

# Iqbaliana — Abstracts

## ART & LITERATURE

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

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

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

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

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

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

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

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

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

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

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

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

Iqbal does not believe in mere idealisation.

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

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

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

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

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

Poetry — is a dignified medium for thought emotionalised.

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

Architecture—is a symbol of solidity and solemnity.

Painting—is a method of presenting beauty.

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

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

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

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

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

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

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

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

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

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## **KNOWLEDGE**

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

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

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

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

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

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

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

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

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

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

He holds that knowledge and action mutually exclude each other.

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

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

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

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

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

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

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

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

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

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

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



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

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

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

# GENERAL THEORY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

of permanence and stability in it.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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## **SOCIAL & POLITICAL THOUGHT**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Al Hamza., "The Poet of Freedom", *Pakistan Times*, Lahore April 2I, 1961, page 4.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Here only his recommendations can be narrated as follows:

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

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

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

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

Those critics hold three arguments:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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