be inattentive to all that goes on within and without him. In this very awareness of his and in its full and successful expression lie the artistic value and worth of his poetry.

Poetry, like all art, has a value and significance for the individual, for society, and for civilization which cannot be measured in terms of material profit and power and pleasure; it has a power and glory of its own. Iqbal fully realized the high purpose and vocation of art and poetry when he wrote:

مقصود ہنر سوز حیات ابدی ہے

یہ ایک نفس یا دو نفس مثل شرر کیا

ہے معجزہ دنیا میں ابھرتی نہیں قومیں

جو ضرب کلیمی نہیں رکھتا وہ ہنر کیا

(Art's object is the burning for eternal life,

Herein one breath or two like sparks do nothing mean,

Except through miracles nations do not rise in the world:

What is art without the stroke of Moses's staff?)



Again, it was Iqbal who was fully aware of the power of art and poetry, both for good and ill. "The spiritual health of a people," writes Iqbal, "largely depends on the kind of inspiration which their poets and artists receive. But inspiration is not a matter of choice. It is a gift, the character of which cannot be critically judged by the recipient before accepting it. It comes to the individual unsolicited, and only to socialise itself. For this reason the personality that receives and the life-quality of that which is received are matters of the utmost importance for mankind. The inspiration of a single decadent, if his art can lure his fellows to his song or picture, may prove more ruinous to a people than whole battalions of an Attila or a Changez."<sup>47</sup>

Art and poetry have an intrinsic value, their significance lies within themselves, not in any utilitarian end outside them, and this very fact lies at the heart of the difference between art and craft. Poetry has always been a powerful instrument in the development of man's consciousness of himself and of the world, a means of the enrichment and enlargement of his little self, and the means of the recognition and perpetuation of what is enduring and universal in human experience. Poetry raises us above the mundane, the trivial, and the base, and opens up vistas into the "realms of gold", the realms of imagination and feeling, enabling man to see, hear, and think feelingly. Let us conclude with the words of Hazlitt: "Wherever any object takes such a hold of the mind as to make us dwell upon it, and brood over it, melting the heart in tenderness, or kindling it to a sentiment of enthusiasm ; — wherever a movement of imagination or passion is impressed on the mind, by which it seeks to prolong and repeat the emotion, to bring all other objects into accord with it, and to give the same movement of harmony, sustained and continuous, or gradually varied according to the occasion, to the sounds that express it — this is poetry."<sup>48</sup>

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<sup>47</sup> Mohammad Iqbal, "Foreword," to *Muraqqa-i-Chughtai*, (Lahore).

<sup>48</sup> William Hazlitt, *Lectures on English Poets*, p. 12.

# IQBAL: AN APPRECIATION

KABIR CHAUDHURY

Iqbal breathed his last on April 21, 1938, at 5-15 in the morning. A few minutes before his death he recited the following lines from one of his latest poems:

"The melody that has gone may, or may not, come;

A breeze from the Hejaz may, or may not, come.

This is the end of the days of this Faqir,

Another wise one may, or may not, come."

His death in the early hour of the dawn was calm and peaceful. The remnant of a faint smile appeared to play about his lips as he lay dead in his bed. Thinking of that scene one is naturally reminded of the poet's lines:

"I tell you the sign of a true Believer,

When death comes, there is a smile on his lips."

## **Iqbal's Contributions**

The poet-philosopher Iqbal revitalised a decaying people with his inspiring messages conveyed through the medium of powerful poetry. He thrilled the whole world, particularly the Eastern mind, which had grown used to only lilting soft melodies and sweet cadences, with a new kind of poetry that was dynamic, vital and thought-provoking. And the wonder and magnificence of it all lay in the fact that in this process, quite a substantial part of his poetry lost none of its beauties and emotional appeal. This was no mean achievement. We know that great poetry and complex philosophical thinking do not often go together. Often thoughts and ideas prove too great a burden for the frail wings of Poesy to bear gracefully. On other occasions

poetry becomes only soft musical cadences and tender emotion. A truly harmonious combination of the two is to be found only rarely. One can think of Dante or Browning or T.S. Eliot of the modern age. But compared to such masters, too, Iqbal's poetry probably excels theirs in this respect.

Iqbal was a prophet and a philosopher. He had a message for all men in general and for the Muslims in particular. He was a great thinker and had a definite philosophy of life which he preached through his inspiring poetry. A study of his poetry not only yields pleasure and enjoyment but also provides inspiration and guidance.

Iqbal was the poet of renaissance, of re-awakening. Dr. Amiya Chakravarty, a renowned Indian Scholar and poet, in one of his speeches said (quoted in "Kavi Iqbal" by Muhammad Habibullah published, 1941):

"Iqbal recreated the tradition of the East. He proved to the whole world that resurgence of awakening was the soul of India. He showed that poetry and power marched together towards the same goal."

Dr. Chakravarty went on to add:

"Iqbal was a great artist, a careful craftsman. In the choice of his diction he showed a remarkable sense of beauty and proportion. The combination of hard-earned simplicity of expression and limitless depth of feeling endowed his later nature poetry with a sense of completeness and totality not easily found even in the best poetry of any literature of the world." For Iqbal lethargy, laziness and inaction meant death. As long as man was striving for perfection, as long as he was trying to develop his personality, he was alive, otherwise he was as good as dead in his grave. This sense of constant action and of perpetual movement finds charming expression in the following verse:-

"Do not measure life with the cup of —

Today and tomorrow,

Life is perpetual and youthful at all times.

Ask the heart of Farhad the truth of life.

Life is a stream of milk, an adage and a weighty stone."

And elsewhere he said:

"Rise like a wave and always keep struggling with the sea.

Dost thou seek the shore,

O ignorant one?

Where is the shore?"

For, is not life a constant struggle and a march forward?

Iqbal found that the Muslims of his time had fallen from the high status of glory and dignity that they had once achieved. He saw that they were steeped in inaction and were overwhelmed with a sense of despondency and frustration. To them he brought a message of hope. He galvanised them by drawing their attention to the glorious deeds that they had once performed and also pointed out the reasons for their subsequent downfall. He reminded them that the Muslims had once

دشت تو دشت ہیں دریا بھی نہ چھوڑے ہم نے

بحرظلمات میں دوڑا دیے گھوڑے ہم نے

(What to say of desserts, we did not spare even the deep waters.

Into the Dark seas we headlong plunged our horses.)

He exhorted them to shake off the lethargy and to rise up again in glory and might.

"Arise, darkness has prevailed over the Eastern horizon;

Let's light up the Assembly by our fiery voice.

Let's depart with the necessities of soul from Sinda and Suleima:

Mark, the dromedary of Leila has become useless in Yathrib, Let's acquaint Qais with a new desire."

Iqbal has also indicated the way by which the Muslims should revitalise themselves and grow strong and powerful again. This is to be achieved by developing one's personality, by trying to be a perfect man, by modelling one's life on the pattern of the life of Prophet Muhammad (peace be upon him) by following the teaching of the Qur'an. Considered from this angle, viewing Iqbal as a great Muslim savant anguished in heart at the present sad and degenerate state of the Mussalmans and keenly desirous of re-awakening his people to enable them to occupy again their rightful place of supremacy and glory, the appeal of his poetry is rather limited. But the above appreciation would not be quite correct, for does not he address all mankind, instead of the Muslims alone, when he preaches the doctrine of the development of personality in *Asrar-i-Khudi*? This idea of personality, of self as something real, capable of development and preservation, Iqbal develops from his close study of both Eastern and Western philosophers, from the Qur'an, as well as from the treatises of Bergson and Nietzsche. In *Asrar-i-Khudi*, his great philosophical poem, Iqbal states that the power and potentiality of self is tremendous and that the goal of man should be to develop his personality so that he can grow into a perfect man and can attain the viceregency of God on earth. This doctrine is in direct opposition to the theory of self-negation or *nirvana*. Iqbal himself has stated categorically:

"The moral and religious ideal of man is not self-negation but self-

affirmation and he attains to this ideal by becoming more and more individual, more and more unique . . . . He who comes nearest to God is the completest person..."

### **Iqbal's Philosophy**

It is true that Iqbal was influenced by Nietzsche's 'superman theory' but we must not lose sight of the basic difference that existed between Iqbal's conception and that of the German philosopher. In Nietzsche's philosophy, there was no place for a higher moral order operating, there was no check by way of a noble, all-pervading influence exercised by a comprehension of religion and hence his philosophy of the superman could easily degenerate into a monstrous doctrine where power was not a means to something greater but an end in itself. Iqbal's conception of the fully developed personality did not provide for the Nietzschean superman but for what may be called the *Mard-i-Mu'min*, (the true Muslim) the viceregent of God on earth, who always owes his allegiance to Allah but whose soul, through prayers and good deeds, has reached a stage where even apparently impossible achievements are possible of accomplishment. To Iqbal religion is a force which is ever-existent and all-embracing and the unique individual that he advocates, strives to grow powerful and strong, not because he wants to destroy the world or to lord over it but because he wants to attain a position where he can most effectively serve God and mankind. According to Iqbal's conception, self grows strong through love, which is a great factor in expressing the latent faculties and potentialities of an individual.

"(The Self) becomes more enduring through love....  
More alive, more zealous, more effulgent."

To quote again from his verse:

"When the self gains strength through love,  
Its power becomes the ruler of the world,"

Iqbal was no ivory tower artist. He looked to the stars but had his feet firmly planted on the earth. It was, therefore, quite in the nature of things that he should be thoroughly conscious of the inequities prevalent in the

contemporary society. He was eager to see the birth of a new world, free from these inequities.

He wrote:

"The stars are old and the sky is worn out,  
I want a world, which is just newly sprung."

A study of the history of literature reveals that most of the great poets of the world have felt this urge of remoulding the world nearer to their heart's desire. 'Umar Khayyam had said:

"Ah! love, if thou and I could with Fate conspire,  
To grasp this sorry scheme of things entire,  
Would not we shatter it to bits and then  
Remould it nearer to the Heart's Desire?"

We have noticed this urge in Shelley, in Nazrul Islam. But notice the difference between 'Umar and Iqbal: 'Umar talks of a conspiracy with Fate for bringing about this change; but, for Iqbal, man is truly the architect of his destiny. He does not consider man as a mere plaything in the hands of an indifferent God as a personality with limitless possibilities. For Iqbal man can and should reach for the sky.

The exploitation that Iqbal saw all around pained him deeply and stirred him with a righteous indignation.

"The Master makes a pure ruby from the blood of the labourer's vein,  
The farms of the peasants are laid waste on account of the landlord's  
highhandedness."

And elsewhere he wrote:

"Arise and awaken the poor people of my world,  
Shake the doors and walls of the palaces of the rich.

Warm the blood of the slaves with the fire of faith and confidence....  
Set the humble sparrow at the falcon,  
The field which does not provide the peasant with food,  
Burn every corn of such a field."

Iqbal's major works are *Banga-i-dara*, *Bal-i-Jabril*, *Zarb-i-Kalim*, *Asrar-i-Khudi*, *Ramuz-i-Bekbudi* and *Javid-nama*. He wrote in Urdu and in Persian. His chief philosophical poems are, however, all written in Persian which language he found eminently suitable for the exposition of his lofty ideas.

We in East Pakistan primarily know Iqbal through translations. The intense love for his country as expressed in poems like *Himala*, *Tarana-i-Hindi*, *Naya Shinwala*, move us greatly; the vigour and force of his philosophical poems like *Asrar-i-Khudi* and *Javid nama*, stir us deeply, and poems like *Tarana-i-Milli*, *Tulu-i-Islam* and *Khizr-i-Rah*, act as a source of undying inspiration and guidance to us. Let me quote a few lovely lines from that famous and popular piece, *Tarana-i-Milli*:

اے گلستان اندلس وہ دن ہے یاد تجھ کو

تھا تیری ڈالیوں میں جب آشیاں ہمارا

اے موج دجلہ تو بھی پہچانتی ہے ہم کو

اب تک ہے تیرا دریا افسانہ خواں ہمارا

In translations, however good they may be, the tone of the original is somewhat impaired, but even then we do not have to take any great pains to discover the poetical excellences of Iqbal. In the wealth of imagery and diction, above all, success in making his verses a suitable and adequate vehicle for the exposition of his lofty philosophical ideas, Iqbal undeniably demonstrates his greatness as a poet of a very high order. True that sometimes his poetry seems rather heavy, over-burdened with ideas and preachings, but that happens only very rarely. And in this context we must also remember that Iqbal was indeed a guide and a preacher and for him, as for any really great artist of any time, art was not an absolute end in itself.



It would be appropriate to quote here Iqbal's own words regarding Art and its scope and function:

"The ultimate end of all human activity is Life—glorious, powerful, exuberant. All human art must be subordinated to this final purpose, and the value of everything must be determined in reference to its life-yielding capacity. The highest art is that which awakens our dormant will-force and nerves us to face the trails of life manfully. All that brings drowsines and makes us shut our eyes to Reality around, on the mastery of which

alone life depends, is a message of decay and death. There should be no opium-eating in art. The dogma of Art for the sake of Art is a clever invention of decadence to cheat us out of life and power."---(The *New Era*. 1916, page 251).

Iqbal was certainly no opium-eater in Art. He wrote because he felt that he had something definite to say. He had firm and strong views on many issues, carefully thought out, intensely rational and yet endowed with an ardent moral fervour, but he was never dogmatic. He had the temper of a true philosopher. About his own ideas he said:

"There is no such thing as finality in philosophical thinking. As knowledge advances and fresh avenues of thought are opened, other views and probably sounder views are possible. Our duty is carefully to watch the progress of human thought, and to maintain an independent critical attitude towards it."

Iqbal is no more in our midst and we have not yet been blessed with another 'wise one' like him. That is however not surprising, for great personalities like Iqbal are not born every other day. But we have with us his poetry which is immortal. In this refreshing and vigorous poetry there is an unending mine of enjoyment and wisdom for anybody who may care to study it.

# THE PHILOSOPHY OF IQBAL

## ITS NATURE AND IMPORTANCE

Dr. Mohammad Rafiuddin

All that Iqbal has presented as a thinker has its roots in one concept alone to which he has given the name of *Kbudi* or 'Self'. All the philosophical ideas of Iqbal are derived from, and rationally and scientifically related to, this one concept, the concept of 'Self'. This means not only that all his ideas are rationally and intellectually inter-related but also that they constitute a system of thought, each concept whereof is intellectually supported and strengthened by the rest. Therefore, obviously enough, we cannot appreciate any single idea of Iqbal unless and until we have a full appreciation of the concept of 'Self' which is the central idea of his system of thought. And vice versa, unless we understand each one of- his various concepts which, according to him, are no more than the ramifications and implications of the basic concept of 'Self' a proper appreciation of the basic concept of 'Self' itself would be impossible. Thus, for a proper appreciation of the philosophy of Iqbal, it is necessary that instead of trying to study his ideas piecemeal, we should treat the sum-total of his ideas as an organic whole.

Now, if each one of Iqbal's ideas is just a part or a -constituent of the entire system of his thought which, in its turn, provides an exposition and explanation of each one of his ideas, then a proper understanding of any single idea is possible only by treating it as a part of this entire system and not as an isolated and separate idea. Similarly, no adequate understanding of any of his ideas would be possible if even a single aspect of that unified thought-system is ignored or brushed aside as irrelevant and unimportant. Any estimate of any of Iqbal's ideas, which is not formed in the light of his entire system of thought and in the context of the rest of his ideas, would turn out to be anything but Iqbal's concept. That could very well be our own pet concept, but certainly not Iqbal's. Iqbal's concept could be only that

which the whole and not a part of his system of thought determines and defines. If we isolate a concept from the thought-system of which it is a constituent part, it is bound to become as lifeless as a limb torn away from an animal organism. This principle is the key to the understanding of Iqbal. If students of, and writers on Iqbal, — Muslims as well as non-Muslims — are suffering from a number of misconceptions about Iqbal or if acrimonious controversies, are raging around him or if attempts are being made to exploit Iqbal in order that each one could find support for his own ideas, it is all very largely because this principle has been ignored.

But the question is: What is the nature of Philosophy itself? And why do we need it? Moreover, why is it that Iqbal's thought takes the shape of a system of philosophy? Why is it that Iqbal has based all his ideas on a single idea? Was this attitude essential, or is it merely incidental? We could have easily set these questions aside, but for the fact that for a proper understanding of Iqbal's thought these questions must need be raised and answered.

Ever since man reached the level of self-consciousness, he has been persistently endeavouring to discover the reality of the universe in which he finds himself present all so suddenly. This is so because unless man discovers the reality of the universe he remains unaware of his own reality and of the nature of his relationship with the universe. Hence, the discovery of the universe is an essential step towards self-discovery, for man is himself an important part of the universe. He is keen to find out the reality about himself so as to be able to determine the supreme goal of his life which is a necessary basis for a proper type of conduct that might lead him to the best possible results in this life or in the next (if such a life does really exist). He knows that if he succeeds in finding out satisfactory answers to the questions which arise regarding the universe, he will also succeed in finding out satisfactory answers to questions concerning himself. And in the light of these answers, he will be able to find correct solutions to all his problems and to put his life to good use. It is because of this that one tries, with the utmost

care, to fashion his practical life in the light of the idea he forms regarding the ultimate reality of the universe. In other words, the search for the reality of the universe is not an intellectual diversion, nor is it merely an issue of a theoretical or academic significance. It is a serious question of tremendous practical import, a question so profoundly practical that it determines the minutest details of one's day-to-day life.

It is erroneous to think that concepts or ideas relating to the reality of the universe are peculiar to philosophers and thinkers. The fact is that there has never been, and there can never be, any mentally sound and healthy human being, whether learned or otherwise, who has had no conception of the reality of the universe, good or bad, right or wrong, scientific or unscientific, elaborate or brief, coherent or incoherent. What goes to distinguish philosophers and thinkers from the non-philosophers is that the former are possessed of comparatively greater intelligence and better acumen than the latter and are, by their aptitude and temperament, more efficient and more capable of reflecting on the reality of the universe, of understanding it themselves and of explaining it to others. Quite as some people engage themselves in producing foodstuffs or cloth, or in providing for other similar needs of human beings, philosophers and thinkers keep themselves occupied with providing for the greatest intellectual and spiritual need of human beings namely a correct idea of the reality of the universe. They endeavour to see that their own idea, as well as that of others, concerning the real nature of the universe be the most correct one in order that they may be enabled to fashion their practical life in the most correct manner. But the need for an idea concerning the real nature of the universe is so pressing and immediate that people never wait for the results of the search and inquiry of philosophers which might be available at some future date. What they actually do is to accept and own one of the current ideas of Reality that appears to them to be the most satisfactory *of* all, make it the basis of their own practical conduct, and bequeathe the same to their offspring. And if the offspring is later on impressed with another idea of Reality presented by

some philosopher, it re-orientates its outlook and practical life accordingly. Most of the revolutions in human history are the products of the ideas of philosophers, thinkers and sages.

Philosophers and thinkers have been born in every age and those born in later times have always tried to reform and improve upon the ideas of their predecessors. Thus their differences and disagreements constitute a continuing and unending process. Although they have so far failed to present any adequate conception of the real nature of the universe, they have always believed, on the basis of a mysterious intuitive prompting, that the universe is a harmonious whole or unity. In other words, the universe, considered as a space-time entity, is not divided into separate sectors ruled by conflicting laws of nature. The laws of the universe are universal and eternal. They are the same for all times and climes. This belief in the unity of the universe has been the axiomatic common denominator of all thinkers, philosophers and scientists, whether idealists, materialists, or realists. Although no great philosopher or scientist ever demands evidence or argument to support this belief and each one of them simply assumes it as the axiomatic postulate of his thought, one may ask what argument in its favour could be more cogent and convincing than the fact that so far it has not proved erroneous? Behind all the advances in the realms of science and philosophy lies this idea of the unity of the universe and all these advances, in fact, only go to corroborate it. The fact of the matter is that if the seekers after truth had not proceeded with the assumption or belief that the universe is a unity, and if the assumption had been wrong, the existence of both science and philosophy would have been rendered impossible. It is this very belief that impels the philosopher and the scientist, to proceed with inquiries and researches in their respective domains and it is only on verification from this belief that they feel satisfied in regard to their conclusions and proceed further. It is obvious that if the philosopher or the scientist were ever to feel that the scientific fact discovered by him is one of a merely transient and local validity and that there do exist, or might come to exist in future, several parallel and

alternative scientific truths, he will simply abandon the result of his inquiry as worthless.

Now, for a thinker with religious inclinations, the concept of the basic unity of the universe is a *sine qua non*, because he is convinced that the Creator of the universe is one and that it is His purpose which is being fulfilled throughout the entire universe. Similarly, the philosophical attitude of an idealist too demands the same sort of faith in the unity of the universe. What, however, is particularly significant is the fact that even materialist thinkers cannot afford to do away with this conviction.

This axiomatic truth that the universe is a unity leads us to a number of conclusions:

Firstly, that unity in plurality is impossible without some sort of order; and order being unthinkable without a central principle, there must needs be some concept which should constitute the principle of the unity of the universe, a principle to serve as the bond that unifies the plurality of the universe into a single whole.

Secondly, that the principle of the unity of the universe should be the Ultimate and Fundamental Reality of the Universe of which all the other facts of the world should be mere phenomena. For, if they are not its phenomena, the ultimate reality would not be able to give them unity and order nor would such facts themselves, because of the inherent conflicts in their nature, admit of any order or unity.

Thirdly, that the unity of the universe should be rationally comprehensible. Therefore, it is necessary that all the facts of the universe should be bound rationally to the fundamental reality of the universe as also to each other and this bond or relationship should render them into a chain, the first and the last link whereof must be the same Ultimate Reality; and further, that every link of this chain should lead to the next. It is this sort of

chain of facts which is designated by the philosophers as a "Philosophical System."

Fourthly, that if we undertake to explain the cause underlying any of the facts of the world, that explanation itself, while explaining that particular fact would bring out a number of questions seeking answer. Then the answer to these questions would generate further questions and this would go on. If the universe were to be taken as a

unity then it would be necessary that the ultimate answer to these questions, coming up one after another, and the ultimate explanation in respect of each fact, must be no other than the nature of that reality which is the reality of all realities.

Fifthly, that while thousands of ideas in respect to the principle of unity or the reality of the universe could be entertained, there could be only one idea and not two or more, which would be the correct one or else the unity of the universe would vanish. It is necessary that *all* the genuine facts of the universe are scientifically and rationally related to that idea alone and not to any wrong idea of the reality of the universe. Furthermore, whenever the correct philosophical system regarding the universe emerges, its fundamental or pivotal point must necessarily be this very correct idea of Reality.

Should there remain even a single scientific fact which is out of tune with a philosophical system it would only mean that that particular system is based on some wrong concept of Reality. Similarly, if a scientific fact which is considered to be so, is not in harmony with a philosophical system based on a correct idea of Reality, it would mean that such a scientific fact would not conform to the true standards of science and reason and would not be a true scientific fact at all. Wrong ideas cannot find place in a correct philosophical system and, vice versa, correct ideas cannot fit into the framework of a wrong philosophical system. A correct philosophical system, however, has the capability, in every age, to assimilate all correct ideas and concepts and herein lies the test of its soundness.

Sixthly, that the unity of the universe implies the existence of *a* rational system and organization in the facts of the universe and this creates an affinity between all the known and the unknown facts and enables us to go on discovering the hitherto unknown facts with the help of the known facts until all the facts of the universe, in their rationally systematized form, are grasped by us. Scientists and philosophers are both engaged in this task and, as a result of their efforts, the number of known facts is increasing day after day. With the increase in their number, their scientific relevance to the one true idea of the reality of the universe will increase and correspondingly their relevance to all the false ideas of the reality of the universe will decline. Then, with the help of our intuition, we shall be able to state as to which of the ideas of the reality of the universe is in harmony with these facts and which of them is not. Thus we shall be able to approach the true idea of the reality of the universe and come closer to the true philosophical system based on this idea.

Seventhly, that in the initial stage of its emergence, the range of this true philosophical system will, of necessity, be limited. Subsequently, as the quantity of known facts increases and is assimilated by that system, the system will move towards greater degree of perfection — a process which will continue till eternity. As a result of the support that it will receive from the ever new discovered scientific facts, the system will become more and more elaborate, systematic and rational and in proportion to this development, all false philosophical systems will go on losing their rational support until the entire intellectual world will be forced to acknowledge that this system alone is correct and satisfactory. After the emergence of this philosophical system, all new advancements in the various branches of human knowledge will perforce support this system or else they will not prove to be any advancements at all.

Now, the question is: does the unity of the universe stem from the fact that the universe really has a Creator and He is One and One alone? Is it that the unconscious, intuitive belief of man in the unity of the universe stems



from the urge of human nature to acknowledge some being as the creator of the universe and that the Creator be One alone? It is not intended here to furnish any detailed answer to these questions. It would be pertinent, however, to point out in passing that the Holy Qur'an has stressed the unity of the universe as one of the proofs of the fact that this universe has One and only One Creator. Says that Book of All Time:

"No discordance wilt thou see in the creation of the Most Gracious. So turn thy vision again. Seest thou any flaw? Again turn thy vision a second time: thy vision will come back to thee dull and discomfited, in a state worn out."

(Holy Qur'an, *lxviii:3-4*) "

Say: Do ye see what it is ye invoke besides God?

Show me what it is they have created on earth, or have they a share in the heavens ?"

(Holy Qur'an, *xlvi:4*)

In other words, had there been any partner of God in the creation of the universe, there must have been some manifestation of his creation somewhere on the earth or in the heavens where a different set of laws should have been in operation. It is obvious that in reply to the above question of the Holy Qur'an the disbelievers could not point out, with any degree of reasonableness, to any part of this universe and say: "This is the creation of the sharer in creation in whom we believe". When the same laws of matter are in operation throughout the universe, how can it be claimed that the creator of a certain part of the universe is not the same as the Creator of the rest of it?

Like other philosophers, Iqbal too considers the universe to be a unity despite its rich variety and diversity. Says he:

زمانہ ایک، حیات ایک، کائنات بھی ایک

دلیل کم نظری قصہ قدیم و جدید

(Time is one, Life is one and the Universe is one;

It is the height of folly, this talk of old and new.)

It is because of this that the philosophy of Iqbal is a system of thought as is that of any other philosopher. There is, however, one basic difference between Iqbal and the other philosophers. This difference lies in the fact that, according to Iqbal, the principle of the unity of the universe, or the reality of the universe, which transforms this variety into a unity is God with all His attributes as embodied in the teachings of the last of the prophets (peace be upon him). On the other hand, the philosophers have fancied quite different ideas of the reality of the universe. God being the principle which unities the whole of the universe, the true lover of God accommodates the entire universe in his heart. Human self is a unity, but its external manifestations are numerous. It is hidden but its actions are manifest. In the same way, the Divine Being is One but He has manifested Himself in the variety of the universe. The Divine Self is hidden but the creation of the universe has made Him manifest. And it is this reality which leads to the unravelling of the secrets of the universe:

ایں پستی و بالائی، ایں گنبد مینائی

گنجد بہ دل عاشق با ایں ہمہ پہنائی

اسرار ازل جوئی بر خود نظرے واکن

## يكتائى و بسيارى، پنہانى و پيدائى

(This depth, this altitude, and the heavens: all these, with their vastness, are absorbed by the heart of the lover.

O thou who seekest the secrets of eternity ! cast a glance at thyself; thou art one and thou art many, thou art manifest and thou art hidden.)

I have mentioned above the term "scientific fact"! For an elucidation of this term it is essential to point out that not only is the whole of the universe, but every part of it that we comprehend or can comprehend, is a unity; at least we can comprehend it only as a unity and in no other way. Were it not a unity, we would not be able to comprehend it, and it would be absolutely meaningless for us. A number of minor unities go to form a bigger unity and then these unities form a still bigger unity, and so on, until we come to the biggest unity, the universe itself. None of these bigger unities is merely a conglomeration of small unities. It is to be found in the form of a whole which is always greater than its constituent elements put together and which cannot be comprehended merely by taking the sum-total of its elements. For instance, an animal organism is not merely the sum-total of certain organs. To cite another example, the charm of a beautiful piece of art does not depend on its different parts; it emanates from the whole of that piece of art and from inexpressibly mysterious integration of its parts. The innate capacity of man to comprehend a unity is known as intuition. The intuition of a unity assumes the form of a feeling or belief. Our knowledge is organised merely out of our intuitive concepts or beliefs and its validity or otherwise depends wholly on the validity or otherwise of these beliefs.

It is generally understood that we comprehend also by means of our senses and our intellect, and that in his quest for truth the scientist largely depends upon the senses while the philosopher depends upon the intellect. But, as a matter of fact, both the senses and the intellect are there to assist our intuition. They neither comprehend, nor are they capable of

comprehending unities. It is intuition which comprehends them with the help of the two. True that intuition is liable to error also. It should be borne in mind, nevertheless, that intuition alone is capable of a comprehension which is free from error. Hence, as seekers after truth and as men of normal understanding, intuition is simply indispensable for us.

In front of the place where I am sitting, there is hanging a coloured carpet on a wall. But this statement is based on an intuitive inference. I do not perceive the carpet; I merely perceive a colour quality which would be something meaningless without the intervention of my intuition. If I were to say that I have seen or perceived the carpet with my own eyes, this would be an incorrect statement. It is quite possible that my inference, that the said object is a carpet, might prove to be quite wrong and it might turn out to be merely a painting on the wall. Even though I have fully reflected upon the unity which I call the carpet and have used my intellect to discover the relationship between all the minor unities which go to compose this unity, and although my intuition has finally inferred that these unities can blend to make nothing else than a carpet, the possibility of error is undoubtedly there. Even when senses are functioning quite normally, we do frequently fall a prey to erroneous intuitive inferences. The same is true of all my sense-experiences whether they are due to seeing, or hearing, or tasting, or touching, or smelling. None of these experiences can come into being without my intuition and except in the form of a unity. The Holy Qur'an also points towards the same reality:

"She (the Queen) was asked to enter the lofty palace: but when she saw it, she thought it was a lake of water, and she (tucking up her skirts) uncovered her shins. He said: 'This is but a palace paved smooth with slabs of glass.' She said: 'O my Lord' ! I have indeed wronged my soul: I do (now) submit (in Islam), with Solomon, to the Lord of the worlds."

(Holy Qur'an, xxvii: 44)

The summons of prophet Solomon to believe in the Lord of the worlds had already been conveyed to the Queen. The Queen saw that it was not unlikely that in the same manner as she had erroneously been mistaking the glass for water, she might also be committing an error of judgement in respect of her real object of worship and might be quite wrong in considering the Sun to be her deity. Hence she at once announced that she had accepted the true creed.

The purpose of this anecdote is to stress that prophethood is a Divine provision to prevent human intuition from falling into error in respect of essential matters.

The function of what we term as reason or intellect is merely to discover the inter-relationship obtaining among the unities which have been discovered by intuition. Hence it moves from one unity to the other, from the second to the third, from the third to the fourth and so on and tries to find their mutual relationship, so that our intuition may be able to comprehend a bigger unity of which some of these unities may be parts. It merely reflects on the parts of a whole; it cannot comprehend the whole as such. It is none of its functions to comprehend a unity. By the time our intuition grasps a certain unity, the intellect has parted company with it although we are quite unaware of it. Intellect shows us the way towards our goal: it does not reach the goal itself. To reach the goal is the function of intuition alone:

گزر جا عقل سے آگے کہ یہ نور

چراغ راہ ہے منزل نہیں ہے

(Go ahead, leaving intellect behind, for this light is merely a road-lamp, not the destination.)

خرد سے راہ رو روشن بصر ہے

خرد کیا ہے چراغ رہ گزر ہے

درون خانہ ہنگامے ہیں کیا کیا

چراغ رہ گذر کو کیا خبر ہے

(Intellect provides light to the eyes of the wayfarer.

What is intellect? No more than the road-lamp.

The tumult that goes on inside the house, how can the road-lamp be aware of it?)

As soon as we cross the limit of investigating the inter-relationship between unities and begin to have the feeling of the unity of a certain unity, or as soon as we begin to feel that we have acquired a certain knowledge, or that we have known something, the functioning of our intellect comes to an end, and that of our intuition begins.

The emergence of Behaviourism, Logical Positivism and other similar superficial philosophies which are growing like mushrooms in this age of world-wide decline of philosophy, is merely due to the fact that their proponents and advocates have not been able to grasp the intuitive basis of sense-experience. If we were to reflect upon the attributes and characteristics of the 'Self', the standpoint of Iqbal concerning the natures of, and inter-relationships between, sense, intellect and intuition becomes all the more clear and it becomes quite plain as to why he has designated intuition with such other appellations also as love, or (love's) madness, or insight.

زمانہ عقل کو سمجھا ہوا ہے مشعل راہ

کسے خبر کہ جنوں خود بے صاحب ادراک

خرد کے پاس خبر کے سوا کچھ اور نہیں

ترا علاج نظر کے سوا کچھ اور نہیں

(The world regards intellect as the road-lamp.

Who knows that (love's) madness itself has the gnosis of Reality.

Intellect has nothing but information.

The remedy of thy ailment is nothing else than insight.)

سپاہ تازہ برانگیزم از ولایت عشق

کہ در حرم خطرے از بغاوت خرد است

زمانہ پیچ نداند حقیقت او را

جنوں قباست کہ موزوں بقامت خرد است

(Fresh forces am I raising from the realm of love,

For the Harem is menaced by the revolt of the intellect.

Little does this age know the reality of (love's) madness:

It is the garment which fits the intellect perfectly.)

When the scientist has known a certain number of observed facts (which are really given their shape by our intuition) he feels the necessity of an assumption, or a theory, or an intuitive or credal concept in order to explain these observed facts. To put it differently, in order to synthesize or organize these facts, or to give them the form of a unity, he invents an intuitive hypothesis. If this hypothesis does really offer a rational explanation of all those acts, *i.e.*, if it proves capable of organizing and ordering them into a

unity, then such a hypothesis has to be reckoned as much of a scientific fact as any other scientific fact which is regarded by the scientist as 'observed', even though this fact might not have been subjected to his observation in the usual sense. The reason is that in such a case no other hypothesis is capable of explaining these facts and replacing this hypothesis. In other words, the scientist has to believe in the existence of something unobserved on the ground of its effects and consequences. The same is known as a belief in the 'Unseen' which is mentioned in the Holy Qur'an in the following words:

"Those who believe in the Unseen."

(Holy Qur'an, ii-3)

Not the scientists alone but, in fact, all of us do make assumptions and create hypotheses in our daily life, that is, we frequently resort to belief in the unseen in regard to many a concept, for instance, when I say that 'The Sun will rise tomorrow' or that 'My friend is a nice man', etc. And it is mostly on these beliefs in the unseen that our practical life is based. Every fact that we believe in is originally a hypothesis and, subsequently, the discovery of newer data goes to strengthen this hypothesis and it goes on assuming the shape of a 'fact' for us so much so that our faith in it becomes unshakable, If a hypothesis is not vindicated and corroborated by the facts that we discover subsequently, we abandon the hypothesis as erroneous.

The 'atom' provides a fine example of the scientist's belief in the unseen. Although we have known a lot about the nature of the atom, the atom itself has hitherto remained 'unseen' in the normally-understood sense of the term. The 'atom' was postulated centuries back only as a hypothesis; but the experiences we have had of its effects and consequences that is of the unities which have been rendered into a new unity by means of the intuitive concept of the 'atom' have now established it as an undeniable fact. And the knowledge of this fact is so patently effective and meaningful as to have enabled man to reduce Hiroshima and Nagasaki to ashes quite in a moment. The scientist cannot afford to treat the hypothesis or the assumption by means of which his "observed facts" are explained and ordered as a less



scientific fact in comparison with these "observed facts". He cannot contend that while the 'observed facts' constitute science, the hypothesis which explains these facts is not 'science'. And quite often this hypothesis is of more use to him than these detached 'observed facts' in so far as it is this hypothesis which furnishes him with the basis for proceeding with and continuing his scientific inquiry and research as also for grasping and comprehending the ever-new observed facts. But for this hypothesis his observed facts too would be of little significance.

The need of forming intuitive assumptions felt by the scientist is also due to and fact that a number of minor unities go to make a major one and we are forced by the nature of the universe, as also by our own nature, to know and comprehend facts as unities. This compelling feature of our nature will force the scientist sooner or later to a stage where the facts discovered by him will be explained only by an assumption or intuitive and credal concept, which synthesizes and integrates the facts of the entire universe. And when even the scientist will explain the facts of the universe by such an assumption or hypothesis, it will matter little whether we call him a scientist or a philosopher. For, the philosopher also explains the facts of the universe with the help of some universal intuitive concept. What the scientist does to-day on a minor scale, and what he will have to do on a major scale tomorrow, is already being done on a major scale by the philosopher. The philosopher essentially explains the facts made available to us at a particular time by the scientist, with the help of a universal intuitive concept or hypothesis! whether spiritual or materialistic which in his view, integrates the facts of the universe into a unity.

It is thus sufficiently clear that there is essentially no difference between a philosopher and a scientist. Both operate in the same sphere of knowledge and both depend for their knowledge and investigation on one and the same human capacity, intuition. Science, in its higher stages, has got to become a philosophy, for unless it becomes a philosophy, it must lose all meaning.

We know that there are three realms of creation: the material world, the animal world and the human world. Corresponding to these are three major categories of science: Physics, Biology and Psychology. The discoveries of Physics in the present century have forced the physicists to make the intuitive assumption that the ultimate reality of the universe is consciousness. They have been forced to come to this conclusion because the hypothesis to which they had stuck so far, *viz.*, that the ultimate reality of the universe is matter, has failed to explain the new discoveries in the realm of Physics. To explain this new theory physicists of no less a stature than Eddington and James Jeans have written books which, although evidently books of Physics, are at the same time books of Philosophy as well. In the same way, the biological facts discovered during the course of this century have forced the biologists to the conclusion that the ultimate reality of the universe is consciousness and not matter. It is significant that the book written by J.S. Haldane to elucidate this theory is entitled, "The Philosophy of Biology" thus asserting that Biology now needs a philosophy to explain itself. The facts newly discovered in the realm of Psychology also corroborate the same viewpoint. The facts brought into light by these sciences, however, are neither available in such a quantity, nor are they of such a nature as to enable the experts of these sciences to determine the attributes of that consciousness, which, in their view, is the Ultimate Reality of the Universe. It is nevertheless gratifying for the intellectual and ideological future of mankind that the experts on Physics, Biology and Psychology are all proceeding towards a point of agreement on

the basic ideas of the reality of the universe. Changes in concepts of philosophers and scientists are useful as well as essential for they move towards truth through a process of trial and error. When new scientific facts are discovered and some old idea, which had previously been regarded as adequate to explain the previously available quantum of knowledge, is found to be inadequate to explain the new scientific facts, scientists and philosophers are forced to replace it by a new idea which would satisfactorily

explain the entire stock of human knowledge, both old and new. This process of change of ideas is bound to lead us ultimately to a universal idea, essentially sound and true and capable of satisfactorily explaining the scientific facts regarding the whole of the universe.

It is generally presumed that while trying to interpret the universe rationally, a philosopher arrives at his conclusions by a process of pure logical reasoning, and does not allow his own feelings or sentiments to interfere with this process in the least. But this is a false view of the process of reasoning. What actually happens is that, in the light of the facts of the universe known to him, he forms an intuitive concept concerning the reality of the universe and then he employs logical argumentation in order to give a rational and scientific explanation of this concept, or to put it differently, in order to show that it is this concept which is the principle of unity of the universe and organises and integrates all the known scientific facts. The conclusion of the philosopher is not the outcome of his reasoning. On the contrary, his reasoning is the outcome of his conclusion. He knows his conclusion well in advance and orientates his reasoning with all his mental capacity and eloquence in that direction. No philosopher, whether big or small, can possibly deviate from this principle. If his primary assumption about the reality of the universe is wrong, it only means that the very foundation stone of his thought structure has been laid erroneously, and in such a case naturally, all his reasoning will be false, *i.e.*, it will be full of logical discrepancies. In order to maintain the force of his argument, he will be compelled sometimes to ignore, at other times to misinterpret many a true scientific fact which might be capable of showing the weaknesses inherent in his erroneous concept of the reality of the universe. Sometimes he will endeavour to undermine the importance of such facts to such a degree that they would no longer appear to challenge his concept of reality. On other occasions he will be forced to incorporate into his reasoning and argumentation wrong scientific facts (that is, scientific facts which have not been finally authenticated), simply because they support his viewpoint. He

will magnify the importance of these facts to such an extent as to make them appear to be the key to a knowledge of the reality of the universe and so on. But if a philosopher's primary assumption regarding the reality of the universe is sound, and if his understanding of the scientific facts of the universe discovered upto his time is a thc rough one, his reasoning will be correct and these facts will be duly accommodated into his philosophical system; rather he will look for these facts wherever they might be found and will incorporate them in that system, for they will be in harmony only with his concept of reality and will be of use only to him. If he has to modify some scientific facts which are generally regarded as scientific facts, in order to maintain the force of his argument, this modification will be of such a nature that the shortcomings and errors of these facts will be removed and if some of them are ignored, they will indeed merit being ignored. In certain other cases if the importance of some of them is reduced, then it will be merely because they will be worthy of this diminished importance. Likewise, if he incorporates certain hypotheses in his system of thought, it will be proved sooner or later that they were not just hypotheses, but true scientific facts according to all rational and scientific standards. In this way the soundness of a man's perception of the Reality of the universe will lead to the soundness of the whole of his philosophical system. It will also lead to the rectification of some of those so-called scientific facts the falsity of which has remained undemonstrated. It will even spur the discoverer of new and true scientific facts to move ahead. Thus knowledge, aided by the true concept of reality, proceeds onwards smashing its own idols, towards its natural destination of truth. Iqbal points to this when he says:

وہ علم اپنے بتوں کا ہے آپ ابراہیم

کیا ہے جس کو خدا نے دل و نظر کا ندیم

وہ علم کم بصری جس سے ہم کنار نہیں

## تجلیات کلیم و مشاہدات حکیم

(Knowledge which is intimate with the heart and the intuition, is Abraham for its own idols.

Knowledge in which the illuminating vision of Moses is not

accompanied by the "Observed facts" of the scientist is sheer lack of sight.)

It is not only that when a philosopher writes his philosophy of the concept of reality he cannot detach himself from his emotions. The fact is that all his emotions are centred round the concept of reality which he is trying to expound and interpret. He is simply in love with that concept, whether it is material or spiritual. This is an admitted fact for, as I have said earlier, a person's concept of the reality of the universe is the moving force of his life and a philosopher is no exception to this. In fact, it is under the pressure of this force that he writes the whole of his philosophy and wants his concept of reality to be accepted everywhere so that people may pattern their lives after the mould that he chooses for them so that they may be able to reap the gains and avoid the losses which, in his view, are gains and losses — a purpose for which he considers his philosophy to be indispensable. Philosophy, like poetry, is the expression of one's love. When a philosopher feels like popularising his 'love', he does not talk with the people in a simple, direct manner. On the contrary, he explains to them how his concept of reality is relevant to all scientific facts and he knows that this method of expression will not prove ineffective. For, he is unconsciously aware that human nature yearns for a concept of reality which can, and actually does, organize and integrate all the scattered facts of the universe into a unity. Iqbal has expressed this as follows:

فلسفہ و سحر کی اور حقیقت ہے کیا

## حرف تمنا جسے کہ نہ سکیں رو برو

(What is the reality of philosophy and poetry?

A word of longing one dare not utter face to face.)

But wherefrom is the philosopher to secure that true concept of reality which would not only validate his own philosophical system, but also rectify all untrue scientific -'facts' and serve as the standard for the ever-increasing fund of true scientific facts. Human intellect can form a number of spiritual and material concepts of the reality of the universe, for even a slight change of attributes leads to a change in the concept. Now, which concept, out of all these, is, by virtue of its nature and attributes, really in harmony with the scientific facts of the day? For, it is obvious that if such a concept were to be found, it would be in conformity with the facts that will come to light in future as well. But the quantum of scientific facts will always remain so limited that it will be always very difficult for a philosopher to grasp that concept by his own individual effort with the help of the known scientific facts of his time, so difficult indeed that it merits exclusion from the range of possibilities. Every philosopher has attempted, nevertheless, to form a concept of Reality in the light of the known scientific facts of his time and to evolve a philosophy on that basis. But so far every philosopher has formed a wrong, incomplete and worthless Concept of Reality, has evolved a wrong philosophy on its basis and has resorted to a wrong, inconsistent, fallacious and faulty reasoning to support his wrong philosophy. There has never been a philosopher the validity of whose reasoning has escaped the barrage of devastating criticism of other philosophers. The mutual differences of philosophers are simply endless. If a philosopher were to try to modify his philosophy in the light of the criticisms of other philosophers, he would fail to do so, for when an attempt is made to remove one defect of a philosophy which is basically erroneous, a number of other defects are bound to crop up. There are only two possible ways for a philosopher to reach the true concept of Reality. Either he should be able to get hold of all the facts of the universe all at once to enable him to judge as to which concept of Reality

conforms to all these facts and integrates them into a system. Then he will not countenance much of a difficulty in forming a correct view of the nature and attributes of that concept, for, if he forms a concept which is even slightly wrong it will be contradicted by one known fact or another. But this will be a wild-goose-chase. The philosophers and scientists of the world are unanimous that human knowledge will never be able to embrace all the facts of the universe, not even till eternity. The Qur'an has pointed towards this in the following verse:

"Say: 'If the ocean were ink (wherewith to write out) the words of my Lord, sooner would the ocean be exhausted than would the words of my Lord, even if we added another ocean like it for its aid."

(Holy Qur'an, xviii:109)

The other alternative is that the philosopher gets hold of the true concept of the reality of the universe directly from somewhere by chance and happens to acquire its knowledge and love to such an extent that he is enabled to see and interpret all the scientific facts discovered so far in the light of it in the correct perspective, and to integrate them into a unity on the basis of that concept. In such a case, even though he will have fewer scientific facts at his disposal, he will nevertheless be able to appreciate them properly because of his true concept of Reality. He will also be able to explain why these facts are in conformity with his concept of Reality alone. In such a case, even if his philosophical system is imperfect, it will nevertheless be true. And as new facts will come to light, they will be gradually incorporated in the intellectual framework of his philosophy with the result that the philosophy will move from lesser to greater perfection, a process which will continue till the end of the world. As I have said earlier, after the emergence of such a philosophy, all further progress of philosophy will depend not on the appearance of new wrong philosophies, but on the further development and perfection of this philosophy alone. However, this second possibility will need one thing more in order to materialize and it is that scientific facts happen to have developed to such an extent that the

philosopher is able to see the conformity of these facts with that true concept of reality which he has obtained by chance from somewhere. Unless this has happened, he will not be able to correlate these scientific facts with the true concept of reality because their relevance to this concept will not be clear and he will continue to wander about for another concept of reality. In order that the philosopher's concept of reality embraces the facts discovered by Science, it is essential that while his concept of reality comes forward to meet the facts of Science, the facts of Science also come forward to meet that concept.

One could say that it is quite understandable that in order to achieve his goal a philosopher should be aware of the true concept of reality, but why is it essential that he should also be in love with that concept? This difficulty is resolved if we bear in mind that, according to Iqbal (and Iqbal is right), knowledge is gained through intuition and intuition is a function of 'love'. Or, one might say that 'love' is a developed form of intuition.

Every unity is beautiful. That is why it is a unity. The Reality of the universe, being the greatest of all unities, is also the greatest of all beauties. The intuition or feeling of its being a unity includes the feeling of its being a beauty. This feeling is love. It is the absolute love of the true concept of Reality alone which constitutes the absolute intuition or absolute knowledge of that concept — that is, absolute to the extent of a person's native capacity for love or knowledge.

Nature has endowed all human beings with the capacity for love and it varies in general with the level of man's intelligence. One could use this capacity for loving either the true concept of Reality or a false one. But since the capacity is the same, a person cannot make use of it for loving the true concept of Reality to the extent to which he employs it in the love of a false concept. The saying goes, one cannot both eat the cake and have it. With increase in man's love for God, the love for false concepts decreases in the same proportion till it is extinguished altogether. At this stage, the 'love' of



the true concept of Reality reaches the highest point which one is capable of attaining keeping in view the limitations of man's natural capacity. But this stage is reached after a tremendous effort.

براہیمی نظر پیدا مگر مشکل سے ہوتی ہے

ہوس چھپ چھپ کے سینوں میں بنا لیتی ہے تصویریں

(It is difficult to cultivate Abrahamic insight  
For lust stealthily forms images within the breast.)

If a part of a philosopher's capacity for love is devoted to the love of a false concept of Reality, he will naturally observe scientific facts through the false lenses of that concept and his interpretation of these facts will not be absolutely true, that is, he will not be fully able to correlate these facts with the true concept of Reality and will, therefore, produce a philosophy which will be false or inadequate and defective in proportion to the falsity and defectiveness of his love. As I have said earlier, the necessity to love one's idea of Reality is not confined to those philosophers who have the true idea of Reality as the basis of their philosophy. It is equally essential for those philosophers who stand for false concepts of Reality. Whatever apparent force of argument a wrong philosophy comes to have, it is there owing to the love that the proponent of that philosophy has for his false concept of Reality. It is this love which makes him reject as wrong those true facts which do not conform to his false concepts of Reality and accept as true those false facts which conform to his erroneous concept of Reality. Had Karl Marx not been in love with his false concept of Reality, he would not have succeeded in producing a philosophy which, despite its falsity, continues to be the pivot of the lives of millions upon millions of human beings at present.

Now, on the one hand, the true philosophy of the universe is a crying need of man, and, on the other, there are insurmountable difficulties in its availability. But it is a law of nature that it provides for all the fundamental

inborn needs of man by an arrangement of its own. The reason behind this is not far to seek. But for this provision, the purposes of nature would have remained unfulfilled. In the same way as nature places the clouds, air, Sun, Moon, earth and sky at the disposal of man to enable him to meet his basic physical needs, it also provides him with a chain of prophets to enable him to meet his basic spiritual needs. In this brief paper it would be rather difficult to elucidate Iqbal's views in regard to the phenomenon of prophethood. I would, therefore, confine myself to pointing out merely that the first and the most valuable gift of a prophet to mankind is his true concept of the Reality of the universe which is known as the concept of God. The totality of attributes and the true nature of this concept can be comprehended only through its practical application. This practical application of the true concept of Reality which is reflected in the practical life of a prophet remains imperfect until man's practical social life reaches that particular stage of its evolution at which all its essential natural aspects such as education, law, politics, warfare, economy, morals, etc., become quite manifest and widespread. Whenever the evolution of human society reaches such a level of development there arises among them a prophet who exemplifies the application of the concept of God to all sectors of human life by his own practical life and thus brings out both the theoretical and practical aspects of the attributes of God and their implications. He is thus the first man who gives a perfect concept of the Reality of the universe to mankind which is the only basis of a perfect philosophy. The end of prophethood after the emergence of this prophet is only natural for, after him the human race can have no difficulty in raising their practical life to the height of perfection from the point of view of its richness and validity.

The *last* of the prophets who gave a perfect concept of Reality to mankind is the Holy Prophet Muhammad (peace be upon him). The *first* philosopher, who made this perfect concept of Reality, received through the agency of perfect Prophethood, the basis of his philosophy in this age of the progress of science, is Iqbal. And the philosophy which organizes the

scientific data of the age according to the perfect concept of Reality is the philosophy of 'Self' (*Khudi*). Iqbal has realized that this is the concept of Reality which is true and which integrates all the known facts of the universe into a single unity. It is on account of this that Iqbal repeatedly stresses that a philosophy, not based on the prophetic concept of Reality but on some other concept of it, forged by a philosopher on the basis of an inadequate knowledge of the universe and independently of prophetic guidance, must be false and barren and that all the philosophical systems which have been presented so far are such. It is only the love of God which can form the basis of a true philosophy of man and the universe and the source of this love is perfect submission to the prophet. Says Iqbal:

نہ فلسفی سے، نہ ملا سے ہے غرض مجھکو

یہ دل کی موت، وہ اندیشہ و نظر کا فساد

(I have no truck either with the philosopher or the mulla: The former means death of the heart, the latter, perversity of thought and insight.)

تو اپنی خودی اگر نہ کھوتا

زنارئی برگساں نہ ہوتا

ہینگل کا صد گہر سے خالی

ہے اس کا طلسم سب خیالی

انجام خرد ہے بے حضوری

ہے فلسفہ زندگی سے دوری

دل در سخن محمدی بند

اے پور علی زبوعلی چند

(Had you not lost your 'Self'  
You would not have become an adorer of Bergson.  
The pearl-shell of Hegel is devoid of pearl;  
His magic is all a rigmarole of fancies.  
The end of reason is a lack of direct experience;  
Philosophy only means separation from life.  
Tie thyself to the Prophetic Teaching, How  
long, progeny of Ali' ! how long wilt thou cling to  
Avicenna's philosophy?)

Iqbal's degrading criticism of Hegel is, according to him, applicable to every philosopher. Says he;

حکمتش معقول با محسوس در خلوت برفت

گرچہ فکر بکر او پیرایہ پوشد چوں عروس

طائر عقل فلک پرواز او دانی کہ چیست

ماکیاں کز زور مستی خایہ گیرد بے خروس

(Even though his novel thought has adorned itself like a bride,  
His rational philosophy has developed no intimacy of love with Reality.  
His heaven-soaring intellect, what dost thou know what it is?)

A hen laying eggs merely by the force of its passion, without having any contact with the cock.)

The true concept of Reality is only the concept of God Who is Ever-Living and Who sustains the entire universe. All other concepts are concepts of objects that are dead and have never been alive. And the representation of anything which is dead is itself bound to be lifeless and meaningless. It will be disdainfully brushed aside tomorrow, if not to-day. Says Iqbal:

یا مردہ ہے یا نزع کی حالت میں گرفتار

جو فلسفہ لکھا نہ گیا خون جگر سے

(A philosophy which is not an expression of the love of God

Who is alive) is either dead or in the throes of death.)

بلند بال تھا لیکن نہ تھا جسور و غیور

حکیم سر محبت سے بے نصیب رہا

پہرا فضاؤں میں کر گس اگرچہ شاہیں وار

شکار زندہ کی لذت سے بے نصیب رہا

(The philosopher had no access to the secret of love:

He could soar high, but was devoid of daring and courage.

Even though the vulture flew in the skies like the eagle,

It could not enjoy the pleasure of a live prey.)

حکیمان مردہ را صورت نگارند

ید موسیٰ دم عیسیٰ ندارند

دریں حکمت وے چیزے ندید است

برائے حکمت دیگر تپید است

The philosophers and scientists give shape to what is lifeless but can't breathe life into it,

For they have neither the hand of Moses nor the spirit of Jesus. My heart sees no reality in this philosophy;

It remains restless for another philosophy.)

This "other philosophy" is the one based on the concept of Reality which has been obtained through the aegis of the perfect prophethood. It is this concept which is the source of that true love which the philosopher needs. It is this love which reveals the hidden secrets of the universe. It is this love which has been poetically

designated by Iqbal as *خون جگر* (liver's blood) in which is written that philosophy which can neither die nor suffer from the throes of death.

مے ندانی عشق و مستی از کجا است

ایں شعاع آفتاب مصطفیٰ است

(Dost thou not know wherefrom is this passion of love and ecstasy ?  
It is but a ray of the Sun of Mustafa.)

نشان راه ز عقل ہزار حلیہ سپرس

بیا کہ عشق کمالے ز یک فنی دارد

(Seek not road-signs from the intellect which has a thousand artifices.  
Come towards love, for it has attained perfection in but one art.)

بچشم عشق نگر تا سراغ او بینی

جہاں بچشم خرد سیمیا و نیرنگ است

(Look at the world with the eye of love to get hold of its secret, For the  
world, in the eye of the intellect, is merely a talisman, a show of magic.)

وہ علم کہ بصری جس میں ہم کنار نہیں

تجلیات کلیم و مشاہدات حکیم

(Knowledge, in which the illuminating vision of Moses is not  
accompanied

By the "observed facts" of the scientist, is sheer lack of insight.)

نقطہ ادوار عالم لا الہ

منتہائے کار عالم لا الہ

لا والا احتساب کائنات

لا والا فتح باب کائنات

(*La Ilah* is the centre of the circular movement of the heavens.

The end of the universe itself is *La Ilah*.

*La* and *Illa* are the criterion for evaluating everything in the universe;  
*La and Ilia* open the door of the universe.)

حریف نکتہ توحید ہو سکا نہ حکیم

نگاہ چاہیے اسرار لا الہ کے لیے

(The philosopher could not grasp the point in the doctrine of *Tawhid*;

One needs insight to understand the secrets of the formula: "There is no deity except Allah".)

Every scientific fact, every wisdom is in conformity with this true philosophy, and with this philosophy alone. Hence, wherever it is found, it should be picked up and integrated with that philosophy:

گفت حکمت را خدا خیر کثیر

پر کجا این خیر را بینی بگیر

("Wisdom", said God, "is a tremendous Good";

Take hold of it wherever thou findest it.)

According to Iqbal, it is essential that the concept of God, which is the only basis of a true philosophy, should be given the shape of a philosophy, for without that it will neither be able to win popular acceptance nor will human beings be able to get rid of the hold of false philosophies. Such a philosophy will create a revolution and bring a new world-order into existence.

غریباں را زیرکی ساز حیات

شرقیباں با عشق راز کائنات

زیرکی از عشق گردد حق شناس

کار عشق از زیرکی محکم اساس

عشق چوں با زیرکی همسر بود



نقشبند عالم دیگر شود

خیز و عشق عالم دیگر بنه

عشق را با زیرکی آمیزده

(The Intellect, to the Westerners, is the tune of life.

To the Easterners, love is the secret of the universe.

Intellect, aided by love, acquires the knowledge of Reality.

The foundation of love's task is consolidated by intellect.

When love is combined with intellect it becomes the architect of a new world.

Arise and create a new world; combine love with intellect.) But even after correlating the true concept of Reality and all the scientific facts discovered by man so far, because of his ceaseless quest for truth, the interpretation of Reality will not become perfect. For, ever-new facts will continue to be discovered and correlated to Reality till the end of the world rendering it progressively clearer and more attractive, It is for this reason that in his *Reconstruction* Iqbal has aptly remarked:

"As knowledge advances and fresh avenues of thought are opened, other views, and probably sounder views than those expressed in these lectures, are possible. Our duty is carefully to watch the progress of human thought, and to maintain an independent critical attitude towards it." (*Reconstruction*, p. vi)

But if today someone is desirous of having an absolute knowledge of Reality, it is imperative for him to cultivate, by means of devotion and prayers, a personal feeling or experience or love for the beauty of Reality. Without that no person, howsoever gifted he might be, can make a full explication of Reality, nor can any individual gain full knowledge of reality merely by reading or listening to that explication.

حقیقت پہ ہے جامہٴ حرف تنگ

حقیقت ہے آئینہ، گفتار زنگ

فروزاں سینے میں شمع نفس

مگر تاب گفتار کہتی ہے بس

The garment of words is too brief for Reality;  
For reality is like a metallic mirror, speech is rust.  
The candle of the soul is ablaze within the breast;  
But the ability of expression says: "No further".  
Rumi has said the same in these forceful words:

پر چہ گویم عشق را شرح و بیان

چوں بعشق آیم خجل باشم ازاں

گرچہ تفسیر و بیان روشنگر است

لیک عشق بے زباں روشن تر است

چوں قلم اندر نوشتن مے شتافت

چوں بعشق آمد قلم بر خود شگافت

چوں سخن در وصف این حالت رسید

ہم قلم بشکست و ہم کاغذ درید

عقل در شرحش چون خر در گل بخت

شرح عشق و عاشقی ہم عشق گفت

آفتاب آمد دلیل آفتاب

گر دلیلت باید از وے او متاب

(No matter how elaborately I try to explain love,  
I feel ashamed (at my failure) when I encounter 'love' itself.  
Even though elucidation and explanation help illuminate a point,  
The tongueless 'love' is far more illuminating.  
The pen which flows so swiftly in writing,  
Breaks when it comes to write about love.  
When it comes to express this state (*i.e.* of love),  
The pen is broken and the paper torn to shreds.  
Intellect fails to explain love like the donkey who gets stuck into the mud.  
Love and the ways of love can be explained by love alone.  
The appearance of the Sun itself is the proof of the Sun ;  
If thou needeth a proof (in respect of the Sun) turn not away thy face from it.)

Iqbal is a lover of God, a lover who interprets his love in philosophical terms in order to transmit that love to his reader so that when the flame of love has been kindled in his heart too, he might be drawn towards prayers and devotion and through them develop his love to a stage where he no longer needs even philosophy and rationalism for its further growth; so that out of his philosophy is engendered love, and from his love there stem, develop and flourish philosophy and wisdom.

When we say that all scientific facts of the universe are deeply related to only one idea of Reality — the idea of God — we mean to say that every atom of the universe testifies that God is the true Reality of the universe. It is for this reason that the Qur'an designates every scientific fact to be a sign of God:

و في الارض آيات للموقنين

"And in the earth there are signs for those of assured faith."

(Holy Qur'an, li:20)

That is, since no scientific fact can be intellectually and rationally related to any of the false concepts of Reality every such fact is a sign, an argument, and a testimony of God.

The function of a true philosopher is merely to correlate with the true concept of Reality, according to known and accepted scientific and rational standards, all the scientific and rational facts which have come into the grasp of human knowledge and thus to make every atom of the universe cry out what the true reality of the universe is:

وي كل شئى له آية

تدل على انه واحد

(And in everything there is a sign,  
pointing out that He is but One.)

In this way, a true philosopher demolishes all possible evidence in favour of the false concept of Reality. He is not irked by the fact that so far a very limited number of facts of the universe have entered into the orbit of human knowledge. For, no matter whether these facts are few or many, all of them support only *his* concept of Reality. Moreover, those who present false

arguments in favour of false concepts of Reality, they too, after all base their case on a misinterpretation of these facts. Hence when every atom of our known universe begins to testify that God is the true reality of the universe, it will also testify, in effect, that all concepts of Reality, except that of God, are false and unsound.

ومن يدع مع الله الها آخر لا برهان له

"Whoso invokes any other god along with Allah, he has no authority therefor."

(Holy  
Qur'an,  
xxiii:117)

And when there does not remain even a single evidence in the whole universe in favour of any false concept of Reality, the survival of any of the false concepts of Reality is rendered impossible and a new true philosophy, based on the true concept of the Reality of the universe, spreads throughout the world, reaching its farthest limits without opposition. But we have seen that concepts of Reality are not merely ideas of academic and theoretical significance: they are the intellectual foundations on which the whole structures of the practical lives of individuals and nations are based. Hence, when these intellectual foundations are destroyed the socio-political structures which had been raised on them also crumble. At a time when the whole world has its life-structure based on false concepts of Reality, the emergence and spread of a new and true philosophy, which insists that the accepted and cherished concepts of the Reality of this world and the next are false, would be nothing short of a world revolution as destructive as Domsday itself. Who would be there among the worshippers of false concepts of Reality who sees this world revolution emerging in the ideas of a single individual and does not rise in opposition to him to wipe him out of existence. Thus to present such a revolutionary philosophy is a matter of supreme courage which cannot be expected of everybody. For anyone who

does so comes out with a desire to destroy with the sword of his philosophy the popular ideas of the people about the two worlds of existence.

حکمت و فلسفہ را ہمت مردے باید

تیغ اندیشہ بروئے دو جہاں آختن است

(Philosophy and wisdom require manful courage,  
For they amount to unsheathing the sword of one's thought to destroy  
both the worlds of existence.)

خوگر من نیست چشم ہست و بود

لرزه برتن خیزم از بیم نمود

(The eye of existence is not familiar with me.  
I arise trembling, afraid to show myself.)

But such a world-revolution must come. Thus, at a time when the intellectual foundations of the false concepts of Reality are being undermined and their superstructures are in a process of disintegration, a new world, based on a true philosophical system based on the true idea of Reality is moulded into existence by the passionate lovers of Divine Beauty, according to their hearts' desire — and their hearts' desire is no other than the Will of God Himself. In other words, before this happens the following conversation between them and God would have taken place:

گفتند، جہان ما آیا بتو می سازد؟

گفتم کہ نمی سازد، گفتند کہ برہم زن

(He Said: "Is my world attuned to thee?")

"No," said I. "Go and shatter it to pieces", said He.)

And then God encourages these lovers of His Beauty by saying that it is only what they want that would happen, and that their opponents would be swept off his way:

قدم لے باک تر نہ در رہ زیست

به پہنایے جہاں غیر از تو کس نیست

(Put thy step in the path of life with greater courage,  
For there is none in the vastness of the world but thee.)

It is this which Iqbal meant when he stressed the need of creating a new philosophy based on the love of God in these words:

زیرکی از عشق گردد حق شناس

کار عشق از زیرکی محکم اساس

عشق چوں با زیرکی ہ مسر بود

نقشبند عالم دیگر بود

خیز و نقش عالم دیگر بنہ

عشق را با زیرکی آمیز دە

(Intellect, aided by love, acquired the knowledge of Reality.

The structure of love's task is consolidated by intellect.

When love is combined with intellect,

It becomes the architect of a new world.

Arise and found a new world;  
Combine love with intellect.)

Iqbal sees the irresistible approach of this imminent, catastrophic, world-wide intellectual revolution with a clarity of mind and a wonder which he is unable to express.

انقلابیے کہ ننگنجد بضمیر افلاک

بینم و ہیچ ندانم کہ چساں مے بینم

(A revolution [so tremendous that even its secret] the heart of the heavens is unable to harbour.

I see [openly] and I do not know how I am able to see it thus.)

آنکھ جو کچھ دیکھتی ہے لب پہ آسکتا نہیں

محو حیرت ہوں کہ دنیا کیا سے کیا ہو جائے گی

(What the eye sees the lips are unable to express.

I am struck with wonder when I think how utterly the world is going to change.)

And Iqbal has no doubt that his philosophy heralds the advent of this great intellectual revolution:

حادثہ وہ جو ابھی پردہ افلاک میں ہے

عکس اس کا میرے آئینہ ادراک میں ہے

(That great event which is still concealed behind the curtain of heavens)

Its reflection is present in the mirror of my intellect.



عالم نوے ابھی گم پردہ تقدیر میں

مری نگاہوں میں ہے اس کی سحر بے حجاب

(The new world-order is still hidden behind the curtain of Destiny;  
To my eyes, however, the light of its dawn is already revealed.)

The philosophers who deny prophethood have failed, despite their best efforts, to gain a complete knowledge of the True Reality of the Universe, although they have made some progress in that direction.

The fact is that Philosophy and Prophethood have been endeavouring to advance towards the same goal — that of unravelling the mystery of the universe — by two different routes. Although Prophethood could not reach its destination till the arrival of the last of the prophets (peace be on them all), it had been moving essentially on the right path and in the right direction. On the contrary, Philosophy, since it lacked the true intuitive concept of the reality of the universe, remained far away from its goal, wandering aimlessly in search of it, in spite of some partial and limited successes which it attained. Without guidance from the perfect Prophethood it was not possible for it to start with the true intuitive concept of reality and hence it could not proceed along the true rational lines. The objective of prophethood was not to introduce to man all the details of the rational order operating in the universe. Its objective was rather to furnish man with that minimum of knowledge about the universe which would create in him the urge to purify his practical conduct in all its aspects, and create and nourish the love of that true intuitive concept of reality which alone could guide him in his desire to understand the rational order of the universe. It is for this reason that we find that prophethood, even in its perfect form, does not seek to provide us with true scientific data regarding the order of this universe: it merely seeks to create and cultivate that true intuition of Reality which is ultimately essential for obtaining this data and without which sound rational thinking is impossible. Philosophy is right in deducing that the order of the universe is akin to a chain all the links of which are rationally interrelated. But

this has led the philosopher to the naive conviction that he will be able to understand all the links of this chain with the help of reason alone. But unfortunately he always fails because he always starts with a false concept of Reality and his reasoning turns out to be a vain effort to rationalise this false concept. Had Philosophy been a little more courageous, it could have accepted the concept of Reality given by perfect prophet-hood, ever since its advent. In such a case its headache would have come to an end and it would have been able to grasp that true rational order of the universe for which it has been groping down the ages. But as long as Philosophy, with its faltering steps, did not reach a point sufficiently close to the prophetic concept of Reality it was impossible for it to take such a bold step. Fortunately, owing to new discoveries in the fields of Physics, Biology and Psychology, in the present century, Philosophy has indeed reached a point where it could take such a bold step and it has actually taken that step by integrating itself with the teachings of the perfect prophet in the shape of Iqbal's philosophy. Iqbal's philosophy of the 'Self' provides an explanation of the Prophetic concept of the universe into which all true scientific facts known so far have been integrated and there is no reason why true scientific facts to be discovered in future will not be similarly integrated into it.

This union between Philosophy and Prophetic Teachings is a landmark in man's intellectual progress and it has ushered in a new era in man's intellectual history — a new era whose pioneer and herald is Iqbal. As a consequence of this union the knowledge of human nature upon which the everlasting peace and unity of the human world depends has emerged before mankind for the first time in history in an organized and systematic form which can satisfy the intellect of the modern man and ensure its world-wide acceptance. Iqbal is himself well aware of the dimensions of his intellectual contribution. Whatever Iqbal has said in respect of the importance of his thought is not in the nature of poetic exaggeration or self-adoration. It is based on solid facts which made it absolutely impermissible for him to remain quiet on the point.

ذره ام مهر منیر آن من است

صد سحر اندر گریبان من است

خاک من روشن تر از جام جم است

محرم از نازاد پائے عالم است

فکر آن آهو سر فتراک بست

کو بنوزاز نیستی بیرون نجست

(Tho' I am a mote, the radiant Sun is mine:  
Within my bosom are a hundred dawns.  
My dust is brighter than Jamshed's cup:  
It knows things which are yet unborn in the world.  
My thought hunted down and slung from the saddler a deer,  
That has not yet leaped forth from the convent of non existence.)

هیچ کس رازمے که من گویم نه گفت

همچو فکر من در معنی نه سفت

چشمه حیوان برا تم کرده اند

محرم از راز حیاتم کرده اند

(None hath told the secret which I tell;

Or threaded a pearl of thought like mine.  
The fountain of life hath been given to me to drink.  
I have been made an adept in the mystery of life.)

قلزم یاراں جو شبنم بے خروش

شبنم من مثل یم طوفان فروش

انتظار صبح خیزاں می کشم

اے خوشا زردشتیان آتشم

(The sea is silent, like dew.  
But my dew is storm-ridden, like the ocean.  
I am waiting for the votaries that rise at dawn:  
Oh, happy they who shall worship my fire.)

عمر ہا در کعبہ و بت خانہ می نالد حیات

تا ز بزم عشق یک دانائے راز آید بروں

(Life bemoans for ages in K'aba and temple,  
Until there arises from love's assembly the one knowing the mysteries of  
life.)

سر آمد روزگارے این فقیری

دگر دانائے راز آید کہ نہ آید

(This faqir's time has come to an end,  
Who knows if another sage knowing the secrets of life comes to the  
world or not.)

One could say, perhaps, that even though it might be true to assert that no non-Muslim philosopher had based his philosophic thought on the concept of Reality propounded by perfect prophethood, yet the philosophies of the Muslim philosophers who have preceded Iqbal are bound to have been based on the Islamic concept of God. If this is so, what is the distinction of Iqbal over other Muslim philosophers? And in this connection perhaps the names of great luminaries like Shah Waliullah and Mohyid-Din Ibn al-Arabi might be mentioned. But the distinction of Iqbal over other Muslim philosophers depends upon the fact that by employing the philosophic term 'Self', Iqbal has succeeded in presenting the Islamic concept of God not as a creed and dogma but as a scientific and rational fact in the context of other scientific and rational concepts known to humanity in this age. The result is that he has succeeded in elucidating the scientific and rational links between the Islamic concept of God and all the scientific facts of the present-day world as well as all the aspects of the natural practical life of the individual and the society. He has also succeeded, thereby, in bringing out the hidden potentiality of this concept to be the only one capable of organizing meaningfully and interpreting correctly all the facts of the universe, that is, all those facts which are in the range of human knowledge at present or will be brought into its range in future. It is this which constitutes the measure of Iqbal's academic contribution. In fact, this remarkable expression of Iqbal's genius is the outcome of the need as well as the intellectual climate of the present age. It is the peculiar academic atmosphere and surroundings of Iqbal which have enabled him to play this epoch-making role. In this age of Iqbal, thanks to the research and inquiry of Western scholars, the quantum of scientific knowledge has increased so rapidly in all the three main branches of knowledge as never before in the past. Secondly, due to the prestige of the modern peculiar scientific method of investigation, a new method of reasoning has developed in Philosophy which emphasises that no relevant facts may be overlooked, that facts maybe examined with the utmost care and precision and only those conclusions may be arrived at which may be unavoidable. This method of reasoning has acquired a

permanent place in the domain of Philosophy for the future. Thirdly, in this age there have come into existence a number of philosophies, each one of which has endeavoured to relate all the known and established scientific facts to a central idea of Reality. Iqbal, as he himself admits, has been deeply influenced by these intellectual peculiarities and advancements of Western Philosophy. As a consequence his philosophy has assumed a peculiar orientation which has made it capable of assimilating all true scientific facts known hitherto as well as those which will become known in future, thus proving it to be that true and final philosophical system of the world which alone can have the capacity to refute the erroneous philosophies of every age by using their own terminology. Such a philosophy could not have come into existence in the time of Muhyid-Din Ibn al-Arabi and Shah Waliullah when the intellectual outlook and atmosphere were radically different. If today the Muslim nation or any other nation tries to refute Dialectical Materialism in a rational and scientific manner, in a manner which is understandable to and convincing for the man of the present age, then it is to the philosophy of Iqbal alone that it can turn. Whatever the nature of the intellectual hurdles which may be encountered by man in his quest for the knowledge of the reality of man and universe, the remedies provided by nature for their removal are appropriate to them. Iqbal's philosophy has assimilated the apparent characteristics of the philosophies of his age in order to become their antidote. The philosophies of such great thinkers as Muhyid-Din Ibn-al-'Arabi and Shah Waliullah were antidotes to the false philosophies of their own times. However, they neither are nor can be made to serve as antidotes to the false philosophies of the present age. It is for this reason that Iqbal was justified in saying:

ہیچ کس رازے کہ من گویم نہ گفت

ہمچو فکر من در معنی نہ سفت

(None has revealed the secret which I reveal,  
Nor threaded a pearl of thought like mine.)

Since Iqbal believes in the unity of the universe as a philosopher, it was essential for his philosophy to take the form of a system of thought. But Iqbal's ideas have mainly found their expression in poetry rather than prose. And poetry, as is well known, is not a suitable medium for expressing the subtle details of the rational and logical connection of ideas. Hence we could not expect Iqbal, since he expresses himself mainly through his poetry, to express his ideas in all their rational details and logical subtleties to the same extent to which we could expect a philosopher who expresses himself through prose to do so. It is for this reason that Iqbal's philosophy has not been expressed as a continuous system written- out in a single volume or series of volumes. His ideas are found scattered throughout his poetic works in fragments. The coincidence that Iqbal was also a poet has, however, proved helpful in the spread of his ideas. Poetry transmits ideas to the hearts of people with a revolutionary force. Had Iqbal been merely a philosopher and not a poet, his community, the Muslims, who have cut themselves adrift of the tradition of intellectual work of the higher order, would perhaps not have turned towards his philosophy for inspiration. But his people needed an immediate shake-up out of their stagnation and lethargy. So the cure of his people's ailment provided by nature was that Iqbal should sing his philosophy so that his people are immediately aroused and stirred and throng around him. Hence, when Iqbal summoned his people towards his message:

حلقه گرد من ز نید اے پیکران آب و گل

آتشے در سینہ دارم از نیا گان شما

(Come and gather around me O structures of clay and water!  
For I preserve in my bosom the fire of your ancestors.)

In response to Iqbal's call the nation joined hands together and created a new state, Pakistan. What is now needed is that the nation, which has been

inspired by his poetry, should present the ideas implicit in his poetry in an integrated and coherent form in order to be able to deepen its own appreciation of Iqbal's philosophy and also to present it in a perfectly intelligible form before others. It is obvious that if we desire to provide a complete elucidation and elaboration of Iqbalian thought, it will be essential not to ignore even one single scientific fact that might help us illuminate the scientific and intellectual coherence of his ideas. By this I mean that no true scientific fact or philosophical idea which is in harmony with the philosophy of Iqbal can be neglected by his commentator without making his philosophy less intelligible, less attractive and less coherent than it potentially is and can be actually made. Iqbal himself supports this view when he says:

گفت حکمت را خدا خیر کثیر

پر کجا این خیر را بینی بگیر

(Wisdom, says God, is a tremendous good:  
Take hold of it, wherever you find it.)

Such a systematic elaboration of Iqbal's thought is not merely a service to knowledge and learning, and to humanity: it will also place Iqbal before the world for an evaluation of his philosophy in a test which is sure to bring out the real stature of Iqbal.

It would not be impertinent to say that whosoever undertakes such a task must fulfil two requirements. First, that he should have access to the intellectual or intuitive springs of Iqbal's thought, that is, he should be gifted with that inner feeling or intuition of Reality out of which Iqbal's thought has sprung. In other words, he should be possessed of that vision, spiritual experience or 'love' of the Prophetic concept of Reality, which Iqbal had.

It is a pity that although Iqbal has repeatedly insisted, we allow ourselves to forget that, aside from being a poet and a philosopher, he is basically a



darvesh or a Sufi and his poetic excellence as well as his philosophical acumen only subserve his 'love' or intuition of Reality. The outcome of all his intellectual effort is that he has interpreted his spiritual experience or 'love' in the well-known language of philosophy which is fully intelligible to the modern man and dressed the philosophical views and ideas emerging in this process, in the vigorous and captivating garb of poetic expression. He is not interested in amusing people by epics of sensual love or lyricism. It is for this reason that he denies the appropriateness of his being designated a poet:

نه پنداری که من بے باده مستم

مثال شاعران افسانه بستم

(Don't think that I am intoxicated without wine,  
That I am fabricating stories like poets.)

او حدیث دلبری خواهد ز من

آب و رنگ شاعری خواهد ز من

کم نظر بے تابئے جانم ندید

آشکارم دیدم و پنهانم ندید

(From me he seeks amorous poetry;  
From me he seeks the shine and glitter of verse.  
Lacking insight he has not observed the restlessness of my soul.  
He has seen me outwardly but not from within.)

نمہ کجا و من کجا، ساز سخن بہانہ ایست

## سوئے قطار می کشم ناقہ بے زمام را

(What relation is there between me and the song? The poetic tune is merely an artifice.)

An artifice to keep the reinless dromedary to its correct route.

I have explained earlier how Iqbal came to the conclusion that all philosophies which are bereft of the love of God or of the true concept of Reality, are false or inadequate, and thus senseless and futile. Had Iqbal himself not been gifted with the love of God, it would have been impossible for him to arrive at this invaluable piece of wisdom. And it is not merely a fanatasy: Iqbal himself claims that he has been endowed with a high level of mystic experience and that he has acquired a high status in his knowledge of God. This level of gnosis, this stage of 'love' Iqbal calls 'inner warmth' (سوز)

restless spirit' (جان بے تاب), 'God-intoxicatedness' (خدایمستی) and 'pure wine' (پادہ ناب, etc., while he calls himself a *darvesh*, a *faqir*, a *qalandar*, etc., terms which are used for the Sufis. For instance, he says:

درویش خدا مست نہ شرقی ہے نہ غربی

گھر میرا نہ دلی نہ صفاہاں نہ سمر قند

(God-intoxicated darvesh is neither Easterner nor Westerner.  
My abode is neither Delhi, nor Isfahan, nor Samarqand.)

سر آمد روزگارے این فقیرے

دگر دانائے راز آید کہ ناید

(This faqir's time has come to an end,

Who knows if another sage, knowing the secret of life, comes to the world again or not.)

مرے کدو کو غنیمت سمجھ کہ بادۂ ناب

نہ مدرسے میں ہے باقی نہ خانقاہ میں ہے

(Be content with my wine-cup, for pure wine is now found Neither in the *madrasah* nor in the *Khaniqah*.)

عصر حاضر را خرد زنجیرپا است

جان بیتابے کہ من دارم کجا است

(Intellect has become a chain for the present age;  
As for the restless soul that I have, it is to be found nowhere.)

اعجمی مردے چہ خوش شعرے سرود

سوزد از تاثیر او جان در وجود

(A non-Arab sang a song and what a beautiful song;  
By its warmth the song blazes the very soul of existence.)

The second requirement which must be fulfilled by the writer who undertakes to present the thought of Iqbal in the form of a continuous and systematic philosophy is that he should be duly conversant with all the scientific facts and philosophical ideas known and established so far, so that he may be able to know how far these facts and ideas are harmonious or inharmonious with Iqbal's thought. The commentator of Iqbal who is able to fulfil these two requirements will be able (because of his understanding of the intellectual relationship of the scattered ideas of Iqbal) not only to give Iqbal's thought the shape of a continuous philosophical system, but also to further enrich and advance this system, that is, he will be able to incorporate into this system fresh scientific facts and philosophical ideas which conform to Iqbal's trends of thought and thus provide further intellectual reinforcement to his philosophy. And it is obvious that any development of a

philosophy based on a true concept of Reality is bound to pave the way for its further developments. When Iqbal's philosophy of 'Self' will appear in a systematized and consequently a more developed form, it will lead to even greater development and its development will prove to be an unending process, as all the ever-increasing facts relating to the three main branches of knowledge will be regarded merely as its integral parts. Thus thinkers and philosophers will continue to contribute to the expansion, elaboration and elucidation of Iqbal's philosophy till the end of the world and there will be no danger of their contribution becoming dull or stale in any way at least because of his philosophy. We have seen above in detail why there can be no end to the development of a true philosophy. On the contrary, since scientific facts are incongruous with a false philosophy based on a wrong concept of Reality, with the development of these facts and the progress of scientific knowledge the artificial and false reasonableness of false philosophies is bound to become less and less automatically till it disappears entirely. This means that a continuous systematic elucidation and elaboration of Iqbalian thought will bring us ultimately to an age when there will remain but one philosophy — Iqbal's philosophy of 'Self' — and when all other philosophies will either have died or will survive as relics of man's ignorant past. It is because of this that Iqbal pins his hopes for the recognition of his full stature as a philosopher and the acceptance of his philosophical views on the man of to-morrow, rather than of today. Says he:

انتظار صبح خیزاں می کشم

اے خوشا زر تشتیان آتشم

نغمہ ام از زخمہ بے پرواستم

من نوائے شاعر فرداستم

عصر من داندۀ اسرار نیست

یوسف من بہر این بازار نیست

نغمہ من از جہان دیگر است

این جرس را کاروانے دیگر است

(I am waiting for the votaries that rises at dawn:

Oh, happy they who worship my fire.

I am a note which needs none to play it

I am the song of the poet of to-morrow.

My own age does not understand my deep ideas,

My Joseph is not meant for this market.

My song is for another age than this;

This bell calls travellers who belong to another era to take the road.)

But these two requirements are of such a nature that although there is no dearth of people who fulfil very well either the first condition or the second, there are very, very few people who combine both of them. In the present times, when persons with a religious or mystic bent of mind are out of touch with modern learning and persons who are conversant with modern science and philosophy are devoid of a religious or mystic outlook, we can rarely come across a mystic or religiously-minded person inspired with the love of God who is also well versed in modern knowledge.

In Iqbal's philosophy the term 'Self' denotes a consciousness which is conscious of itself. The word 'consciousness', however, does not mean discernment or awareness. It denotes something the attributes of which are discernment and awareness, or something on account of which man possesses the capacity of discernment and awareness. It is light but there is no form of material light which can be compared to it. It is also a force, but

there is no material force with which it has a resemblance. It is that lightsome force or forceful light on account of which a human being is alive. In this sense there is a type of consciousness also found in animals; but animal consciousness is not free: it has been subordinated to the inexorable instincts created by nature. On the contrary, human consciousness can transcend natural instincts. The result of this freedom of consciousness is that we find there is in man a craving to search for beauty and strive after perfection and he can defy and oppose his instincts while trying to satisfy his craving for beauty and perfection. The animal, because of his consciousness, merely thinks, knows, and feels. But man not merely thinks, knows and feels, but when he does so, he also knows that he thinks knows and feels. In other words, man is endowed with the knowledge of the operation of his consciousness. He is, therefore, invested not merely with consciousness but also with self-awareness and self-consciousness. It is this self-consciousness which Iqbal denotes as 'Self'.

We know our own 'Self' not through our senses, but directly. As for the 'Self' of others, we know of it merely with the help of the actions it has performed or the effects it has produced. We can never perceive any 'Self' with these eyes. The whole philosophy of Iqbal is devoted to explaining, in the light of scientific facts, the unchangeable and inherent attributes and practical effects of 'Self' and to interpreting and organising scientific facts in their light. Iqbal has discussed every aspect of the reality of the universe and man and has expressed his views on the fundamentals pertaining to every sector of man's practical life. He has tried to answer, for instance, such questions as these: What is the Reality of the universe? What is creation? What is evolution? What is matter? What is animal? What is man? What is instinct and how has it come into being? What is imagination? What is memory? What is struggle? What is longing? What is knowledge? What is intellect? What is intuition? What is love? What is 'Faqr'? *What* is Politics ?What is Law? What is dictatorship? What is democracy ?What is Art ?What is History ?What is War ?And so on, and so forth. Iqbal tries to answer these

questions only because he thinks a true answer to all of them can be derived only from the nature of 'Self'. Since there can be no life without consciousness and no consciousness without life, Iqbal often designates 'Self' as Life too.

The central characteristic of 'Self' is love and it is by means of love alone that 'Self' expresses its potentialities and develops itself. Says Iqbal:

نقطهٔ نورے کہ نام او خودی است

زیر خاک ما شرار زندگی است

از مہبت می شود پائندہ تر

زندہ تر، سوزندہ تر، تابندہ تر

از محبت اشتعال جوہرش

انتقائے ممکنات مضمورش

فطرت او آتش اندوزد ز عشق

عالم افروزی پیاموزد ز عشق

*(The luminous point whose name is the Self.*

*Is the life-spark beneath our dust.*

*By love it is made the more lasting, more living, more burning, more glowing.*

*From love proceeds the radiance of its being.*

And the development of its unknown possibilities.

Its nature gathers fire from love;

It learns from Love to illuminate the world.)

In order to satisfy this urge, the 'Self' seeks some beautiful purpose or goal and whenever there appears any purpose or goal which seems to it to be beautiful, it begins to love it wholeheartedly, and boldly launches upon the struggle to secure it, completely unmindful of the consequences. In this manner the 'Self' employs all its hidden potentialities and powers in order to be able to overpower all the impediments found in its path, to remove all obstacles and to achieve its goal. The achievement of the goal means the predominance of the 'Self' as well as its self-expression. Hence the desire for predominance or the urge for self-expressions is its secondary attribute which stems from the demands of love:

زندگانی را بقا از مدعا است

کاروانش را درا از مدعا ست

زندگی در جستجو پوشیده است

اصل او در آرزو پوشیده است

Life is preserved by purpose;

Because of the goal its caravan bell tinkles.

Life is latent in seeking.

Its origin is hidden in desire.

آرزو ہنگامہ آرائے خودی

موج بے تابے ز دریائے خودی



Desire keeps the self in perpetual uproar.

It is restless wave of the Self's sea.

Some of those who have tried to explain Iqbal have encountered a considerable difficulty in grasping this concept of 'Khudi.' One of the reasons is that the word *Khudi*' in Persian and Urdu has been used in a radically different sense: in the sense of pride, vanity, and self-adoration. Moreover, Iqbal also has selected, out of the numerous eternal attributes of the Self, one attribute for special emphasis and that is its love of self-assertion and predominance and Iqbal has done so in view of the indolence and inactivity and the consequent decay and degeneration of the present-day Muslims. According to this attribute, the 'Self' seeks to overcome and subdue the obstacles that it encounters in order to achieve its goal. For this reason, a number of people suspected that perhaps Iqbal had the same, or more or less the same notion of 'Self' as has existed so far in the minds of the common people. They began to think, therefore, that Iqbal considers self-assertion and every expression of power, whether legitimate or illegitimate, to be a positive virtue and that he merely preaches the expression of power in every possible manner. Such a notion, however, is totally false.

In this connection it might be pointed out that the objectives of 'Self' can be right as well as wrong. The urge of 'Self' can find a complete expression or satisfaction by means of action and striving only when its objective is correct, that is, in conformity with its nature. A wrong objective is not, in fact, the objective of 'Self'; it is merely a misrepresentation of the natural and correct objective of 'Self', which has to be rectified sooner or later. In pursuing wrong objectives, the 'Self' might attain a transient satisfaction. Ultimately, however, it will face discontent and frustration. In this way, the striving of 'Self' after a wrong ideal ultimately defeats its own purpose of self-expression. Moreover, practical endeavour is a necessary outcome of the goal consciousness of the self. And the self is ever bound to have some goal, whether right or wrong. In other words the self is bound to remain perpetually engaged in action and endeavour. A wrong goal leads to wrong action. Conversely, a correct goal leads to correct action. Iqbal only

preaches that action which stems from our commitment to a correct and sublime goal, and the envisagement of a correct goal is the distinction of a believer (*mu'min*) alone. The goal of the believer is as bright as the aurora of the dawn: it is the acme of beauty and perfection, it is higher than the heavens, for the goal of the believer is God Himself.

اے زراز زندگی بیگانہ! خیز

از شراب مقصدے مستانہ خیز

مقصدے مثل سحر تابندہ

ماسوی را آتشی سوزندہ

مقصدے از آسماں بالاترے

دلربائے، دل ستانے، دلبرے

(Rise, O thou who art stranger to life's mystery!

Rise, intoxicated with the wine of an ideal.

An ideal as brilliant as the dawn.

A blazing fire to all that is other than God,

An ideal higher than heaven —

Winning, captivating, enchanting men's hearts.)

We have said earlier that, according to Iqbal, 'Self' means self-consciousness and this self-consciousness is a characteristic of man. The question arises, where has this 'Self' come from? Is it the attribute of matter in a particular form of its evolution, a form which it assumes, for example, in the case of human beings? If this is correct, the self is a form of matter and divorced from matter it cannot survive. Materialist philosophers are inclined

to this view. They are of the opinion that in the process of its evolution matter reaches a stage wherein its physical and chemical properties begin to operate in such a manner that we begin to say that it has acquired consciousness, or that it is alive. Living matter takes the form of organisms. Consciousness is centred in the brain or the nervous system of the organism. As living matter evolves and the brain of the organism develops and complicates, consciousness also evolves till when it reaches man, it becomes self-conscious. The reason is that the structure of the human brain is more complicated and developed than that of the brain of any other animal. If such a viewpoint were to be regarded as sound, it would mean that there would be no life after the present one. But Iqbal totally disagrees with this point of view. Addressing the Muslim follower of a materialist philosopher Iqbal says:

تری نجات غم مرگ سے نہیں ممکن

کہ تو خودی کو سمجھتا ہے پیکر خاکی

(Thy salvation from the fear of death is not possible  
For thou regarded 'Self' merely as a body of clay.)

In the opinion of Iqbal 'Self' is not a developed form of matter. It is the ultimate Reality of the universe, a Reality which, in order to manifest its attributes, creates matter and uses it as the medium of its own expression. Thus, it directs the evolution of matter by a gradual process towards a particular goal of biological perfection:

پیکر ہستی ز آثار خودی است

ہر چہ م ی بینی ز اسرار خودی است

(The form of existence is an effect of the self;

Whatever thou seest is a secret of the self.)

In this encounter of Iqbal with the materialists, the latest scientific facts go entirely against the materialists and in favour of Iqbal's standpoint.

# BOOK REVIEWS

## STRAY REFLECTIONS<sup>49</sup>

Dr. Iqbal once said, "A mathematician cannot but a poet can enclose infinity in a line". The book under review bears testimony to the dictum and reveals the marvels that the genius of a great poet can achieve even in the field of prose-writing.

*Stray Reflections* is a wonderful document brought to the world's eye by Dr. Javid Iqbal. This is a note-book of Iqbal and contains odd jottings based on his impressions of the books he read, his thoughts and feelings about the problems that beset him and the reminiscences his mind entreaured. Dr. Iqbal started writing this note-book on 27th April 1910 and continued to do so for a very brief period only. Perhaps after a few months he stopped writing. The note-book was ever since lying buried in his papers. Dr. Javid Iqbal has discovered the valuable treasure and has published it with a long Introduction.

*Stray Reflections* is unique in many respects. It reveals Iqbal's mind in its formative phase and thus we can find in this note-book the rudiments of his later philosophic development. It portrays Iqbal's reflections on a variety of topics such as art, philosophy, literature, science, politics, religion, culture, etc., and enables us to peep into the mind and the heart of the great sage of the East. The book is also a masterpiece of poetic prose. The beauty of its style steals into the heart of the reader and convinces him of the author's unique command over the English language and diction. It is only very rarely that one comes across such a marvel of expression. His ideas were expressed in short, witty and crisp sentences which epitomise great truths. Herein we find the poet encasing infinity in a line.

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<sup>49</sup> *Stray Reflections*. A Note-book of Allama Iqbal. Edited by Dr. Javid Iqbal. Sh. Ghulam Ali & Sons, Lahore, 1961, pp. 161, Price Rs. 7.50

Let us quote a few of Dr. Iqbal's reflection to support the above points.

The rudiments of his theory of ideological nationalism are quite visible in these reflections. Discussing patriotism he says:

"Islam appeared as a protest against idolatry. And what is patriotism but a subtle form of idolatry; a deification of a material object. Islam cannot tolerate idolatry in any form. It's one eternal mission is to protest against idolatry in all its forms. What was to be demolished by Islam could not be made the very principle of its structure as a political community. The fact that the Prophet prospered and died in a place not his birth-place is perhaps a mystic hint to the same effect." (pp. 26-27).

A little later he further says:

"Our solidarity as a community rests on our hold on the religious principle. The moment this hold is loosened we are nowhere. Probably the fate of the Jews will befall us." (p. 28).

About the ends of education he is very instructive. He says, "What is the law of things? Continual struggle. What must, then, be the end of education? Evidently, preparation for the struggle." (p. 62). At another place he says, "Life, like the arts of poetry and painting, is wholly expression. Contemplation without action is death." (p. 82) And the students of Iqbal know that *struggle* and *contemplation with action* became the keynote of Iqbal's philosophy of education.

About women and their education he says, "Who is the principal depository of religion in a community? It is the woman. The Musalman woman ought to receive sound religious education for she is virtually the maker of the community. I do not believe in an absolute system of education. Education, like other things, is determined by the needs of a community. For our purposes religious- education is quite sufficient for the Muslim girl. All subjects which have a tendency to de-Muslimise must be

carefully excluded from her education. But our educationists are still groping in the dark; they have not yet been able to prescribe a course of study for our girls. They are perhaps too much dazzled by the glamour of western ideals to realize the difference between Islamism which constructs nationality out of a purely abstract idea, *i.e.*, religion and "westernism", the very life-blood of whose concept of nationality is a concrete thing, *i.e.*, country". (p. 29-31)  
Can't one clearly see in it the seeds of the ideas expressed in *Zarb-i-Kaleem* and *Payam-i-Mashriq*?

His observations on lack of public amusements in the Muslim world are also very interesting. He says, "There are no amusements in Muslim countries—no theatres, no music-halls, no concerts, and better so. The desire for amusements once satisfied soon becomes insatiable. The experience of European countries clearly proves this deplorable fact. The absence of amusements in Muslim countries indicates neither poverty nor austerity nor bluntness of the sense for enjoyment; it reveals that the people of these countries find ample amusement and enjoyment in the quiet circles of their homes." (p. 77-78)

A few instances of the poetic prose may also be added to give the reader an idea of the literary pearls the genius of Iqbal has rolled over the Notebook:

\*Art is a sacred lie. (p. 1)

\*Human intellect is nature's attempt at self-criticism. (p. 3) \*Hegel's philosophy is an epic poem in prose. (p. 11)

\*Justice is an inestimable treasure; but we must guard it against the thief of *mercy*. (p. 20)

The memory of man is generally bad except for the offence: he receives from his fellow-men. (p. 52)

\*Civilization is a thought of the powerful man, (p. 66)

\*Give up waiting for the *Mehdi*—*the* personification of power. Go and *create* him. (p. 67)

\*Self-control in individuals builds families; in communities, it builds empires. (p. 71)

\*Suffering is a gift from God in order to make man see the whole of life. (p. 103)

\*History is a sort of huge gramophone in which the voices of nations are preserved. (p. 107)

\*Recognise your limitations, estimate your capacities and your success in life is assured. (p. 113)

\*Nations are born in the hearts of poets; they prosper and die in the hands of politicians. (p. 125)

\*A Prophet is only a practical poet. (p. 126)

\*Philosophy is a set of abstractions shivering in the cold night of human reason. The poet comes and warms them up with objectivity. (p. 127)

\*The psychologist swims, the poet dives. (p. 137)

\*Philosophy ages, poetry rejuvenates. (p. 143)

The Note-book abounds in such gems and you cannot present them all in a review in the same way as you cannot encase moonlight. The only thing that we can easily do is to recommend the book to our readers.

K.A.



## ***AN INTRODUCTION TO THE THOUGHT OF IQBAL***<sup>50</sup>

Luce Claude Maitre is a French writer and was formerly a visiting Lecturer at the London University. She has written a brief but thoughtful book on Iqbal's life and Philosophy under the title *Introduction a la Pensee D'Iqbal*. The book under review is a translation of this French work.

The book is divided into seven lucidly-written chapters, *wiḡ*, Iqbal's life and works; His Philosophy of Personality; The Perfect Man and the Ideal Society; Metaphysics and Philosophy of Religion; Iqbal and Oriental Thought, Iqbal and Western Thought; The Poet; and The Ghazals.

The book starts with a biographical note on Iqbal and a general introduction to his major works. The next five chapters deal with different aspects of Iqbal's philosophy. The last two chapters are devoted to an appreciation of the poetic genius of Iqbal. A unique feature of the book is that it primarily deals with Iqbal's Message: his Philosophy of Self and his ideas of Man and Society. The book reveals the author's grasp of Iqbal's philosophy and it is most welcome that an English translation of this has been published. As such the book can now have a wider readership. Mr. Dar has done a wonderful job and deserves our congratulations on his beautiful translation. The get-up of the book is excellent.

K.A.

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## ***LAST TWO YEARS OF IQBAL***<sup>51</sup>

Iqbal was a philosopher and a poet. But he was also a political thinker, a statesman and a social reformer. Dr. Batalavi has wielded his pen to discuss

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<sup>50</sup> *An Introduction to the Thought of Iqbal*, by Luce Claude Maitre, translated by M.A.M. Dar, Iqbal Academy, Pakistan, Karachi, 1961, pp. 53. Price Rs. 2.50

<sup>51</sup> *qbal Ke Aakhiri do Sal*, by Dr. Ashiq Husain Batalavi, Iqbal Academy, Pakistan, Karachi, 1961, pp. 679. Price Rs. 9.00

the political life of Iqbal. The last two years of Iqbal were very tumultuous in the political history of the sub-continent. And as the President of the Punjab Muslim League he played a very important part in shaping the political future of Muslim India. *The Last Two Years of Iqbal* is a unique work in so far as it makes a penetrating study of Muslim Politics from 1919 to 1938 and brings out into limelight the role played by Iqbal.

K.A.

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### ***IQBAL AND HYDERABAD ( DECCAN )***<sup>52</sup>

The Book is an attempt to show the interest which Iqbal took in Hyderabad (Deccan), a centre of Islamic learning and culture, and the influence which his personality and his ideas and thoughts have made upon the people and the movements of that state. The book is divided in three parts: the first part deals with his influence on literature, the second with his impact on the political life and the last one is devoted to a study of his close relationship with the dignitaries of Hyderabad. The book comes from the pen of a leading poet Nazar Hyderabadadi.

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<sup>52</sup> *Iqbal our Hyderabad*, by Nazar Hyderabadadi, Iqbal Academy, Pakistan, Karachi, pp. 222, Price Rs. 5.00.