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FROM OUR SOUL TO THE HORIZON  
OF *SELF*: THE *SACRED PSYCHOLOGY*  
OF SELF–AFFIRMATION THROUGH  
SELF-ANNIHILATION IN HAZRAT ALI  
HAJVERI’S *UNVEILING THE VEILED*

Ms. Fiza  
Dr. Saleha Nazeer

## ABSTRACT

This research aims to look at the two macro concepts of *affirmation* and *annihilation* with reference to Hazrat Ali Hajveri's *Unveiling the Veiled (Kashf ul Mahjub)*. The basic purpose of the research is to have a glimpse on the subject of *sacred psychology* in relation to the meaning of existence, inter connecting it to the journey of self-*affirmation* through self-*annihilation*. Hazrat Ali Hajveri *r.a.* unveils the mystery of human self while explicating the hierarchy of the universe, the function of man, his faculties and his qualities, his art and his final ends that is paralleled with his journey towards his own 'Self'. The *sacred psychology* unravels the cosmological order as defined like the separation, the distance and the meeting which is closely knitted to the 'Self' of human being. Hajveri *r.a.* has explained the various paradigms of the affirmation that is further presented by the perspective of the finite measure of 'nafs', 'negative attributes', 'negative entity', and to present the ways that how a human being should strip his sub human excrescences and the negation of the 'nafs' leading to the affirmation of 'Self', 'the affirmation of the soul', the positive attributes which will help a traveler to embark upon the journey towards the infinite, the Ultimate Reality. The central theme of the text of the *Unveiling the Veiled* is man and in present study, the chapter titled as *annihilation and affirmation* will be centralized. It will also consider the debates of various mystics with reference to the annihilation and the affirmation.

## **The Sacred Psychology**

The *sacred Psychology* is a different term to define in the sense that researchers have been debating over the definition of psychology and its related disciplines. Sacred psychology explores the psyche of human being with reference to spirituality vis-à-vis human actions in the external world. The question of existence in spirit and form of human being is the part of sacred psychology where it deals with the journey of human “*Self*” towards the meaning of existence (affirmation) and to annihilate the negative attributes which are considered as the attributes of “*nafs*”. The meaning of existence and the connectivity of the soul are the important phenomena as far as cosmological order of the universe is concerned for the reason that if one person is disturbed in the micro circle of human structures, all the other connected souls get disturbed; and in one way or the other, we are all connected to each other, as said by Ralph Waldo Emerson in his famous essay *Over-Soul*:

Meanwhile within man is the soul of the whole; the wise silence; the universal beauty, to which every part and particle is equally related; the eternal ONE. And this deep power in which we exist, and whose beatitude is all accessible to us, is not only self-sufficing and perfect in every hour, but the act of seeing and the thing seen, the seer and the spectacle, the subject and the object, are one. We see the world piece by piece, as the sun, the moon, the animal, the tree; but the whole, of which these are the shining parts, is the soul.<sup>1</sup>

### **A travel from Finitude towards Infinity**

Life is full of trials and tribulation and man has to make his way towards the infinity; for that matter, he has to go back to the state of that lifeless particle, that particle which existed in the deep intentions of Allah before the period of his existence. Since in the world of physics, a man travels from a lifeless particle towards the real state of Self in order to attain the nearness of Allah. The travel is actually from “the state of *Fana*” (nothingness) towards the “the state of *Baqa*” (becoming) which is called the affirmation of Self. This transition from one state to another involves two stages of life and two stages of death as confirmed in the Holy Quran: “They will say, our Lord, You gave us death twice and you gave us life twice. Now we confess our sins. So, is there any way to come out of here?”<sup>2</sup>

قَالُوا رَبَّنَا أَمَتْنَا اثْنَتَيْنِ وَأَخْيَبْتَنَا اثْنَتَيْنِ فَاعْتَرَفْنَا بِذُنُوبِنَا فَهَلْ إِلَى خُرُوجٍ مِنْ سَبِيلٍ<sup>3</sup>

The transitional stage of the second death is the source of freedom for the soul, as ascribed by Rumi in his poetic work *Divan e Shams Tabrizi*:

روز مرگ چو تابوت من روان باشد  
گمان مبر که مرا دل دریا جهان باشد  
برای من مگری و گوی دروغ دروغ  
بدم دیو در سستی افق دروغ آن باشد  
جنازه ام چو گوی فراق فراق  
مرا وصال و ملاقات آن زمان باشد  
مرا بگور سپاری گوی وداع وداع  
که گور پرده جمعیت جنان باشد  
فرو شدن چو بیدیدی بر آمدن بنگر  
غروب شمس و قمر را چرا زیان باشد  
ترا غروب نماید ولی شروق بود  
اُحد چو حبس نماید خلاص جان باشد<sup>4</sup>

When my heir moveth on the day of death,  
Think not my heart in this world,  
Do not weep for me and cry 'Woe, woe,  
Thou will fall in the devil's snare, that is woe,  
When thou seest my hearse, cry not, 'Parted, Parted',  
Union and meeting are mine in that hour,  
If thou commit me to the grave, say not 'Farewell, Farewell',  
For the grave is a curtain hiding the communion of Paradise,  
Why should setting be injurious to the sun and moon?  
To thee it seems a setting, but 'tis a rising',  
Tho'the vault seems a prison, 'tis the release of the soul.<sup>5</sup>

As mentioned earlier, the concept of *fana* and *baqa* has been explicated through this very *Ayat* of Quran: "They will say, 'Our Lord, You gave us death twice and You gave us life twice. Now we confess our sins. So, is there any way to come out of here?'"



These four stages of life and death can hence be summarized as follows:

1. The state of lifeless particle is called the dead state of man, considered to be as the first death of man.
2. The second death is when man achieves the physical state of death in this material world.
3. The first state of life is when we are born physically in this world.
4. The second state of life is that of the resurrection on the Day of Judgment.

Allah Almighty has given life twice, once of the physical world “*Alam e Fana*” (material and finite world) and then of the immortality “*Alam e Baqa*” (infinite world). Hence, the above mentioned are the four states granted by Allah Almighty to a human being. These are the significant states of man for the understanding of the “annihilation” and “affirmation” of the Self. There is a subtle point which needs to be clarified here that the annihilation is of human negative attributes of “Self” that leads a human being towards the affirmation of his own “Self”.

### **The Three paradigms of Fana (annihilation) and Baqa (affirmation)**

The concept of affirmation in pure literary sense is built upon the following three paradigms:

The first parameter begins with annihilation and ends at annihilation but the medial way in between the beginning and the end is affirmation. The example of this kind of *Baqa* is that of this material world that neither existed before nor will exist once it comes to an end. This parameter of affirmation is flawed as pointed out by Hazrat Ali Hajveri *r.a.* in *Unveiling the Veiled* for the reason that the beginning and the ending is at the verge of annihilation without referring to the “affirmation of Self” that is the door way towards immortality.

The second parameter deals with the affirmation which is in fact not of primal order; in other words we can say that it came into being after its annihilation and the infinite sources thus created will never annihilate henceforth, for example, garden of Eden, hell, and the eternal world of the hereafter (akhirah), for the matter of fact that they have come into being from nothingness, even earlier than its state of becoming a lifeless particle. Their being can never be subjected to annihilation. Hazrat Ali Hajveri terms this kind of affirmation as a fiasco.

The third parameter is of immortal affirmation of Allah’s attributes and that of Allah himself, who has always been there. It means that He has existed since ever and continues to exist forever as in Quran:

هُوَ الْأَوَّلُ وَالْآخِرُ وَالظَّاهِرُ وَالْبَاطِنُ ۗ وَهُوَ بِكُلِّ شَيْءٍ عَلِيمٌ<sup>6</sup>

“He is the First and the Last, and the Manifest and the Hidden, and He is All-Knowing about everything”.<sup>7</sup>

The attributes of the Ultimate Reality are eternal. He is Everlasting and His Being is the only “Supreme One”. This parameter has been considered to constitute the truthful framework for the eventual manifestation of the affirmation of a believer’s “Self”. In this way, the traveler of Allah’s path can affirm his attributes which have been shaped up on the pattern of Allah’s attributes that are breathed into his Soul at the hour of creation. The concept of *Baqa* can be centralized at the demonstration of such attributes. A mystic says: My sign and my station in this journey towards *Baqa* have been annihilated and I don’t see the beginning and the end but I have annihilated “my” own “Self” irrespective of “*qurb o ban’d*” (in close proximity with the Divine and at a distance), and got the destination of the eternal Truth and the infinity has been dawned upon me with clear horizon.<sup>8</sup> Hazrat Ali Hajveri *r.a.* further explains it explicitly in the context of *Baqa*: Hence, they have even annihilated the utmost desire of annihilation and have submitted themselves to the Will of Allah with their free will.<sup>9</sup> Therefore, this kind of annihilation of desire will lead a traveler towards the total annihilation while his desire exists only with the Ultimate Will and with the Love of the Ever Exalting Allah. The concepts of *fana* and *baqa* resonate with each other as the *ẓahir* and *batin* operate at the parallel streams in spirituality. Quran says in the account of the affirmative state of *Baqa* in the hereafter :

وَالْآخِرَةُ خَيْرٌ وَأَثْبَرُ<sup>10</sup>

While the hereafter is much better and much more durable.<sup>11</sup>

### The cosmology of human “Self” in Divine Spectrum

The question arises about the recognition of the positive attributes of “Self” in the spectrum of divinity within the cosmological order of the Ultimate. The intellect, in spirituality, is considered as a characteristic of “Self”, “Soul”, as Quran affirms the efficacy of both in recognizing and understanding signs of Allah :

سَنُرِيهِمْ آيَاتِنَا فِي الْأَفَاقِ وَفِي أَنْفُسِهِمْ حَتَّىٰ يَتَبَيَّنَ لَهُمْ أَنَّهُ الْحَقُّ<sup>12</sup>

We shall show them Our signs on the horizons and in themselves.<sup>13</sup>

It can thus be said that the whole fabric of the universe is woven out of Eternity and Ephemerality, Infinitude and Finitude, Absolute and Relativity; in the same pattern, the same rule is applicable for the pair of annihilation and affirmation while representing it with the pair of “*nafs*” and “*roob*”. There is a difference between reality and

illusion as Allah has created the symbols for reality (e.g. water) and illusion (e.g. foam) in the following parable :

أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَسَالَتْ أَوْدِيَةٌ بِقَدَرِهَا فَاحْتَمَلَ السَّيْلُ زَبَدًا رَابِيًا ۚ وَمِمَّا يُوقِدُونَ  
عَلَيْهِ فِي النَّارِ ابْتِغَاءَ حِلْيَةٍ أَوْ مَتَاعٍ زَبَدٌ مِثْلُهُ ۚ كَذَلِكَ يَضْرِبُ اللَّهُ الْحَقِّقَ وَالْبَاطِلَ ۚ فَأَمَّا  
الزَّبَدُ فَيَذْهَبُ جُفَاءً ۗ وَأَمَّا مَا يَنْفَعُ النَّاسَ فَيَمْكُثُ فِي الْأَرْضِ ۚ كَذَلِكَ يَضْرِبُ اللَّهُ  
الْأَمْثَالَ ۗ<sup>15</sup>

He sent down water from the heavens so the canals flowed according to their capacity, and the flood carried bulging scum. And a similar scum comes up from what they melt in the fire to obtain ornaments or other objects. This is how Allah depicts the truth and untruth. As for the scum, it goes to be thrown away, while that which benefits people remains on the earth. This is how Allah brings out the parables.<sup>15</sup>

Following the essence of this parable, man in his sacred journey towards the affirmation of the self has to unveil the veils of illusion from the reality, the scum from water, the covers of untruth from truth, and thus, he has to remove the veils of annihilation from the state of affirmation; yet, in general, man knows a little about illusion and remains ignorant of reality, as confirms Quran: “They know something superficial of the worldly life, but of the hereafter they are negligent”.<sup>16</sup>

يَعْلَمُونَ ظَاهِرًا مِّنَ الْحَيَاةِ الدُّنْيَا وَهُمْ عَنِ الْآخِرَةِ هُمْ غَافِلُونَ<sup>17</sup>

Water here is the symbol of Truth, ‘subjectivized’ and water can be called as ‘drink of drinks’ for the matter of fact whatever the drink may be, water is always its foundation. Muhayudin Ibn Arabi in his book *An ocean without shore* has elaborated this very concept of illusion and reality. He reflects that Allah has created man in His own image by using the symbol of mirror, the Hadith also validates it: “Man is a mirror wherein appears the inverse reflection of truth, of Divine Reality, that which is *Batin* (hidden) in God is *Zahir* (apparent) in man.<sup>18</sup> This is also connected to the universal theme of the Fall, where apparently it appears to be the Fall of the Prophet Adam (peace be upon him) representing his exile from the holy garden of Eden but in *batin* (hidden) it’s the path way towards the destined state of *Baqa*, the affirmation of Self, through the sacred psychology of “Self” atoned with the Tree of *Immortality*. The Quranic account of the Fall unveils the first step of the sacred journey of man :

فَوَسْوَسَ إِلَيْهِ الشَّيْطَانُ قَالَ يَا آدَمُ هَلْ أَدُلُّكَ عَلَى شَجَرَةِ الْخُلْدِ وَمُلْكٍ لَّا يَبْلَى<sup>19</sup>

“When the Satan instigated him, He said, “Adam, Shall I guide you to the tree of eternity and to an empire that does not decay?”<sup>20</sup>

This, in reality, is the beginning of the journey towards the affirmation of “Self”, from “*Alam e fana*” (annihilation) to “*Alam e baqa*” (affirmation). The moment we open our eyes in the physical world, we are in veils layer upon layer: These veils are uplifted one by one through the annihilation of the negative attributes while taking a believer to the Divine communion in the world of Immortality.

### Conclusion

In a nutshell, the idea of affirmation with reference to Hazrat Ali Hajveri’s *Unveiling the Veiled* unveils the sacred psychology of “Self” and unfolds the divine cosmological order of the universe which is in the rhythm with the “Self”. The order provides the sustenance for the “Self” since the idea of the perfection of the “Self” is at the core of the text. According to the contextual exegesis of Hadith, Allah has created man in *His* own image, which is the primary source for the affirmation of the “Self”. Self is the reflector of Allah’s image; therefore, it has to be transparent in itself (*Al insan Al Kamil*). This transparent Self unveils the reality of the *Baqa* as explained by Hazrat Ali Hajveri *r.a.* in *Unveiling the Veiled*.

### Landing in Immortality

While we may decode the perspective of *Baqa* in the sense that the third parameter presented by Hazrat Ali Hajveri *r.a.* unveils the reality of *Baqa*, here also arises a question over another aspect of *Baqa* that in the pair of *qurb o ban’d* (close proximity and distance) we see that *Baqa* is of two kinds: the first kind is the *baqa e qurb* for the believer while the second one is the *baqa e ban’d* for the non believer: whereas this can further be confirmed from this significant verse from Quranic angle that this pair of *Baqa* is inevitable for the believer and the non-believer:

قُلْ كُونُوا حِجَارَةً أَوْ حَدِيدًا أَوْ خَلْقًا مِمَّا يَكْبُرُ فِي صُدُورِكُمْ ۚ فَسَيَقُولُونَ مَنْ يُعِيدُنَا ۗ قُلِ  
الَّذِي فَطَرَكُمْ أَوَّلَ مَرَّةٍ ۚ فَسَيُنْغِضُونَ إِلَيْكَ رُءُوسَهُمْ وَيَقُولُونَ مَتَىٰ هُوَ ۗ قُلْ عَسَىٰ أَنْ يَكُونَ  
قَرِيبًا<sup>٢١</sup>

Say, “Be you stones or iron, or any creation you deem harder in your hearts.” Thereupon they will ask, “Who will bring us back?” Say “The One who created you for the first time.” So, they will shake their heads before you and say “When shall that be?” Say, “May be, it<sup>22</sup> is near.”<sup>23</sup>

## NOTES AND REFERENCES

- <sup>1</sup> <http://www.emersoncentral.com/oversoul.htm>
- <sup>2</sup> Al Quran, Surah 40, *Ghafir*, Ayat 11. English Translation: Mufti Muhammad Taqi Usmani.
- <sup>3</sup> Al Quran, Surah 40, *Ghafir*, Ayat 11.
- <sup>4</sup> Rumi. *Divan e Shams Tabrizi*. English Translation: Reynold Nicholson. Kashmir India. Gulshan Books Publisher. 2015. p. 94.
- <sup>5</sup> Ibid. p. 95.
- <sup>6</sup> Al Quran, Surah 57. *Al-Hadeed*. Ayat 3.
- <sup>7</sup> Al Quran, Surah 57. *Al-Hadeed*. Ayat 3, English Translation Mufti Muhammad Taqi Usmani.
- <sup>8</sup> Hazrat Ali Hajveri *r.a. Kashf ul Mahjoob* (Unveiling the Veiled). Urdu Translation "Bayan ul Matloob" by Maulvi Feroz ud din, Lahore, FerozeSons. 2003. 7<sup>th</sup> edition, 2015. Pp. 228-229.
- <sup>9</sup> Ibid.
- <sup>10</sup> Al Quran, Surah 87. *Al-A'la*. Ayat 17.
- <sup>11</sup> Al Quran, Surah 87. *Al-A'la*. Ayat 17. English Translation: Mufti Muhammad Taqi Usmani.
- <sup>12</sup> Al Quran, Surah 41. *Fussilat*. Ayah 53.
- <sup>13</sup> Al Quran, Surah 51 *Ad-Dhariyat* Ayah 20-21. English Translation Mufti Muhammad Taqi Usmani.
- <sup>14</sup> Al Quran, Surah 13. *Ar-Ra'd*. Ayah 17.
- <sup>15</sup> Al Quran, Surah 13. *Ar-Ra'd*. Ayah 17. English Translation: Mufti Muhammad Taqi Usmani.
- <sup>16</sup> Al Quran, Surah 30 *Al-Rum* Ayat 7 English Translation Mufti Muhammad Taqi Usmani.
- <sup>17</sup> Al Quran, Surah 30 *Al-Rum* Ayat 7.
- <sup>18</sup> Michel Chodkiewicz. *An Ocean without Shore*. Lahore, Suhail Acadmey. 2001. P.37
- <sup>19</sup> Al Quran, Surah 20 *Taba* 120.
- <sup>20</sup> Al Quran, Surah 20 *Taba* 120 English Translation Mufti Muhammad Taqi Usmani.
- <sup>21</sup> Al Quran, Surah 17 *Al-Isra* Ayat 50-51
- <sup>22</sup> It, refers to the state of *Baqa*, immortality of the believer
- <sup>23</sup> Al Quran, Surah 17 *Al-Isra* Ayat 50-51 English Translation Mufti Muhammad Taqi Usmani.



AN ORIENTALIST READING  
OF ROBERT BARON'S *MIRZA*

Abdul Ghaffar Bhatti  
Muhammad Asif

## ABSTRACT

Edward Said's Orientalism has revolutionized the history of literary criticism since its publication in 1978. It challenges and questions the old established norms of evaluating literary works by offering a new perspective for the readers and researchers. This article aims at the application of Said's views to Robert Baron's closet drama *Mirza*. The researchers contend that Baron, like his contemporary writers, has misrepresented and demonized Islam and Muslims due to his Eurocentric perspectives with a view to establishing and asserting the cultural superiority of the West. He did so because of the pervasive dominant ideology of the early modern English period which was to portray Islam as a fake and fraud religion and Muslims as sensual beasts. The findings of this study bear out the researchers' contention that Baron has deliberately misrepresented and demonized the Muslim characters in *Mirza* which is in line with Said's views in his work *Orientalism*.



## 1. Introduction

Edward Said's *Orientalism* (1978) is a seminal work in the history of literary criticism. The term Orientalism had academic and cultural connotations in its traditional sense. But Said employs this term in a political sense to deconstruct the Eurocentric perspectives of the West. Drawing on Michel Foucault's concept of discourse and Antonio Gramsci's concept of hegemony, Said critiques the Oriental discourse prevalent in the literary representations of the Western writers. Through this study, he reveals how the Oriental discourse enabled the West to create the Orient of his own will and subsequently helped the West hegemonize and dominate the Orient. The West through this process not only created the reality of the Orient but defined himself also. Thus West and East constitute a binary opposition in which West symbolizes superiority, intelligence, civilization, education and all other positive epithets which may come in our mind whereas the East stands for inferiority, insanity, backwardness, ignorance, irrationality and brutality. Said's focal point in this work is that the Western writers have not honestly and objectively represented the Orient, Oriental people and their culture. Instead of impersonal and objective representation, the West has misrepresented the Orient due to their vested interests. In this paper, the researchers will give special focus on Said's views about representation which he has dwelt on in his work *Orientalism* and employ them as criteria to assess whether there is (mis)representation in Robert Baron's *Mirza* or not. Said's *Orientalism* was first time published in 1978 but the researchers will use the edition of Said's *Orientalism* published in 2003 throughout this article for referential purpose.

## 2. Research Questions

- a) In what way(s) does Robert Baron portray the Oriental characters in his play *Mirza*?
- b) To what extent do the delineations of the Oriental characters in *Mirza* reveal Baron's Eurocentric perspectives?
- c) What sort of effects does Baron want to achieve through the representations of the Oriental characters as cultural stereotypes?

### 3. Methodology

While using the qualitative research paradigm, the researchers have applied Edward Said's views to Robert Baron's *Mirza* for the textual analysis of the play. Said's main stance that the Western writers have misrepresented the Orient and Oriental people due to their Eurocentric perspectives has been explicated in the play. For this purpose, the researchers have focused and analyzed the dialogues, representation of the Oriental characters, and the discourse used in the play in detail. The whole analysis has been supported and substantiated with the textual quotations and scholarly evidence wherever it is possible.

#### 1. Baron's Eurocentric Perspectives

Robert Baron's closet drama *Mirza* (c. 1642) is an extension and elaboration of the Eurocentric perspectives which are visible in Baron's contemporary play *Sophy* (1642) by John Denham. Despite the fact that both plays have similarities "in terms of plot, genre and theme"<sup>1</sup> Baron's *Mirza* is different in some other matters. Firstly, Baron, again and again, asserts the veracity of his story due to his reliance upon the authority of Sir Thomas Herbert. Secondly, Baron distinguishes Persian Shi'a belief by introducing the term 'by Mortys Aly' from the Ottoman Sunni belief. Thirdly, Baron has incorporated lengthy annotations in the play to provide the background knowledge to his reader. Fourthly, Baron makes Mirza kill his daughter, Fatyma to achieve "the completest conquest that ever Revenge obtained over Virtue"<sup>2</sup> and allows Shah Abbas to survive. Disregard of these differences, Baron's *Mirza* reflects the Eurocentric perspectives of the playwright in the same way as Denham's *The Sophy* does.

Though it is customary to mention the year 1642 as the publication date of Baron's *Mirza* yet the recent scholarship agrees that it "was published in 1655 and clearly intended to be read rather than performed".<sup>3</sup> The inclusion of lengthy annotations consisting of nearly one hundred pages makes the play a scholarly text. These annotations reveal Baron's erudition and are "meant to contain or control the reader's response to the play proper".<sup>4</sup> Baron claims whatever he is writing, there is truth in it since he draws upon the authority of Sir Thomas Herbert.<sup>5</sup> Besides Herbert, Baron also cites Richard Knolles and George Sandys in the annotations to assert the authenticity of his material.<sup>6</sup> Whatever Herbert, Knolles and Sandys have said is correct and needs no confirmation. The predecessors are authentic. Therefore, the successors took them as an authority and cited them as such to create the reality of the Orient. This is what

Edward Said argues that “Orientalism is, after all, a system for citing works and authors”.<sup>7</sup>

## 2. Representation of Prophet Mahomet and Islam

The Western writers have produced the Orient through their representations which have purposes and accomplish one or many tasks.<sup>8</sup> Therefore, most of these travel and history works like the literary works of the period serve as an ideological tool which provide “much coveted information” to the early modern English reader and at the same time “implicit in these histories was the comparison between East and West, between barbarity and civility”.<sup>9</sup> So, such works enable the West to establish “the idea of European identity as a superior one in comparison with all the non-European peoples and cultures”.<sup>10</sup> These works may be described as what Said calls “political knowledge”<sup>11</sup> hence they lack honesty and objectivity. Therefore, Baron’s claim becomes dubious since Herbert’s own account is full of inaccuracies and generalizations which reveal his biased attitudes toward the Orient.<sup>12</sup> For an instance, Herbert portrays Mahomet as an enemy of Christians who with the army of Tartars and Arabians “dared to assault the infeeble Christians”<sup>13</sup> a sexual monster<sup>14</sup> a fraud prophet who attracted many people towards his false religion “by bribery, magic and other means”.<sup>15</sup> While describing the Indian Mahometans, he calls them “superstitious Mahometans” who are “crafty, cowardly sort of people”.<sup>16</sup> He reports, “Polygamy is odious among them in which respect they cease not to vilify Mahometans as people of an impure soul”.<sup>17</sup> Similarly, while describing Persian Shah Abbas, Herbert comments that “Mahometan princes are terrible crafty or mysteriously politicians” and further adds, “such is the hardheartedness of Mahometans, a wicked people for cruel inventions”.<sup>18</sup> It is in the context of this biased background, Baron represents the Prophet Mahomet. Assuring Shah Abbas of his unflinching support, Beltazar tells him:

Let not my sovereign doubt my proved faith,  
That would open Mahomet’s Shrine at your command.<sup>19</sup>

Apparently, Beltazar is telling Abbas that he can do impossible things for him. But in reality, these two lines of Baron have deeper ideological implications. Firstly, no Muslim can imagine uttering such words as opening the Prophet’s Shrine. This is blasphemy and profanity. Secondly, by making a Muslim character utter such profane comments, Baron is showing his biased attitudes. His biased attitudes find detailed expression in the annotations where he describes the false story of Mahomet’s death. According to Baron’s story, which he draws on Sandys and Herbert, Mahomet was a

Saracen Law giver who died when he was sixty-three years old. He had given a promise to his seduced sect that he would resurrect after the third day of his death. But this never happened and he remained unburied till thirty days so much so that that the air was “infected with the monstrous stink of his carcass”.<sup>20</sup> All this is a representation and nothing else since representation is either formation or deformation.<sup>21</sup> Through these types of sweeping statements and generalizations, Herbert and Baron have defamed the Prophet as well as his followers and such statements obviously indicate the Western Eurocentric perspectives. As Mathew Birchwood acknowledges that by heaping “the litany of Imputations on Mahomet”, Baron’s *Mirza* manifests “a version of the bivalency that had long characterized the English treatments of Islamic other”.<sup>22</sup>

What Herbert and Baron say in their works is not something new or individual. Rather, it betrays the collective thoughts and attitudes which the West had towards the Orient and Islam during the early modern period. As Mathew Dimmock records that for most of the early modern readers the term Mahometanism was more familiar than the term Islam and “Mahomet was imagined as a false prophet, a cynical manipulator of his followers, a fabricator of miracles: manipulative, lascivious, and violent, a juggling mortal who fraudulently performed divinity”.<sup>23</sup> There is consistency in the stereotypical images of Islam and prophet with the passage of time. For instance, Edward Said points out the same fact that “since Mohammad was viewed as the disseminator of false Revelation, he became as well the epitome of lechery, debauchery, sodomy, and a whole battery of assorted treacheries”.<sup>24</sup> That is why, the literature of the early modern period portrays “Islam as a sensual religion” because the writers were bound to do so under the ideological and legal pressures of the time.<sup>25</sup> Thus, if a Prophet and a leader are corrupt, if religion is fraud, its practitioners and disciples will definitely inherit all these traits. It is in this light the Western poets, playwrights, historians and travelers have portrayed the Orient, Oriental characters, Islam and Muslims. The same is evident in the case of Baron who has represented the Islamic Persian characters in this light.

### **3. Representation of Shah Abbas**

Baron’s *Mirza* registers the Eurocentric perspectives which have been discussed above and the playwright has depicted Abbas in the play in the same way as Denham has done him in *The Sophy*. Like *The Sophy*, the play also highlights Abbas’ cruel and unnatural acts like parricide, fratricide and filicide. The ghost of Emir-Hamze calls his brother Abbas a “tyrant” and appears to warn him to:

leave thy Adulteries,  
Thy Rapes, thy Incests, heaps of Perjuries,  
And Ghomorean sports, no sting behind?<sup>26</sup>

Explaining the murder of Emir Hamze under the eponymous entry, Baron comments in the annotations of the play that it is “A crime most usual in these Eastern princes”.<sup>27</sup> This remark of Baron serves a clear example of “the Renaissance imperialist discourse”<sup>28</sup> or the Orientalist discourse which is homogenizing and based on generalizations. Referring to this remark of Baron, Linda McJannet (1999) notes that such “confident generalizations recall Said’s description of the Orientalist discourse”.<sup>29</sup> The Western poets, playwrights, historians and travelers have been employing this type of discourse to define and describe the cultural others. As a cultural other, Shah Abbas, the Muslim King, is depicted as an enemy of Christianity. While recalling the atrocities of Shah Abbas, Emangoly says “What signified his wrong to the poor Christians”.<sup>30</sup> In the annotations, Baron further explains that it was Abbas who caused the death of “no less than the lives of 1000 (some say 1200)”<sup>31</sup> innocent Armenian and Georgian Christians when they tried to show their affiliation with the Church of Rome. As a cultural other, Abbas is shown an epitome of all evil traits. He is portrayed as a murderer, tyrant, superstitious and a jealous person. He is a viper, unnatural, lethargic and a lusty fellow. Abbas’ Concubine, Floradella, his Counsellour, Beltazar and his Favorite, Mahomet Ally Beg tell Abbas that he is nothing but “A good effeminate Prince”<sup>32</sup> as compared to his great ancestors like Cyrus, and Darius. The Persian people say that he

Lie[s] wallowing here

In pleasures, and will one day take a surfeit<sup>33</sup>.

They fan Shah Abbas’ jealousy and fear by informing him that his son, Prince Mirza has more popularity and is “the peoples common theam” due to his valiant deeds than he and there was

A panegyric, sung by hired Eunuchs,

In adulation of the valiant Mirza.<sup>34</sup>

The befooled and blinded Shah Abbas accepts the words of the evil trio as ultimate truth and declares his verdict to penalize his son, Mirza:

No more debate; the sentence is justly pass’d,

The execution rests....<sup>35</sup>

Finally, it is decided that Mirza should be asked to come back from the battlefield to the court where he will be arrested and imprisoned. This task is assigned to Mahomet Ally Beg who sends a messenger to Mirza to tell him to return to the court. Abbas assigns

the joint command of the Persian army to Beltazar along with Duke Emangoly to counter Mirza's influence and authority in the army. Floradella is asked to visit the royal ladies frequently so that they may not suspect anything wrong. Meanwhile, Shah Abbas plans to dismiss Emangoly from the government of Shiraz and Elchee from the government of Hyrcania. Mahomet Ally Beg is appointed as next Duke of Shiraz in place of Emangoly. When Mahomet Ally and Floradella meet, they are pleased with all this development and consider:

Tis a good prologue to his sons Tragedy.<sup>36</sup>

The provoked Abbas in league with Mahomet Ally appoints seven mute Executioners to strangle Mirza but then Abbas relents and orders for Mirza's blindness and lifelong imprisonment so that he may be considered "only careful and not cruel".<sup>37</sup> Mirza calls him "cruel", "unnatural Father",<sup>38</sup> "Tyrant Father"<sup>39</sup> "dotard Tyrant, Serpent"<sup>40</sup> and plans to kill his own daughter Fatyma to take revenge from his father Abbas since Fatyma is Abbas' favorite child. Abbas describes himself in the words:

I have been a tyrant, nay a monster long.<sup>41</sup>

Baron, in all these textual references, represents Shah Abbas as a negative character, a tyrant, cruel, unnatural person and a sexual monster. It has been already mentioned above in detail that neither Herbert nor Denham has pointed out any positive aspect of Abbas' personality. Rather, they have transformed the historical Abbas into the cultural stereotype.<sup>42</sup> Like Herbert and Denham, Baron has depicted Shah Abbas as a tyrant on the pattern of other Oriental barbarians, particularly the Turk sultans. As Mathew Birchwood suggests that "Lurking behind King Abbas are Turkish counterparts, archetypes of cruelty, and lasciviousness who, although politically inimical in the narrative, are clearly imaginatively related in the drama".<sup>43</sup>

#### **4. Representation of the Ottoman Turks**

Like Denham, Baron's Eurocentric perspectives can be observed in case of the Ottoman Turks and other Islamic Persian characters that have been delineated as negative characters and cultural stereotypes. For example, the Turks have been shown the sworn enemies of Persians. But through this indirect way, Baron demonstrates the English's hatred against the Turks. Mirza's return from battlefield to the Persian court is described in terms of "Plot of some Turk to ruin Persia".<sup>44</sup> The Great Turk is represented as a proud king who sets him "too high".<sup>45</sup> Mirza's sword "is drunk and glutted with Ottoman blood".<sup>46</sup> Mirza's stars can "eclipse the Turkish Moon or daub her horns with Ottoman blood".<sup>47</sup> Under the entry of

the Turkish Moon in the annotations, while drawing on the authority of George Sandys, Baron explains that “The half moon, or crescent, is the Turks Armes, nor do they honor that planet onely in their Ensignes, but also in their devotions, superstitiously gratulating the discovery of the new Moon”.<sup>48</sup> Here, both Sandys and Baron, on the one hand, are mocking the Muslims’ religious custom of sighting the new moon by which they calculate the days of a lunar month, and on the other hand, asserting that the Muslims are superstitious. This becomes more prominent when Baron comments under the entry of ‘Ottoman blood’ that the Ottoman Turks “in honour of their false prophet, the Turke having now embraced the Mahometan superstition”<sup>49</sup> established their new Empire in the year 1030. The Prophet of the Muslims was false and superstitious, so are his disciples. It is not only Baron who is saying this. Rather, he is saying this after deriving the authority from Herbert, Sandys and Knolles. Thus, there is “discursive consistency”<sup>50</sup> in all these works since all are clearly characterized by the Western biases and prejudices.

### **5. Representation of Mahomet Ally Beg**

Baron’s Eurocentric perspectives can also be traced out in the depiction of Mahomet Ally Beg whose name has “religious connotations”.<sup>51</sup> Like Denham’s Haly, Baron’s Mahomet Ally Beg has been modeled on Dante’s, Sandys’ and Herbert’s Ali. While using the authority of Sandys and Herbert, under the entry of Mortys Ally, Baron notes that “This Ally was cosin to Mahomet, the Persian Prophet, to whom he gave in marriage his daughter Fatyma born of his first wife, and made him his heir, and head of his superstition, by the title of Caliph”.<sup>52</sup> The leaders and spiritual mentors of Muslims are false, fake, fraud, superstitious and same is the case with the Muslims. Mahomet Ally Beg inherits and embodies all the evils which the Western poets, playwrights and historians have represented in the Muslim leaders, particularly in the characters of Mahomet and Ali.

In *Mirza*, Baron portrays him Shah Abbas’ Favorite, who was “raised to that height from obscure descent” but, actually, he was a “mean” person.<sup>53</sup> Mahomet Ally becomes so ambitious that he wants to be the future Persian king. For this purpose, he uses Abbas’s concubine, Floradella “as an instrument to besot the King”.<sup>54</sup> An important point with reference to the character of Floradella is that she is “not derived from Herbert but [is] the pure invention” of Baron to whom he has used as a “vehicle for much of the play’s moralizing”.<sup>55</sup> Mahomet Ally is so crafty that he corrupts the great, buys the needy, fawns upon all and insinuates the people and makes

them rebel authority.<sup>56</sup> Because of these characteristics, Mahomet Ally admires himself and feels pride:

How shall I fall in love with mine own parts,  
That have so conn'd all cunning mystique Arts.<sup>57</sup>

He is a true Machiavellian figure, a great manipulator and an exploiter. Equipped with all these negative traits, he can easily befool Shah Abbas. It is Floradella who rouses fear and jealousy of Abbas by telling him that people love Mirza more than Abbas but it is Mahomet Ally who confirms it by saying that a panegyric was being sung in the praise of Mirza. Mahomet Ally tells Abbas that Mirza is a traitor and “treason is a kind of Hectiquefeaver”<sup>58</sup> that should be cured as early as possible. He further convinces Abbas by informing him that Mirza is ambitious and “Ambition knows/ No kindred”.<sup>59</sup> Mahomet is a crafty and coward fellow who instructs Abbas:

All cruel actions must be safely done,  
And all their safetie lies in privacy.<sup>60</sup>

Abbas, consumed by jealousy, believes whatever Mahomet Ally tells him. He is even determined to kill his son and so much so that he utters “I’ll ruine all mankind first”.<sup>61</sup> Shah Abbas trusts him so blindly that he calls him “my beloved Mahomet”,<sup>62</sup> “Wise Mahomet” and “modest Ally Beg”.<sup>63</sup> Like a preying bird, he is vigilant of every movement and waiting for a suitable opportunity. As he mentions to Floradella that “No fish shall ‘scape us when the water’s troubled”.<sup>64</sup> He is a selfish and self-centered person. He is sincere to none, not even to Floradella whose strings are being moved by him. He calls her “Poor credulous cockatrice”<sup>65</sup> to whom he uses to catch the big fish, Abbas:

Thou art a good close spie, a bosometraitour,  
And a fair bait for some smooth liquorish Sultan,  
Whom Ile perhaps buy with thy prostitution.<sup>66</sup>

He thinks that once he becomes a King of Persia after the deaths of Abbas and Mirza, he will be worthy of Princess “Nymphadora “a young widow lusty in her blood”.<sup>67</sup> Mirza can see through Mahomet’s tricks and knows his true nature. As Mirza describes him:

He has his ends if he  
But speaks, or bowes, or nods to any man.  
His very looks and smiles are all design.<sup>68</sup>

Because of his flattering habit and devious methods, Mahomet Ally is soon able to replace Duke Emangoly and becomes the “second in glory”.<sup>69</sup> Shah Abbas bestows on him the titles of “Lord Treasurer”<sup>70</sup> and “Angel Guardian of Persia”<sup>71</sup> under whose care shah and his Empire will be secure. Mahomet Ally and Floradella rejoice over this great victory and envision themselves as the king



and queen of Persia. They will build a “Seraglio”<sup>72</sup> in which they will have all sorts of luxuries at their will. They will also build a city where they imagine that:

We'll lie on beds of Gold and Ivory,  
Richer then that BythinianPythius gave,  
Our great Darius: Golden Vines shall shade us,  
Studded with pearls, whose artificial clusters  
Shall be the freshest Rubies. Thus we'll tyre  
Nature and Art, and ourselves too, with pleasures.<sup>73</sup>

## 6. Representation of Harem or Seraglio

Baron's Eurocentric perspectives can be found in the representation of harem or seraglio. In the annotations, Baron, citing the authority of Sandys, elaborates that seraglios are the “Bawdy houses in which the noble men and Princes in Persia, Turkie, and indeed all over Asia keep their Concubines”.<sup>74</sup> In Islamic culture, Seraglio or ‘harem’ means a forbidden and a sacred place in Muslim households. It is meant for women and only the owner of the house and seraglio can enter it. Other men cannot even come close to this place. But, the Western writers, travelers and historians have represented seraglio as a brothel house and a place where Oriental women lose their freedom in their works. They have represented Muslims' harems in negative terms to establish and assert their cultural hegemony since most of their representations related to Seraglios are based not on their own actual experiences but on their imaginations and false reports. In case of actual experiences, the picture is quite contrary. In this respect, Isobel Grundy's is a significant work in which she has narrated the actual experiences and memories of Lady Mary's journey (1716-1718) of Turkey. She records that Lady Mary “learned that the Harem rested less on sexual than family politics; that women (veiled of course) moved freely about streets; that the segregation of the sexes created a female space with its own culture and hierarchy”.<sup>75</sup> Thus, these representations of seraglios may be described as Western constructions. These are the part of the Orientalist and colonial discourse as these explicitly introduce the binaries between self versus other and East versus West, and, are in line with the perception of “Islam as a sensual religion”.<sup>76</sup> It is because of such images as depicted in the above passage, the East has been perceived as an exotic land, a land of luxury, a land of adventures, a place of fascination and desire to be possessed and enjoyed by the West. Masoud Farahmandfar rightly(2016) argues that in this context, Persia “denoted an exotic land much famed for its lavish splendor and arbitrary authority- all that was antithetical to European values”.<sup>77</sup>

If Denham criticizes Haly with reference to religious hypocrisy, duality and duplicity of Islam as embodied in the character of Caliph in *The Sophy*, Baron criticizes Mahomet Ally with reference to sensuality and sexuality of Islam through the characters of Floradella and her maids in *Mirza*. The point is: one says that the Muslims are hypocrite and the other says that Islam is a sensual religion. Such misrepresentations clearly reveal the Eurocentric perspectives of both playwrights in their plays because both playwrights have represented the negative and stereotypical images of Islam and Muslims. These facts may be traced out in the Islamic setting of the play, Islamic characters, and other Islamic references which are scattered in the whole play. For instance, Floradella advises Mahomet Ally to use the Muslim priests to inveigh against Abbas' tyranny:

T'were good you won the Muftie to your purpose;  
And some of the Abdalls, that at publique meetings,  
And market Lectures, may expound the Text  
Oth' Alchoran, according to your comment.<sup>78</sup>

These lines serve an ample proof of Baron's Eurocentric perspectives because in these lines, he has mocked and criticized all the Muslim priests along with Mahomet Ally who can appropriate the Quran for the sake of material benefits:

Good cheer is bait enough for these poor spirits,  
Fil them with that, and the bagpipes will sound  
What tune you'l turn them to, when they are full.<sup>79</sup>

Once they are baited, they will be at your beck and call and serve you the way you want. Mahomet Ally agrees with Floradella and informs her:

Tis true, great wit, these mercenary Priests  
Are the best fire-brands, such I've ready kindled.<sup>80</sup>

### **7. Representation of the Quran and Muslim Clergymen**

The Quran is a holy book; it is like the Bible for the Muslims. Therefore, neither the laity nor the religious ministers can ever imagine distorting or changing it as this act is sacrilegious and blasphemous. But, because of their Eurocentric perspectives, the English perceive it "as the expression of a depraved heresy".<sup>81</sup> So, by making the Islamic characters utter the above-mentioned lines, Baron is expressing his biased attitudes. This becomes more prominent in the explanation of these Islamic terms in annotations. Under the entry of the Muftie, Baron, drawing on the authority of Sandys and Herbert, notes that Muftie is a high priest, a supreme judge in Islamic culture. At the end of this term, he adds that "nor is he [Muftie] restrained, nor doth he restrain himself from plurality of

women, and the delights of a Seraglio, a commendable recreation surely for so grave and infallible a Prelate”.<sup>82</sup> Similarly, in the term Abdals, Baron defines them mendicant Islamic monks. He describes them as “the wiser wolves in sheep skins who preach lying wonders, and expound the Alcoran according to their occasions or inventions”.<sup>83</sup> These comments of Baron are not only ‘confident generalizations’ which may be quoted as instances of Said’s Orientalist discourse but also confirm Said’s statement “that people, places and experiences can always be described by a book, so much so that the book (or text) acquires a greater authority, and use, even than the actuality it describes” since “Expertise is attributed to it”.<sup>84</sup>

Baron’s Eurocentrism finds full expression in the explanation of the term the Alcoran. He has devoted nearly eight pages to the explanation of this term and in all these pages he tries to convince his readers that the Quran is “a Fardel of Blasphemies, Rabbinical Fables, Ridiculous Discourses, Impostures, Bestialities, Inconveniences, Impossibilities, and Contradictions”.<sup>85</sup> Mahomet, the Muslim Prophet, is an imposter, a friend of devils, a thief, a lecher who has composed the Quran to justify his sins and so on. For the sake of authority, Baron cites almost a dozen of Western authors and scholars such as Sandys and Herbert who see the Quran, Islam and Muslims in this light. If such explanations of Islamic names and terms, on the one hand, demonstrate Baron’s erudition, on the other hand, these reflect his “extreme prejudice and hostility”<sup>86</sup> towards the Quran and the tenets of Islam.

### **Conclusion**

The application of Said’s views to Robert Baron’s *Mirza* indicates that the playwright has misrepresented the Muslims and Islam under the influence of the dominant ideology of the period. This play may be taken as a part of the ensemble of the Oriental discourse which enabled the West to create, control and manipulate the East. This Oriental discourse empowered the Western writers intellectually and imparted them authority to portray the Oriental people as negative and evil force which needs to be managed and tamed by the positive and virtuous West. Consequently, this facilitated and legitimized the job of the West to colonize the Oriental states and their people in the future.

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# SUFISM: A METHODOLOGY OF CHANGE

Dr. Hayat Amir Husaini

## ABSTRACT

The introspection, the realization of the truth and the motors of change are closely associated to the movement and process of history, society, culture, politics, religion, ethics, art and literature and mysticism, thus shaping a new world order on the reflections of the visionary soul or the mystic. It creates a new language, symbols, metaphors and idioms, with new and creative meanings and dimensions for its transmission. The development of Sufism can not be seen, analyzed, and realized in the light of absolutist view point. Such an approach leads to misreading of facts, and curtails the realities and defaces the facts and factualities. An open and unbiased reading, understanding and analysis is necessary for unfolding the truth and real meanings of the philosophico-mystical themes. One cannot translate the words, facts, ideas and the developments of history, without heeping them in their proper context and relational forms. Sufism stems from the perennial and as such it must continuously introspect its own system, concepts and methods, for a living organism cannot bear a stagnant approach. Sufism does not disconnect man from the world but involves him in it, for it becomes a revealing factor and ground of his new terrifying flights. The world emerges to him not something alien but as a factuality, spiritual in its nature and depth. Through this change what was earlier self-repugnant to him becomes self-revealing to him. Every action becomes self healing and self imposed and self preserving.



It is not a rude or merely simple introversion but a drastic change in psychology and perspective of man which throws him to the indepth introspection and realization of the primary truth or truths and the concepts and motors of change. The introspection (in its broader perspective and application), the realization of the truth and the motors of change are closely associated to the movement and process of history, society, culture, politics, religion, ethics, art and literature and mysticism, thus shaping a new world order on the reflections of the visionary soul or the mystic. It creates a new language, symbols, metaphors and idioms, with new and creative meanings and dimensions for its transmission ... and very forcefully changes the old idioms and systems or absorbs and translates them in its own form of transmission while changing their face, meaning, connotation and motif.

The process raises the following vital issues:

- The question of the logical development and the interconnectivity of the various themes in a grand philosophico-spiritual system.
- For a scientific and analytical study of the spiritual system of Islam one has to understand and re-understand and analyze and re-analyze the prophetic mission and the historico-civilizational change under its shadows – viz-a-viz the primary concepts and the conceptual framework of Islam and the process of their application and interpretational modes especially the mystic way and explanations of the mystics of Islam.
- One has to understand the undercurrent very systematically and deeply with an uncompromising critical outlook that gave birth to various thematic structures, movements and political vandalism in the Islamia Society and culture.
- And has to understand deeply and critically the position, role, themes and teachings of real sufi masters. One can not simply blind himself from the total historico-cultural process as it has happened in philosophy and scholasticism by holding Mutazilism as an episode of confrontation on the question of the status of the grave sinner between Hasan and Wasil and in the same way between Jubai and Ashari.

- Historical questions, processes, issues, doctrines and doctrinal developments and religio-social and scientific movement can not be simply misplaced and ordinarily treated in such a way.

In the same way the development of Sufism can not be seen, analyzed, and realized in the light of absolutist view point. Such an approach leads to misreading of facts, and curtails the realities and defaces the facts and factualities. An open and unbiased reading, understanding and analysis is necessary for unfolding the truth and real meanings of the philosophico-mystical themes one cannot translate the words, facts, ideas and the developments of history, without keeping them in their proper context and relational forms.

A hardcore point of view is always devastating. It not only hides but defaces the realities and gives ruthlessly illogical and false meaning to the historical developments, themes and concepts and methodologies and tries always to stick to its own biased way of understanding and force people to accept the same.

This approach has misguided the Muslim ummah in general and the historians and scholars in particular. The issue is not how much we understand but what we understand. And the next and following issue is how unbiased and realistic our way of understanding is. This raises the question of the principle of selection and management of facts.

**Pre-conceived options always distorts facts, themes, thematic structures and history:** The history and the historical personalities and their conceptual and doctrinal and methodical frameworks can not be tailored in the isolation of the facts and the inner and outer developments of the world around them or influencing them viz-a-viz the past, which is ruthlessly hanging on their shoulders and which they can not deny and the forces that moulded, changed, shaped and reshaped their ideas and behaviour, concepts and language format, expressions and idioms and goals and targets.

We have to be highly critical, and conscious like a doctor medicating and operating upon a patient. He can not avoid the causes and situations, that generated the disease and cannot avoid the symptoms and conditions of the patient. His approach must be always critical and pragmatic for reading the disease, its results and consequences and its proper medication.

Every thinkers has and bears the weight of history on his shoulders and he can not avoid his role for being the creative agent in the interpretation, shaping and reshaping of history.

While reading or analyzing or disputing a problem or a concept or a movement or a philosopher, artist, scientist or a sufi we need to a

keep a falconic eye on the past or the history and the themes that shape his thought and discussions.

To live in an ivory tower does not work. Thoughts influence and the influence has a history of its own on and for every thinker. We cannot think that Hassan-al-Basari, Rabia, Bayazid and from Junaid or al-Ghazali had no issues and questions of and from their past history and in their approach of their dissolution had no roots in or effects from their past.

A culture is an operative phenomena. It operates and is operated upon. It is only the dead culture that has no role in shaping the human mind or society like a corpse.

There is one more issue; every thinker or artists is not necessarily explored forever. Great thinkers influence time and remain influencing it. Their words and colours or tunes change colours with the emerging times. So they are always changing in their meanings, influences and applications. Such thinkers and artists are known as genius. It can be that their thoughts become irrelevant for some time, in some varying situations, but we can not deny that even then they work as a clay and help us in understanding others.

The question of the multidimensional meaning of a term is always one main problem in the philosophico-mystical discussions. A term or a concept has not necessarily the same meaning for two thinkers or the artists or the mystics and it can change its shades, and it can some time even refuse the totality of some thought system and sometimes can join it, to explore its inherent or applicational meanings. The monstrous conclusions cannot lead us to realize the truth.

A bizarre approach in analyzing philosophy or mysticism which is a continuous process of 'realization of the truth' is deterrent to thought process.

Sufism stems from the perennial and the only living divine world view Islam, and as such it must continuously introspect its own system, concepts and methods, for a living organism cannot bear a stagnant approach.

And its indepth study narrates the romantic story of its dynamism. A flight for the search of the indepth realities and the vision and pleasure of God, who Himself is every time in a new splendor, necessitates and explains this factuality. "Everyday in (new) splendour doth He shine". This verse of al-Quran is the foundation of the Islamic spiritualism. It holds that God is continuously active and momentous in the fashioning of the universe, and directing its affairs, and categorically rejects the total and meaningless views that He sits apart from the universe after creating it. He is involved in all

affairs and is careful of His creation especially man, His caliph on the earth. "His working shows new splendoureveryday, every hour, every moment. Man is burdened with the responsibility and his primary responsibility is to explore the meanings of the names of the things 'al-asma' or the reality of the realities (the reality of things), including his own existence, its relations and meanings and connect himself with the almighty creator.

This all is possible only through knowledge; conceptual, perceptual, rational, technical, intuitional and revelational, the power only given to him amongst the creation, elevating him to the seat of caliph.

When this is the situation, how can it be even faintly conceived that the spirituality of and in Islam can be stagnant and a futile exercise without having any methodologico-theoretico-practical dynamism and change.

Sufism reveals man's search for truth by the way of his Introspection and purification of his soul, mind and body. It points beyond the boundaries of the temporal self to the depths of his real self and nature and ultimately to the Absolute self or God. It is actually the search of his own self and the dissolution of his inner dichotomies. The recognition of his reality leads him to the realization of the reality of the ultimate reality. It is a very bewildering sympathetic and revealing struggle that professes his freedom, authenticity, responsibility and intellectual honesty. It is not something fictitious or merely intellectual but a very romantic exploring search which connects him with the ultimate boundaries of his self and the reality of the universe. It extends his boundaries of relations and connects him to those revealing facts which were earlier quite extraneous to him. It does not disconnect him with the world but involves him in it, for it becomes a revealing factor and ground of his new terrifying flights. The world emerges to him not something alien but as a factuality, spiritual in its nature and depth. Thus what was earlier self repugnant to him becomes self-revealing to him. Every action becomes self healing and self imposed and self preserving.

But all this process of self revelation is a super-temporal event on the one hand and eventuality on the other.

This dramatic situation is seen in the enigma of fear and love, the burdening concepts presented by Hasan-alBasari and Rabiaal-Basari. It is Rabia who in real preserves the seeds of Mansoor Hallajs 'Tasin, Ghazalis Ihya and Miskat and Ibn Arabi's Fusus.

His concept of love became the launching pad of the scintillating mystic scenario of Islam. The doctrine of good presented by

AbulKhair and the doctrine the intoxication which emerged as a sign point of the latter mystic utterances, experiences and poetry has its roots in this maddening concept. The poetical utterances of IbulFarid and Jami, and Rumi, and in our times of Iqbal can not be studied excluding Rabia's divine murmur.

Rabia's mystical framework, catalogue, experience and expression was so peculiar, intense, high, sublime and spacious and paramouly influencing that it changed the direction of the applicational and interpretational format of the sufipath in Islam. It was a tremendous paradigm shift, shifted the mystic mind from an objective God to the subjective God, a loving one who must be loved for His love and not for His gifts, or His wrath, the leisure in heaven or out of fear of hell.

The love invites the shift in intention or in the indepth object of any work. The prime intention of love, purifies the heart from all the burdens of hell and heaven and even of love and fear.

It is love that makes Ibrahim to jump into the fires and Husain into the Karbala. It makes Ismail to offer his life and Hajira to migrate to the barren Land of Mecca and the seal of the Prophets to enter in the valley of Aqaba and Taif.

Love becomes the generator nay the ultimate mover of all the thoughts and actions of a lover. It nourishes a world of peace and tranquility. Though the lover itself burns in the alien fire, kindled by the dehumanizing forces. Mansoor's Martyrdom, narrates the truth and all about the truth.

There is no clash or conflict on the issue of mystical response to the divergent situation of the ummah between the two legendary mystics of Islam, Hasan and Rabia. The difference is on the issue of the method and way of resolution of the grave situation. Hasan's response is in the form of awakening the fear of God in the blackened hearts and Rabia answers the issue in awakening the love of God in the human heart which ultimately deters him from doing the crimes and sins which blacken his heart and shake his divine relations and integrity and authenticity.

Whether heaven or hell is a state or a locality is not really analyzed as it should have been. The problem for Rabia is not the refusal of the existence of heaven or hell or their being a state or locality. Her concern is the love of God conceived beyond both the states or localities. But to me the issue whether taken as a state or a locality is misconceived by the Islamic thinkers

In this concern, the primacy goes to the Quranic statements about the heaven and hell.

The Quran has adopts two positions:

- a. The hell and heaven as localities;
- b. The pleasure and pain as very deep psychological states

Love is an all covering and overwhelming phenomenon. It involves and captures the entire physico-spiritual boundaries of man. To break it into various categories is simply playing with words. It simply tantamounts to a Language Gorgon and is of no use in its understanding. It is like the breaching of a flower or a glass into pieces, which simply defaces it and does not help in understanding the delicate and tender phenomenon of sensibility.

To me heaven or hell as a locality involves its being a state. For the physical existence involves narrates its psychological effects.

The vision of God creates its own psychology or psychological atmosphere, and the alienation from God depicts throwing a man in some place which is condemned, so its psychological atmosphere and consequences.

“(It is) The Fire  
Of (the wrath of) ALLAH  
Kindled (to a blaze),  
The which doth mount  
(Right) to the Hearts  
It shall be made  
Into a vault over them,  
In Columns outstretched. (al Quran, 104, 6-9)

Abdullah Yusuf Ali has explained the verses as:

This fire of punishment mounts right up to the hearts and minds of such men, and shuts them out of the love of their fellows. ‘Heart’ in Arabic means not only the seat of affection, pity, charity etc. but also of understanding and intelligent appreciation of things.

The guilty-will be choked and suffocated, for this vault of fire will cover them all over, and its scorching columns will extend over a far wider area than they imagine”. (al Quran, Abdullah Yusuf Ali, 62, 68-69, p. 1698)

Love is the intense closeness or affinity or relation without any conditions. Conditions changes love into trade where as it has no trade mark -

The Symbol of love is unbound madness for something and this makes it boundless. Love cannot be curtailed, contained and retained.

There are no boundaries of love and no conditions of love. To love some one means to sacrifice everything for it without any conditions.

It can be treated as a force or energy that connects two existences. It is the meeting ground of two souls. It is a law in itself and accepts no laws except love.

The concept has been variously defined by the philosophers, mystics, poets and even by ordinary me who are far off from the burdens and delicacies of philosophico-mystical Gorgons and statements, and utterances. It is sometimes defined as the principle of cosmic process, creative energy of civilizations, the dynamic force of religion, and sometimes as an existential and social dilemma. But it is really a Gorgon and a delima in itself. It has no rules and regulations and no ifs and buts. It is and is. It is an intrinsic kindled fire that burns and illuminates the soul. It is a sublime sense of yearning, responsibility, identity, nearness, absolute surrender and submission. And in a way it is a self imposed poverty, alienation and aloofness. It can be treated as the absolute driving force, and intense sensibility. It is the greatest existential crises, concealment and restraint and viz-a-viz the meeting place.

Here comes al-Ghazali. In his *Ihya'* he has analyzed the concept in detail. His concept of love is based on and rooted in his Epistemology and Ethical framework. On the one hand knowledge of God is the foundation of this love leading to the vision of God, the ultimate End and on the other it is one of the major virtues that makes the schemata of Ghazalian Ethical framework. The dynamism and expanded horizon of his ethical scheme and its interpretation given in *Ihya'* is very lucid and unmatched. It has influenced the all over scene of post-Ghazalian Muslim philosophical thought and has been presented by many a great Sufis like Hamadani<sup>et</sup>verbatim. His ethical concepts are immensely imbued in his metaphysics.

Rabia is not a metaphysician. She is a lover. Whose love is stretched on every limb of her thought and existence. She has immersed herself in it. It is the immortal love leading to immortality. It is unconditional, without any if and but, beyond reward and punishment. It is beyond all categories of time and space. But the gravity of Rabia's love lies in its absolute purity and immunity from all conditions and wishes and results and rewards. It is love for love and nothing else. God is love, worth love, and must be loved as the only object of love. He is not to be loved because He is our creator, benefactor and beautiful but because of His being as the only Existence worthy of love.

The absoluteness of Rabia's approach shows the psycho-spiritual and moral intensity of her love with God and in no way corresponds to the negligence of duties and values as human being. It is the expression of absolute purity of heart from all other than God. Such a heart reflects not only God but all His attributes and modes of attributes. Such a heart cannot even think of a little or nominal use or exploitation of any creation of God.

It was a rebuff to all the exploitation done by the rulers, religious priests, capitalists and the agencies of vandalism, dehumanization and ruthless exploitation. In this way it was a marvelous expansion to Hasan-al-Basari's concept of fear.

It awakened the Muslim society from the ruthless slumber of forgetfulness of love the basic value of Islam and changed the scenario of mystic-socio-political thought in, and conditioning of Islamic society and directed it towards the march of love, a march towards the reduction of Muslim society and socio-religious order and reminded Muslims of forgotten I-thou relationship with God.

Love of God is rooted in the realization of God. It is not primarily an ontic experience but a psychological experience. Realization of God is a travel from one Existential and spiritual stage to another. It starts from the realization or experience of self and shifts to the realization of the universe, the creation of God or the manifestation of His attributes leading to realization of the God.

Here arises the question of the role of the Prophet. Is Prophet a link between humanity and God. Yes, it is actually the prophet, whose realization, moral grandeur, teachings and their understanding leads a traveler to the realization of the absolute. This realization emerges from the faith in Him and His apostle. The faith in prophet culminates in his love that transcends all human boundaries. If one fails to experience the love of prophet he fails in the pursuance and experience of the realization and love of God in utter disgust.

The role of the mystic teachers is very important in changing the psychology of a traveler. The change which is sometimes very slow, meager and little and sometimes very fast and quick depends upon the yearning of the traveler and his following of the sufi or spiritual path.

The sufi master creates and deepens in him the yearning and following of the Moral values and mystic path and connects the traveler with the prophetic spiritual schema. And when the experience deepens and the pursuance of moral and prophetic way becomes stronger, he perceives the visions and guidance of the prophet and gets connected with the basis of the mystic chain.



RESTRUCTURING EDUCATION SYSTEM  
IN THE LIGHT OF PHILOSOPHY OF  
DR. MUHAMMAD IQBAL

Dr. Malik Ghulam Behlol

## ABSTRACT

It is an exploratory study following qualitative approach to trace the philosophical conceptions of Dr. Mohammad Iqbal scattered in his poetic and prose works relating to Islamic values and education. Method of content analysis was supported by the informal discussion with the scholars on Iqbal working in the Universities of Pakistan. Emerging themes from the teachings of Iqbal may guide the policy makers to revisit the education policy in the light of teachings of great poet-philosopher. It may help to eradicate misconceptions about Islamic ideology and Pakistani nation. It may also guide the policy makers to formulate an education policy that may solve the social, economic, educational and security related problems of the Pakistani nation and a step-forward to present a true image of the ideology of Islam and of Pakistani nation to the world.

## **Introduction**

History is nothing else but a record of the lives of great human beings who leave indelible impression on the Earth planet, and so is the case of Dr. Allama Mohammad Iqbal. His message in the form of poetry is not only inspiration and guidance for the Muslims of Pakistan but also for the entire world. In spite of doing momentous progress in different fields, human beings are still in search of peace, tranquility, harmony and goodwill for one another. It is well said that human beings have learnt how to fly like a bird in the sky, dive like a fish in the depth of sea, but they have yet to learn how to live like human beings on the planet earth. Education is only panacea to solve the problems faced in today world, and our religion has laid great importance on education, the Quran says: *Read in the name of thy Lord Who created man from the clot of blood; Are those who know, equal to those who know not?* The Holy Prophet (SAW) said, *“To get education is compulsory for every male and female.”* It is a great tragedy of today that the Muslims are the most illiterate people on the planet Earth and far behind as compared to other nations in the field of Science and Technology. Some part of the Western world by and large looks at them as uncivilized, terrorist, inhuman and indoctrinated to force their faith on the entire world. This paper is an attempt to revisit the teaching of the great poet-philosopher to collect some guidelines for the education of the youth of today’s world. It will help us not only to eradicate the misconceptions about Islam and Pakistan but also guide us to formulate education policy that really arouse, sustain and perpetuate *desire* among the Muslim youth to actualize their full potential to lead a life of respectable, responsible and productive members of the international community.

## **Objectives of the study**

The objectives of the study are:

1. To explore the viewpoint of Dr. Mohammad Iqbal about the education based on Islamic world view in the light of his poetic and prose work
2. To correct certain misconceptions about the education system based on Islamic perspective

The current exploratory study using qualitative approach focused to trace the philosophical conceptions of Dr. Mohammad Iqbal

relating to education found in his books: *Zarb-i-Kaleem*, *Armaghan-i-Hajaz*, *Javed Nama*, *Israr-i-Kuddi*, *Bangi Dara*, *Bal-e-Jibreel*, *Reconstruction of Religious thoughts in Islam*. The method of Content Analyses was supported through informal discussion with the eminent scholars on Iqbal working in the different universities of Pakistan. The topics for informal discussion were *message of Iqbal for Muslim youth*, *Iqbal as an educationist*, *concept of knowledge and concept of struggle*. The emerging themes from the content analyses and informal discussion were categorized as conclusions and recommendations of the study.

### Content Analyses

Philosophical teachings of the great poet have many important lessons for the education system of the world and likewise for Pakistan. Iqbal teaches to the Muslim youth, not the life of passive contemplation but a life of action. He believes that this universe is in the process of evolution. It is not complete in itself and matter is continuously changing and moving towards its perfection. Those things that are without movement, they do not survive. The survival of life depends on continuous actions on the part of human beings. The progress of the Western world is solely dependent on this basic principle. Those things that stop movement become useless and die away before time. Iqbal advises the Muslim youth to lead the life of action which is a continuous process of self-actualization. In this respect, the education system of Pakistan may arouse, sustain and perpetuate sense of desire that consequently demands actions and work on the part of people. It is the clear message of Islam that only belief without action is not sufficient for the success in this world as well as in the coming world. Iqbal demands such actions on the part of the Muslim youth that are not temporary, superficial but have lasting impression on life. According to Iqbal:

زندگی در جستجو پوشیدہ است  
اصل او در آرزو پوشیدہ است<sup>۱</sup>  
تو اپنی سر نوشت اب اپنے قلم سے لکھ  
خالی رکھی ہے خامہ حق نے تیری جبین<sup>۲</sup>  
خورشید جہاں تاب کی ضو تیرے شرر سے  
آباد ہے اک تازہ جہاں تیرے ہنر سے<sup>۳</sup>

The life of actions and struggle is not without hardships, obstacles and challenges. It is for us to take up the challenges and overcome them. These obstacles in the way of great human beings polish their

abilities and support them to move forward. Life is not a garden where there are no snares, and these snares may not frighten us. Snares of today, we see in the form of terrorism, corruption, accumulation of power and wealth into few hands, exploitation from the fittest. But we need not be worry about them and try to face and overcome these challenges bravely and wisely. We may overcome these problems by developing the capabilities of *Qalb-o- nazār* (heart and insight), *zowq-o showk* (delight and curiosity), *dardī-o- souz* (quest and serach), *janoon-o Ishq* (love and excitement). The education of today must inculcate these qualities in human beings. The *Qalb-o Nazār* is a characteristic or quality of higher intellectual nature that enables us to look into the life of the things. It is an intellectual capacity not to take things on their face value but to look at the actual purposes of things. This intellectual insight can be learnt/developed through the medium of education. For a manager, teacher, engineer, social worker, this *potential* helps them to perform the activity to its perfection. *Janoon and Ishq* are the higher forces of motivation that lead or guide a person to put life and soul into the work. This intellectual potential along with the power of motivational force of *Ishq and Janoon* may perform miracle in this world. They may transform the forest into garden, pain into love, heat into coldness. Here are some of the examples from the poetry of Iqbal that endorses his claim:

ہیں تیرے تصرف میں یہ بادل یہ گھٹائیں  
یہ گنبدِ افلاک، یہ خاموش فضا میں

The concept of perfect man delineated by Neitzsche is opposed to the *Kamil Man* of Iqbal. The perfect man of Iqbal is divinely inspired, sympathetic, loving and caring for other human beings. While on the other hand, the picture of ideal man is one who spreads terror, free of accountability and operate according to his her own free will. He is the product of biological forces not of the spiritual forces. The sketch of the ideal man (*Mardi Momin*) according to Iqbal is all round developed personality: God fearing, equipped with aesthetic taste, courageous, innovative, risk taker. He used the term of “*Faqr*” to describe the characteristics of the ideal person.

جو فقر ہوا تلخیِ دوراں کا گلہ مند  
اس فقر میں باقی ہے ابھی بوئے گدائی

The concept of *Faqr* is different and opposed to the renunciation of activities of life. Renunciation is to give up the worldly things and to take refuge in the world of seclusion. But, in the eyes of Iqbal, it is

not a flight from the realities of world rather use of the world in a balanced, justified and appropriate way. It is not running after the worldly things without following any ethical principles. *Faqr* is the condition of self-satisfaction amidst worldly temptations. Iqbal has explained this concept using the metaphor of Falcon that flies high in the sky and knows no idleness; which is an active and courageous bird that earns its own food by its own labour. Iqbal thinks that the man of *Faqr* considers his personality and self-concept above each and every thing. He tries to preserve his personality on each and every cost. The man of this temperament cannot be tempted, subdued, purchased or defeated. It is this characteristic that makes an individual to do favour to others but he does not expect in return of it. It is not seclusion from the society and leading hermit life rather participation in life without becoming slave of them. The translation of one of the verses of Iqbal tells us that this universe is created for human beings, and human beings are not created for the universe. It stops us for running after the worldly things without any rational thinking such as gathering wealth, building houses without need, inordinate ambitions for power.

تو شب آفریدی چراغ آفریدم  
سفال آفریدی ایغ آفریدم  
بیابان و کہسار و راغ آفریدی  
خیابان و گلزار و باغ آفریدم<sup>۶</sup>

Iqbal divided knowledge into two branches: rational sciences and intuitive sciences. The rational sciences break the things into parts, try to understand them whereas the intuitive sciences look at the things as a whole. He does not agree with the views of some of the scholars that intuitive knowledge is obscure, incomprehensible and supernatural. The intuitive branch gives extraordinary weightage to eternal aspects of things. He also emphasizes on the importance of senses in getting knowledge. They are the gateways to perceive the things. The Quranic teachings lay repeated stress on the use of senses that may lead the individual to approach the reality.

“Nor is there any reason to suppose that thought and intuition are essentially opposed to each other. They spring up from the same root and complement each other. The one grasp the reality in piecemeal, other grasp in its wholeness. The one fixes its gaze on the eternal, the other on the temporal aspects of reality. The one is present in enjoyment of the whole of reality, the other aims at traversing the whole by slowly specifying and closing up the various regions of the whole for exclusive observation. Both are in need of each other for mutual

rejuvenation. Both seek vision of the same reality which reveals itself to them in accordance with their functions in life. In fact, intuition, as Bergson rightly says, is only a higher kind of intellect”<sup>7</sup>

This universe is not haphazard phenomena rather perfectly organized. It is moving according to the set routine. It is logical, systematic and full of treasures. Human beings are not created for this universe rather this universe is created for them. It is useless to run after the things in the universe such as amassing wealth, sacrificing life for worldly objects. Everything that is created in the universe is for the benefit of mankind. It exists for human beings and human beings do not exist for it. It is the duty of human beings to conquer this Universe. This conquest means discovering the treasures that are buried under the earth and are scattered in the sky. Iqbal’s philosophical ideas about education are based on the teaching of Islam that does not tally with the teaching of Plato and other Greek philosophers. He does not agree with Plato that reality exists in the ideas and this world is the copy of it. As a result, Plato, the Greek philosopher, denies the importance of senses in getting knowledge. On the other hand, the Quran lays down great stress on use of senses that may lead us to know the truth and reality. In this field, the western nations have worked very hard and resultantly they have not only conquered the heights of the sky but also) the depths of sea. In this respect, Iqbal is not against the education of Science rather it is obligatory for every Muslim male and female to go for the conquest of this universe for the benefit of the mankind. In one of his lecture: he says:

“It is the lot of man to shape in the deeper inspiration of the universe around him and to shape his destiny as well as that of Universe, now by adjusting himself to himself to its forces, now by putting the whole of his energy to mould its forces to his own end and purposes. And in this process of progressive change God becomes co-worker with him, provided man takes initiative”<sup>8</sup>

Iqbal has criticized the western concept of education without developing the sense of humanism and morality. He is not against the scientific education, but the power gathered without any sense of morality is the destruction of the society. It has resulted and may result in destruction of society. (He emphasized that making religion as a personal affairs and setting it aside from the social, political and economic sphere of life is a big mistake on the part of Western education system/He criticized the Western Education System on declaring the religion a private affair and ousting it from the social, political and economic spheres of life). Education institutions are the factories of human engineering. They make a man really a man. They

shape and humanize the humans. The criticism on the Western education system is expressed in the following verses:

اور یہ اہل کلیسا کا نظام تعلیم  
اک سازش ہے فقط دین و مروت کے خلاف<sup>۹</sup>

Iqbal has presented very balanced views about the madrassa education. He has criticized the weaknesses of Madrassa System of Education and recognized its contributions for the Muslims of the sub-continent. He criticized the traditional and stagnant education system run by the theologians that lack the capacity to make adjustments with the pace of time. On the other hand, he criticized the unscrupulous changes in the western education system. Power of the western world does not springs from music or the naked dance of their daughters rather it lies in knowledge of arts and sciences. Iqbal also criticized the Madrassa education that is not developing the farsightedness, passion of continuous struggle, *Mard-e-Hur*, *Banda-e-Momin* like individuals in the society. He criticized the stagnant curriculum of Madrassa education system that really lacks the capacity to adjust itself with the changing realities of life. The problem of sectarianism is destroying the fabric of the Muslim society not only during the days of Iqbal but also for today. There is no distinction/alienation between religious and scientific education. They are the two sides of the same coin. To get knowledge of science and to discover the mysteries of this universe is also the responsibility of the Muslim scholar. But Iqbal complains against the deteriorating condition of the teachers and the system of education in Madrassa in the following verses:

گلا تو گھونٹ دیا اہل مدرسہ نے تیرا  
پھر کہاں سے آئے صدا لا الہ الا اللہ<sup>۱۰</sup>  
ہے ازل سے ان غریبوں کے مقدر میں سجد  
ان کی فطرت کا تقاضا ہے نماز بے قیام"  
کر سکتی ہے بے معرکہ جینے کی تلافی  
اے پیر حرم تیری مناجات سحر کیا"  
وہ علم نہیں زہر ہے احرار کے حق میں  
جس علم کا حاصل ہے جہاں میں دو کف جو<sup>۱۱</sup>



حاصل کسی کامل سے یہ پوشیدہ ہنر کر  
کہتے ہیں کہ شیشے کو بنا سکتے ہیں خارا<sup>۱۳</sup>  
ضمیر مغرب ہے تاجرانہ، ضمیر مشرق ہے راہبانہ  
وہاں درگر گوں ہے لحظہ لحظہ یہاں بدلتا نہیں زمانہ<sup>۱۵</sup>

The purpose of the creation of man is recognition of Allah and conquest of universe. On the way to the conquest of universe human beings do not follow the routine actions rather they go for the innovative actions. All the other creatures living on the planet earth have the capacity to follow the routine action only. Man is gifted with the force of action, appreciation and intelligence. The moons and the stars follow the routine activities whereas the being of this clay has the capabilities to go for fresh activities. These activities have transformed the deserts into garden, stone into gem, dark into light and lots of blessings for humanity. Man himself is the architect of his own destiny that is not the subject of stars or the operation of any other external factor/stars and zodaic signs don't control or rule it. It is not a defeatable or helpless creature who/which is/plays like a puppet in the hands of destiny. He states this fact in the following verses:

خبر نہیں کیا ہے نام اس کا خدا فریبی کہ خود فریبی  
عمل سے فارغ ہوا مسلمان بنا کہ تقدیر کا بہانہ<sup>۱۶</sup>  
نشاں یہی ہے زمانے میں زندہ قوموں کا  
کہ صبح و شام بدلتی ہیں ان کی تقدیریں<sup>۱۷</sup>  
مشرق سے ہو بیزار نہ مغرب سے حذر کر  
فطرت کا اشارہ ہے کہ ہر شب کو سحر کر<sup>۱۸</sup>  
جس سے جگر لالہ میں ٹھنڈک ہو وہ شبنم  
دریاؤں کے دل جس سے دہل جائیں وہ طوفان<sup>۱۹</sup>  
عبث ہے شکوہ تقدیر یزداں  
تو خود تقدیر یزداں کیوں نہیں ہے؟<sup>۲۰</sup>

غیرت ہے بڑی چیز جہان ننگ و دو میں  
پہناتی ہے درویش کو تاج سردارا<sup>۲۱</sup>  
وہ مذہب مردان خود آگاہ و خدا مست  
یہ مذہب مُلاً و جمادات و نباتات<sup>۲۲</sup>  
اے اہل نظر ذوق نظر خوب ہے لیکن  
جو شے کی حقیقت کو نہ دیکھے وہ نظر کیا<sup>۲۳</sup>  
اس دور میں بھی مرد خدا کو ہے میسر  
جو معجزہ پر بت کو بنا سکتا ہے رائی<sup>۲۴</sup>  
جو سختی منزل کو سامان سفر سمجھے  
اے وائے تن آسانی! ناپید ہے وہ راہی<sup>۲۵</sup>  
کنار دریا خضر نے مجھ سے کہا بہ انداز مخرمانہ  
سکندری ہو قلندری ہو یہ سب طریقے ہیں ساحرانہ<sup>۲۶</sup>  
ہر اک مقام سے آگے مقام ہے تیرا  
حیات ذوق سفر کے سوا کچھ اور نہیں<sup>۲۷</sup>  
خون دل و جگر سے ہے سرمایہ حیات  
فطرت، لہو ترنگ، ہے غافل! نہ، جل ترنگ<sup>۲۸</sup>  
یہ فیضان نظر تھا یا کہ مکتب کی کرامت تھی  
سکھائے کس نے اسمعیل کو آدابِ فرزند<sup>۲۹</sup>  
تقدیر کے پابند ہیں نباتات و جمادات  
مومن فقط احکام الہی کا ہے پابند<sup>۳۰</sup>

### Conclusions

From the above discussion, following conclusions may be drawn for the sound basis of the education system of Pakistan and likewise for the Muslim world.

1. The focus of the education system is the cognizance of ALLAH and development of the whole personality of child that may also

include the spiritual development. This spiritual development is not possible without including the philosophical basis of the nation. The philosophical basis lies in the ideology of Islam that may work as a bedrock of the education system. Power gained through education without the touch of morality will be destruction of the society.

2. Rational and intuitive knowledge is not opposite to each other rather they complement each other. They only vary in the methods of approaching reality. The targets and destination is the same.
3. The goal of education is not the slavish copying of reality rather reshaping, changing, adjusting and consequently creating reality that may lead to the benefits and prosperity of human race. It is only possible through scientific thinking and empirical knowledge. Islamic philosophy of life does support and inspires a person to conquer this Universe by using the power of senses and scientific method.
4. Vocational education has great significance according to the philosophy of Iqbal. The life of *perfect man* is not possible without economic independence. The self-actualization needs the availability of the basic needs of life.
5. Education system may inculcate the ideals in the minds and hearts of the people such as characteristics of *Faqr, Ishq, zuoq, shaheen, mardimomin*.

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LINGUISTIC VARIATION OVER TIME:  
A COMPARATIVE STUDY  
OF BRITISH AND PAKISTANI  
NEWSPAPER EDITORIALS

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## ABSTRACT

The present research attempts to compare the linguistic variation which occurred during the last many decades in British and Pakistani press editorials. The objectives of this study are to describe how the language of editorials varies through different phases of time and to investigate how far the language of Pakistani editorials varies from that of British press editorials diachronically across Biber's 1988 textual dimensions. A comparable diachronic corpus of Pakistani newspaper editorials was developed to meet these objectives. Biber's Multidimensional Analysis, which combines quantitative and functional approaches and applies multivariate statistical techniques to study the linguistic features across text varieties, was employed to compare and contrast the linguistic variation during the period of time. The comparison shows that British press editorials are less informational, non-narrative with a tendency towards narrative discourse, situation-dependent, overt in argumentation and impersonal in discourse production, whereas, Pakistani press editorials are highly informational, non-narrative, explicit and covert in argumentation. Moreover, like British press editorials, Pakistani press editorials are impersonal in discourse production. The comparison shows that significant linguistic differences are found between both Pakistani and British press editorials registers indicating that both the registers exhibit their unique linguistic characteristics with respect to their independent varieties of British and Pakistani English.

The study of diachronic variations in languages around the world has been a well-established research area. Languages, for instance, Spanish and Portuguese have been the most extensively studied with an availability of large diachronic corpora ranging from 45 million words to one hundred million words. Further, in order to study the diachronic variations in English language and its comparison with diachronic corpora of other languages, the building of English diachronic corpora has received considerable attention during the recent years.

Some studies have also been conducted to analyze the differences between registers diachronically. Such diachronic research ranged from studying grammatical changes in newspaper editorials<sup>1</sup> to exploring linguistic variation in newspaper editorials.<sup>2</sup> Westin and Geisler<sup>3</sup> conducted a multidimensional analysis of twentieth century British newspaper editorials. Laine and Watson<sup>4</sup> further studied linguistic sexism in newspaper over the period of five decades. Hyland and Jiang<sup>5</sup> explored variation of engagement features in academic texts from fifty years. Thus, various studies have been conducted on newspaper language around the world. In Pakistan, however there is hardly any study which focuses on Pakistani English over a period of time. Latif and Chaudhry,<sup>6</sup> for example, studied diachronic linguistic variation in press reportage of British newspapers with the special focus on sports category. There is another diachronic study on the impact of English language on Urdu in terms of borrowing English lexical items and structures.<sup>7</sup>

Hence, the evidence of the process of shaping and reshaping of English in Pakistan over a period of time is presently inconclusive. So, the present study not only describes how the language of editorials varies through different phases of time but also investigates how far the language of Pakistani editorials varies from that of British press editorials diachronically across Biber's 1988 textual dimensions.

This study compares the results of Westin's study with the results of diachronic Pakistani press editorials. Westin<sup>8</sup> analyzed the twentieth century British press editorials diachronically dividing the time in three periods: Phase 1. 1900-1920, Phase 2. 1930-1950 and Phase 3. 1960-1993. Westin<sup>9</sup> in his research made a corpus of

editorials which were taken from *The Guardian*, *The Times* and *Daily Telegraph* and was named as CENE. The corpus comprised 864 editorials and a half million words. The current study divides Pakistani press editorials in three phases: Phase 1. 1947-1951, Phase 2. 1971-1975 and Phase 3: 2012- 2016 taken from *Dawn*, *The News*, *The Nation* and *Business Recorder*. The corpus comprised 1080 editorials of 496812 words.

### **Literature Review**

Towards the end of the nineteenth century, philology or diachronic linguistics attained more prominence and it made use of comparative and historical approach to study variation of language.<sup>10</sup> Biber and Finegan<sup>11</sup> took historical texts of eighteenth, nineteenth century and modern contemporary period in order to analyze the linguistic co-occurrence with respect to the basic dimensions of variation. Biber and Finegan,<sup>12</sup> moreover, used Multidimensional approach to draw the historical evolution of written genres of English considering the linguistic variation with respect to three dimensions. The study manifests the manner in which essays, letters and fiction have evolved over the span of the last four centuries.

It is also important to note that Biber and Finegan<sup>13</sup> further tried to focus on the way five genres namely, personal letters, essay, fiction, and dialogue both in fiction and drama developed from seventeenth, eighteenth, nineteenth century and from the period known as modern. It is revealed from the study that there is no randomly featured evolution with respect to variation rather an underlying systematic pattern does exist which manifests that the transformation is moving to a great extent to oral linguistic characterization. Pattern does exist which manifests that the transformation is moving to a great extent to oral linguistic characterization.

In addition to language variation analysis which is comparative in nature, the variation with respect to different periods has also been made. Division of corpus into three different time spans which are from 1800-1830, 1850-1870, and 1970-1900 is made by Kyto and Rudanko.<sup>14</sup> For these three periods of time, he selected variety of genres which were drama, trials, letters, fiction, debates, science and history.

A few more studies were carried out in addition to the study of the specific genres, wherein reporting with respect to medical research is made the focus with particular emphasis on the changes. An examination of the causes responsible for the changes over the period of two hundred and fifty years in the rhetoric of reporting linked with medical research and the transformation in language was



made by Atkinson.<sup>15</sup> For the sake of carrying on his work, he made analysis based on data taken from two types namely, the linguistic analysis in which the registral aspects were taken into consideration and rhetorical analysis which concentrated on broad genre attributes of the chosen articles. The text analysis system developed by Biber<sup>16</sup> was used for the purpose of investigation of the samples which were taken from the time period between 1735 and 1985.

Multidimensional framework has further been used to study the variation of language with respect to gender. In a corpus of Nineteenth-Century English (CONCE), Geisler<sup>17</sup> takes into consideration from this perspective the variation that exists in the letters of women and men which are of personal nature and shows the difference of variation found in both female and male writings. In order to observe the changes in language which are diachronic in nature, studies have been made of other languages in addition to English. Diachronic changes with respect to grammatical structures in Urdu and the frequency of English words has been the focus of a study done quite recently which is titled as Urdu in anglicized world: A corpus based study.<sup>18</sup> It is a corpus based study comprising 30,000 words wherein 15000 words are included which have been taken from magazines that are having their publication from 1995 to 1997. It is found out from the study based on corpus that a tendency is there in Urdu towards diachronic changes and it is manifestation of the fact that the absorption of English words into Urdu is on the increase as compared to a decade earlier and that there is a deliberation on the part of users in the usage of English words even when the proper Urdu correlates are available.

Mahmood<sup>19</sup> conducted a corpus based analysis of Pakistani English. The study was based on two million words corpus, each taken from British, American and Pakistani Englishes. This study brought into light the aspects which made this variety distinct from American and British varieties of English. It is apparent that newspaper language's diachronic study has not been able to attain attention to a great extent in Pakistan. Foreign linguists on the other hand seem to be interested in media research such as Burt and Bauer etc. In their work *Watching English Change*<sup>20</sup> a complete chapter is devoted to three grammatical features' diachronic study i.e., concord with collective nouns, relative clauses and adjectives' comparative and superlative marking and for the purpose the material was taken from the editorials which were published from 1900 to 1985 in *The Times*.

By making use of the analytic approach which is Multidimensional in nature the diachronic study of English newspapers' language of

editorials was made. Westin and Geisler<sup>21</sup> in their work on the editorials of the newspapers of twentieth century investigated diachronic change on the basis of Biber's<sup>22</sup> Multidimensional framework. By taking five dimensions into consideration i.e. non-narrative versus narrative concerns, informational versus involved production, non-abstract versus abstract style, the extent of referential elaboration and argumentative versus persuasive focus, they made analysis of the editorials of British newspapers of twentieth century. In the light of textual dimensions, he made it clear through a study that was diachronic in nature that editorials of British newspapers became less narrative but more argumentative through twentieth century. The texts developed a style that was non-abstract and depended less on post modification which was complex in nature.

### **Objectives**

The objectives of this study are:

1. To describe how the language of editorials varies through different phases of time
2. To investigate how far the language of Pakistani editorials varies from that of British press editorials diachronically across Biber's 1988 textual dimensions.

### **Methodology**

The study mainly used quantitative approach, however, it also used functional approach as it interpreted the statistical analysis to determine the communicative function of press editorials. The methodological steps of data collection and analysis used for the present study were based on Biber's 1988 multifactorial/multidimensional approach to textual variations. The steps involved the selection of newspapers (as discussed above), collection of texts, sampling, conversion of data to computer readable form and compilation of corpus, tagging of the data using Biber's tagger, computation of raw, normalized and standardized frequencies, identification of sets of co-occurring linguistic features through factor analysis, computation of dimension scores, and analysis of statistically significant difference among three phases. The results drawn from the diachronic data were comparable to Westin's results as each corpus consisted of half million words and were divided into three phases. Biber's Multidimensional model serves as theoretical framework for the present study. MD model introduced five textual dimensions consisting of 67 linguistic features (see appendix 1).

The following abrivations were used while coding the excerpts taken from the newspapers: ED (Editorial), OP (Opinion), PH (Phase), DN (Dawn), BR (Bussiness Research), DTE (Daily Telegraph Editorial) and TTE (The Times Editorial).

### Analysis of Variation across Registers

This section contains a description of the five linguistic dimensions, including the quantitative and functional interpretation of Pakistani and British editorials. The comparison reveals linguistic variation across registers and highlights the trends in British and Pakistani press editorials over the years on each of the five linguistic dimensions introduced by Biber.<sup>23</sup>

### Linguistic Variation on D1

Dimension one is labelled as ‘Involved vs. Informational production’. Fig.1 given below compared Pakistani and British press editorials diachronically across D1. The comparison reveals that Pakistani and British registers are informational in nature through all the selected periods of twentieth century.

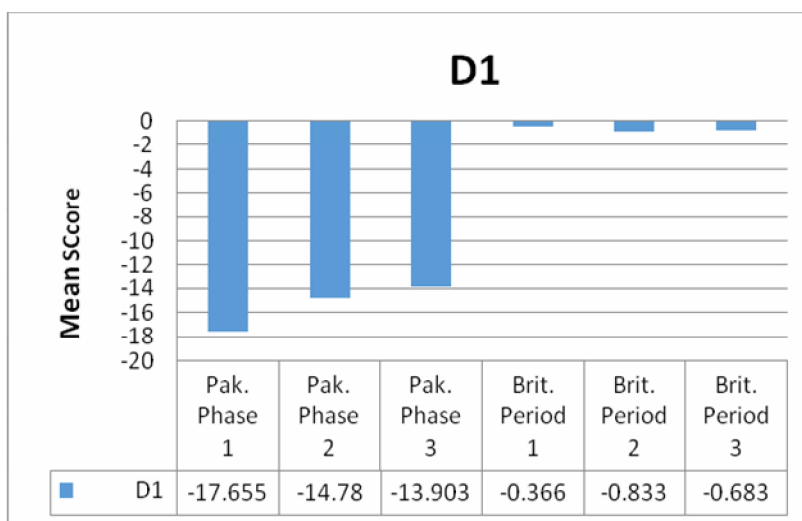


Fig.1 Comparison of diachronic Pakistani and diachronic British press editorials on D1

It is a notable fact that on the first phase of British and Pakistani press editorials, high discourse production has been observed but in British the informational trend has been found on the lowest mean value in phase 1 and there is a steady increase in the next 2 phases in the production of informational discourse, thereby, highlighting a certain pattern in British press editorials over the years taking into account the readership demands and respective culture. On the contrary, phase 1 has shown the highest informational discourse

production and there is a steady decline in the informational discourse over the years. The decreasing trend reflects readership demands and cross-cultural variation factors which results in the gradual decline in the discourse production on D1. The differences among the phases in periods of time between Pakistani and British press editorials highlight the fact that there exist linguistic differences between both the registers due to cross-cultural variation factors and readership demands of the respective cultures. The differences also endorse the earlier claims that language of Pakistani press editorials has its unique linguistic characteristics and independent existence. Moreover, Westin in his study of 2002 mentioned the fact that both involved as well as informational linguistic features found in British English editorials and the presence of contractions, hedges, expressions of permissions, possibility and ability have been found in British English fiction as well.<sup>24</sup> Similarly, the features of informational discourse also show marked presence of nouns, adjectives, prepositions marking noun phrase complexity, word length and type token ratio along with varied vocabulary and precise lexical choice in British press editorials. On the other hand, Pakistani press editorials have consistently shown immense presence of informational linguistic features throughout the three phases of Pakistani press editorials over the years. The following example highlights dense presence of informational linguistic features in Pakistani press editorials including immense presence of nouns, adjectives, prepositions marking noun phrase complexity, word length and type token ratio. Nouns and attributive adjectives like *Pandit Jawaharlal Nehru's statement, similar subject, transfer of population, Muslim residents, authoritative announcement of the India Government's future policy* highlights informational discourse of Pakistani press editorials:

We **commented the other day on Pandit Jawaharlal Nehru's statement** at a Press conference in Delhi on October, 12. This **statement**, which was more satisfactory than **his previous statements** on the **similar subject declared** that the **transfer of population** if extended in the rest of **India would become a terrific problem** and that "there was no **question** at any time of any **Muslim residents** of U.P. being send away unless they expressly desired to go away". **That statement**, if it was **an authoritative announcement of the India Government's future policy** in respect of the **Muslims** of U.P. and other **provinces**, should have been followed up by **maximum efforts** of the Central and Provincial Governments and **their supporters**, namely, the leaders of the **Congress part**, to turn the **tide** against those who have been working to defend both **the means and ends of that policy**. (ED,PH.1,DN)

### Linguistic Variation on D2

Dimension two is labelled as ‘Narrative vs. Non-narrative concerns’ by Biber.<sup>25</sup> Fig. 2, given below, compares Pakistani and British press editorial registers diachronically and investigates the linguistic differences between periodized data of the both register across D2. The comparison reveals differences between both the registers. As far as British press editorial register is concerned, the first two phases which mean up to 1960, British press editorials produce narrative discourse production in British print media which is in sharp difference with Pakistani press editorials where a steady non-narrative discourse production has been found all over the phases in the periodized data of Pakistani presseditorials and these differences account

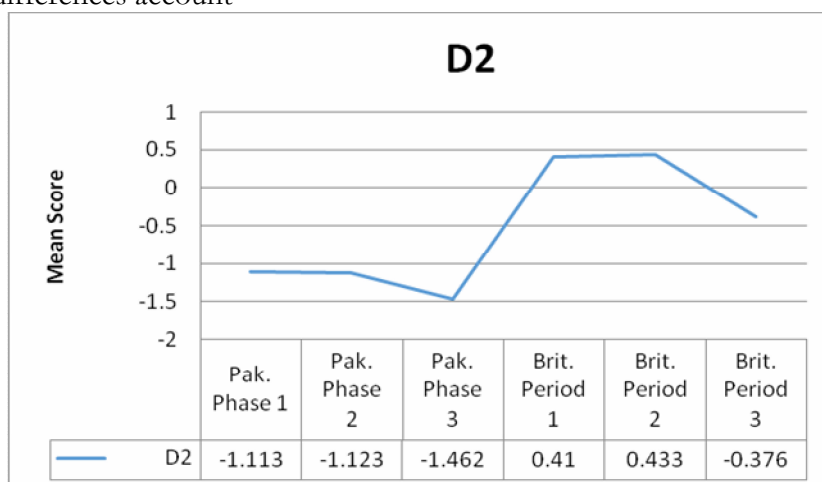


Fig.2 Comparison of diachronic Pakistani and diachronic British press editorials on D2

for cross cultural variation factors between both the registers. Pakistani press editorials appear to produce non-narrative discourse with a steady increase; whereas, on the contrary, the first two phases of British press editorials highlight narrative trend and the third phase shows non-narrative trend with slight value. The bold words in the following example taken from Westin highlight low narrative trend of press editorials in British print media:

**His** Royal Highness the Prince of Wales **has had** the most providential escape from assassination. As the train in which **he** and the Princess **were leaving** Brussels yesterday evening on **their journey** to Copenhagen **was starting**, a miscreant who by some unaccountable **mischance had been allowed** access to the platform **stepped** upon the foot board of the carriage and *fired* two shots at the Prince at point-blank range. Mercifully the nerve of these ruffians does not always

correspond with **their** wickedness, and, impossible as it seems in the circumstances, both shots **missed their** intended victim.<sup>26</sup> (DTE)

Example given above demonstrates narrative trend in British press editorials including features of past tense verbs, perfect aspect verbs, public verbs and third person pronouns indicate the narrative discourse in British press editorials. Words like *has had, he, were leaving, their journey, was starting, had been allowed, stepped, missed their* indicate narrative discourse in British press editorials. On the contrary, Pakistani press editorials show more tendency towards producing narrative trend in the early phases, however, over the years, this tendency shifts towards producing more non-narrative trend, particularly, in last phase. The following example from Pakistani press editorials, phase 1, OP category, highlights high narrative discourse production in Pakistani press editorials. The example highlights narrative discourse production in the language of Pakistani press editorials in the beginning. The example includes past tense verbs, third person pronouns and perfect aspect verbs: *Captain Hamiko who visited, recorded, he did not find, they considered themselves, who visited India, [t]hey were threatened.* They indicate the presence of narrative discourse in Pakistani press editorials. The results show that the high narrative trend in Pakistani press editorials has changed into non-narrative trend over the years:

**Captain Hamiko who visited** in the time of Auranzeb **recorded** that the general attitude of the **Musalmans** in life was of righteousness, piety and honesty towards fellow beings and **he did not find** any other people in the world so correct in the morals Similar remarks have been made by **Sebastian Marique who visited India in the time of Shahjahan**. Then Musalmans do not fear anyone except God. **They considered themselves** responsible to God and God alone or everything they did. Relationship and self-interest were seldom any consideration. **They were threatened** with death **they delivered** any judgement against his brother. **The Judge decided** the case against the Cuzco, his own brother, and **met** his instantaneous death, the danger of when **he had fully realised** the time of signing the judgement. Like the **Sillies** or the debased sections of **Illinois** of North India, **they never killed** woe men or children: nor **they attacked** patients in hospitals. **The Musalmans never disarmed** their opponents. (OP,PH.1.DN)

### Linguistic Variation on D3

Biber named dimension three as 'Explicit vs. Situation Dependent Discourse'.<sup>27</sup> The comparison, given below in Fig.3, highlights the fact that there exist linguistic differences between Pakistani and British press editorials on D3. It is evident from the comparison that Pakistani press editorials remain explicit in nature throughout the phases. However, on the contrary, the first two phases of British

press editorials with negative mean values indicate the fact that the discourse in British press editorials is largely situation-dependent in nature. The difference in discourse reflects cross cultural variation between Pakistani and British press editorials. Pakistani press editorials, being the register of a non-native variety, exhibit explicit discourse production in Pakistani print media. On the contrary, British press editorials produce situation-dependent discourse in the first two phases of periodized data. Then, a slight positive mean value has been observed in British press editorials in third period. So, the third phase shows a tendency towards the explicit nature of discourse.

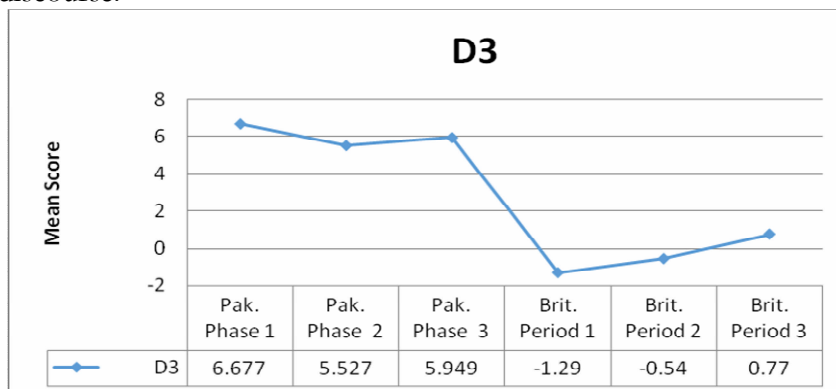


Fig.3 Comparison of diachronic Pakistani and diachronic British press editorials on D3

The comparison shows that British press editorials are situation-dependent in nature, whereas, Pakistani press editorials show explicit discourse production. These significant statistical linguistic differences reveal cross-cultural variation factors between both the registers. The bold words in the following example from Westin’s study indicate low explicit discourse in British press editorials:

Games establish a commonwealth among those **who** participate in them, a commonwealth so far ideal in its character that it affords an open career to ability, and leads almost inevitably to the success of merit; a success **which** occasions no heartburning, and is worn as their acknowledged due by those **upon whom** it falls. A passage through the outer suburbs of London on any fine half-holiday will show the eagerness **with which** cricket and other games are practiced wherever opportunity is afforded for them.<sup>28</sup>

The example, given above, includes explicit linguistic features in British print editorials. British press editorials exhibit some presence of relative constructions (*wh*-pronouns and pied piping constructions, that is, a relative pronoun preceded by a preposition) at the positive end of the dimension. Moreover, as Biber mentions, relative constructions are used for noun phrase elaboration and integration

of information, while time and place adverbials are used for spatial and temporal reference to the actual physical setting of the discourse.<sup>29</sup> Thus, the example given above, mentions the explicit linguistic features in British press editorials. However, the language of Pakistani press editorials remains highly explicit in nature throughout the selected phases.

The foreign defence ministers of 21 Arab **League** countries met in Cairo and one important decision **they reached was for the establishment** of a large- scale Arab arms industry. The initial report mentions Cairo as its location, the move deserves to be lauded in the light of the state of **unrest in which the Middle East** has to subsist because of the **super power policies, instigations and encouragement** of the one and the other, which thus keeps **the cauldron boiling**. The diverse **axis** with their varying slants mainly survives **because of the Arab need to depend on the outside sources for adequate and timely supplies of arms**. Egypt's recent experience is of Russia most supplying its requirements for as long as six months **which forced Egypt to turn to other sources of supply, has not been in vain**. (ED.PH.2.BR)

Example given above is filled with explicit linguistic features i.e., noun nominalizations and especially wh- relative clauses providing more elaborated information to the audience. Words like *they reached was, unrest, which the Middle East, instigations and encouragement, which forced* demonstrate the explicit discourse in the language of Pakistani press editorials.

#### **Linguistic Variation on D4**

Dimension four is labelled as 'Overt Expression of Persuasion'. Fig.4 compares Pakistani and British press editorials over the period of time on D4 and makes it clear that there exist significant linguistic differences between both the registers. So far as, British press editorials are concerned, it is evident that they produce overt expression of persuasion/ argumentation, whereas, Pakistani press editorials mostly produce covert expression of persuasion/ argumentation during all the years except the second phase where the positive mean score reflects covert production of argumentation/ persuasion. The overt expression of persuasion/ argumentation in British press editorials and the covert expression of persuasion/ argumentation in Pakistani press editorials (excepting phase 2) indicate cross-cultural variation and different readership demands of the print media of both the registers.



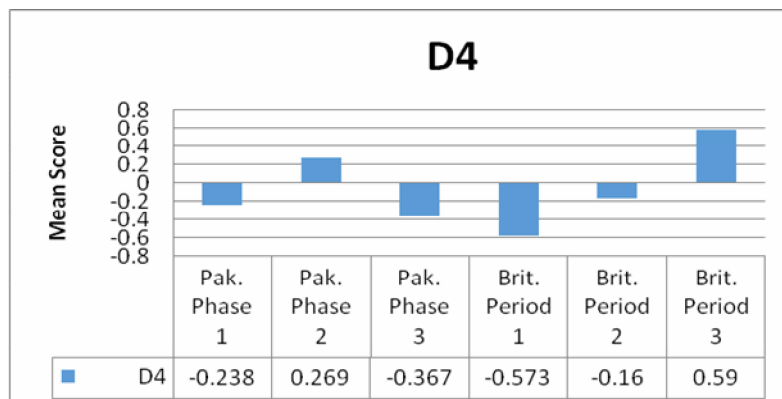


Fig.4 Comparison of diachronic Pakistani and diachronic British press editorials on D4

The bold words in the following example highlights the overt expression of persuasion/ argumentation in British press editorials. This example, from Westin’s study,<sup>30</sup> is filled with necessity modals and infinitives which are considered the markers of persuasive/argumentative discourse.

The first priority **must now be to persuade** those nuclear armed parts of the former Soviet Union Ukraine, Kazakhstan and Belarus – **to destroy** their strategic weapons and **become** non-nuclear parties to the Non-Proliferation Treaty. At the same time, pressure **must be maintained.** (DT93E1)

The comparison between Pakistani and British press editorials makes it clear that Pakistani press editorials have become more argumentative over the years through the phases of periodized data. The example, given below, marks dense presence of infinitives and *if* clauses which are used to build an argument and develop an opinion in Pakistani press editorials. This tendency increases in the language of Pakistani press editorials over the years.

The sequence of events **that has led** up to the decision **to close** Pakistan's diplomatic mission in Calcutta and **to ask** India **to do the same** in Dacca should evoke sad sober thoughts in the higher echelons of the Brahmin hierarchy in New Delhi. They have now only **themselves to thank if they find** that their **laboriously planned** -and rather smartly executed - adventure in East Pakistan has boomed- ranged on them. (ED,PH.2.DN)

### Linguistic Variation on D5

Fig.5 given below compares Pakistani and British diachronic studies on press editorials on D5 which is labelled as ‘Impersonal (abstract) vs. Non-impersonal (Non-abstract) Style’. The comparison indicates significant linguistic differences between the registers. Pakistani press editorials, with positive mean values throughout the

three phases, show that they are impersonal in nature on this dimension, whereas, British press editorials are impersonal in the first period, but in second period, they are non-impersonal in nature. The differences justify the fact that there exist significant statistical linguistic differences between Pakistani press editorials and British press editorials on D5. It shows that both the registers exhibit linguistic variation due to cross-cultural variation factors which make the print media of both the registers to use unique linguistic features.

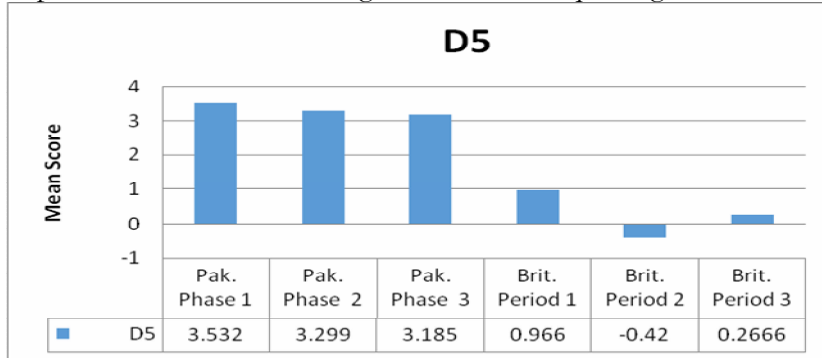


Fig.5 Comparison of diachronic Pakistani and diachronic British press editorials on D5

The italicized words in the following examples taken from Westin’s study exhibit low presence of impersonal discourse in British press editorials:

A state of affairs wholly satisfactory to national culture, to domestic life and to the B.B.C. is disclosed by its research into the habits of tele viewers. They do not, **it is established**, neglect their reading, letter-writing or social contacts; they **are not chained** to the house, and even their cinema going **is hardly affected**. The only sacrifice which the home screen claims is one **to be joyfully paid**: in television families less time **is devoted** to domestic duties in the evening.<sup>31</sup>

The example, given above, discusses the impersonal linguistic features in British press editorials. The most important markers of abstract production are passive constructions (*by* passives and agentless passives) which give a text an impersonal touch. In comparison with the low presence of impersonal linguistic features in British press editorials, Pakistani press editorials include more impersonal linguistic features through all the phases of Pakistani press editorials:

**For the last one year** or so, the public of Karachi **was being told** that the Karachi Refugees Sa- (formerly known as Ojha TB Sanatorium) **was being revived I was, therefore, surprised to read in Dawn of May 11**, that the Executive Committee of the Pakistan Tuberculosis Association decided to take over that sanatorium for utilising half of its premises **for the setting up of a BCG Vaccine Laboratory and**

**assigning half of** it to the Jinnah Central Hospital, Sanatorium chit understand **that the sanatorium in question had an accommodation for about 120 patients.** A senator- **cannot be called** a big sanatorium and to cut a slice even from **that can hardly be justified** of 120 tied. **If the committee is** of opinion that BCG is such a remedy against Tuberculosis **then I must point out,** that this is an entirely wrong notion and the sooner it is removed the better it is Even those who are great advocates of BCG vaccine claim that it is a prophylactic measure against Tuberculosis. According to them only those persons **should be vaccinated who** are free from Infection which in the car **that was found** out by Montoux test. (ED.PH.1.DN)

The above given example is a marked example of impersonal trend in Pakistani press editorials as it is replete with impersonal linguistic features like agent less passives, by-passives and adverbial adjuncts. Words like *For the last one year, was being told, was being revived I was, therefore, surprised, cannot be called, can hardly be justified, should be vaccinated* render an impersonal stance of reporting to Pakistani print editorials.

### **Conclusion**

This paper discusses linguistic variation between the diachronic study of Pakistani and British press editorials in print media on Biber's 1988 five textual dimensions. On D1, Pakistani press editorials are highly informational in nature as compared to British press editorials which produce low informational discourse. On D2, both Pakistani and British press editorials registers are found producing non-narrative discourse largely. The comparison further makes it clear that British press editorials also show a slight tendency towards narrative discourse unlike Pakistani press editorials. These differences account for the reasons as both represent different registers of different varieties of English in print media. On D3, the comparison reveals that Pakistani press editorials are explicit in nature throughout the phases of historical data, whereas, British press editorials show a tendency towards producing situation-dependent discourse. On D4, Pakistani press editorials produce covert expression of persuasion/ argumentation, whereas, British press editorials produce overt expression of persuasion/ argumentation. These differences on D4 account for cross-cultural variation factors between both the registers. On D5, the comparison reveals the fact that both Pakistani and British press editorials produce impersonal discourse which indicates objective reporting in the registers of Pakistani and British press editorials. The comparison shows that significant linguistic differences are found between both Pakistani and British press editorials registers indicating that both the

registers exhibit their unique linguistic characteristics with respect to their independent varieties of British and Pakistani English.

The specialized corpus of Pakistani English press editorials, used for this study, is a step towards the development of a general diachronic corpus of Pakistani English which gives an impetus to the further research comparing the development of the Pakistani English over time with the diachronic corpora of other englishes or indigenous and foreign languages.

The diachronic patterns or trends in editorials of Pakistani newspapers in comparison with British newspapers also portray the picture of linguistic variations within newspapers and overall variation at a large scale. It is also hoped that the present study offers a holistic representation of complex linguistic changes in newspaper editorials during the period of time.

## Appendix 1

Positive linguistic features	Negative linguistic features
<b>Dimension 1: Involved vs. Informational Discourse</b>	
Private Verbs, Nominalization, 'That' deletion, Verb (uninflected present, imperative & third Person), Second Person pronoun/Possessive, Verb 'Do', Demonstrative Pronoun, Adverb/Qualifier-Emphatic (e.g., just, really), First person pronoun/possessive, Pronoun 'it', Verb 'Be' (uninflected present tense, verb, and auxiliary), Subordinating Conjunction-Causative, Discourse Particle, Nominal Pronoun, Adverbial –Hedge, Adverbial/Qualifier-Amplifier, Wh-question, Modals of Possibility, Co-ordinating conjunction-clausal connector, Wh-clause, Stranded Preposition	Nouns (excluding gerund) Preposition Attributive Adjective
<b>Dimension 2: Narrative vs. Non narrative Concerns</b>	
Past Tense Verb, Third person pronoun (except 'it'), Verb-perfect Aspect Public Verbs	(No negative Features)
<b>Dimension 3: Explicit Vs. Situation Dependent Discourse</b>	
Wh-pronoun-relative clause-object position, Wh-pronoun-relative clause-subject- position, Wh-pronoun-relative clause-object position, With prepositional fronting (pied-piping), Coordinating Conjunction –phrasal connector, Singular noun-nominalization	Adverb of time Adverb of Place Adverb Other
<b>Dimension 4: Overt Expression of Argumentation /Persuasion</b>	
Infinitive Verb, Modal of Prediction, Suasive Verb, Subordinating conjunction-conditional, Modal of Necessity, Adverb within auxiliary	(no negative features)
<b>Dimension 5: Impersonal (Abstract) VS. Non-impersonal (Non-Abstract Style)</b>	
Adverbial-conjuncts, Agentless Passive verb, Passive verb + by, Passive Post nominal modifier, Subordinating conjunction-Other	(no negative features)

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A DEMOCRATIC VISION OF SELF  
IN ALLAMA MUHAMMAD IQBAL  
AND WALLACE STEVEN'S POETRY

Afaq Hussain

## ABSTRACT

The purpose of this research paper is to explore the differences in a democratic vision of self in an Eastern Poet, Philosopher Allama Muhammad Iqbal and American Modern Poet, Wallace Stevens. These poets belonged to two cultural backgrounds yet they are contemporary as well. The researcher probes into the democratic vision of selves in the poetry of Allama Muhammad Iqbal with special reference to his book 'Secret of the Self' and from some of the selected works of Wallace Stevens that are relevant to the topic. An important aspect in relation to the qualitative research is to lay bare how human consciousness and imagination work in understanding and influencing the democratic vision of self. The object of the research is also that an individual self develops by the influence of community and divinity. The research shows how Iqbal and Stevens' autonomies develop throughout their life span. These two epoch-making and influential poets mingle their visions of self with the universal love. The researcher, therefore, throws light on how these poets take up the common man's vision of life to promote the lasting and universal message of love and peace for humanity. This is the essence of the message of two poets under study.

Imaginative poets like Iqbal and Stevens reveal a more democratic and humane view of the divine and reality respectively than, say, do theologians or even philosophers. A theologian may reflect as a rather rationalistic scholar of religion and often inclined to conceptualize God in terms of the history and literature of a given religion, he possibly is intended to characterize the divine. An imaginative made a world through his imagination but a democratic individual shines with his liberal views although restricts to his limit. Democratic poets like Iqbal and Stevens humbly gear up to democratize, humanize and universalize the divine and reality respectively. They are indeed democratic poets in their respective genres. Iqbal suggests the democratic vision of self in a verse of “The Call of the Caravan Bell, The Rise of Islam, Translated by Matthews.”

You are the secret of creation, see yourself in your eyes  
Share the secret of your own self, become the spokesman of God  
Immerse yourself in yourself, my forgetful one, this is the secret of  
life Come out from the fetters of evening and morning, become  
immortal<sup>1</sup>

Stevens’ democratic vision of self reflects in these verses of his book, “The Collected Poems of Wallace Stevens”, poem “The Idea of Order at Key West”,

She sang beyond the genius of the sea. The water never formed to  
mind or voice, Like a body wholly body, fluttering Its empty sleeves;  
and yet its mimic motion Made constant cry, caused constantly a cry,  
That was not ours although we understand,  
Inhuman, of the veritable ocean.<sup>2</sup>

Iqbal sees the democratic vision of self in divinity as well. He sees ‘Self’ as an inimitable supernatural force. It is an exceptional spiritual existence that earth, heaven, and the universe are in its excess. This spiritual force when connects with God then divine attributes appear in an individual, he becomes the Vicegerent of Allah (God), then with his spiritual force destiny changes, this happens when a force operates in a Vicegerent of Allah (God). It is that vision which is advocated by Iqbal. Harvard Crimson, Wallace Stevens’ greatness as a poet is recognized through his democratic vision of self in relation to reality. His major achievements are as the expression of the democratic vision of

self in all its amplitudes, in this respect, he writes in the impressive tradition of romantic poetry. Ironically, his stratagem and maneuver are splitting, his use of wide characters, opening philosophical gambit, his impersonal voice serves to objectify and make authentic deeply personal sources, a feeling and thought.

### **Literature Review**

Rumi investigates the democratic vision of self in his book “Rumi’s Little Book of Life: The Garden of the Soul, the Heart, and the Spirit”, his views about self are:

Come back my soul, do not waste Time with the cold-hearted  
They do not know your worth. Why do you seek water  
When are you the stream?<sup>3</sup>

James discusses the democratic vision of self in his book “The Principles of Psychology”, with the title “The Ego and the Self in the Thought of Sigmund Freud.” He argues three types of life, of self:

Material Self: Bodily appetites and instincts, love of adornment, foppery, acquisitiveness, constructiveness, love of home, etc.  
Social Self: Desire to be pleased, be noticed, admired, etc.  
Sociability, emulation, envy, love, a pursuit of honor, ambition etc.  
Spiritual self: Intellectual, Moral and religious Aspiration, Consciousness.<sup>4</sup>

Moses and Pharaoh’s democratic vision of self is delineated in their own way. It depends on one’s own choice. In order to know the best understanding of the democratic vision of self in Iqbal and Stevens, it is necessary to analyze the spiritual and psychological vision of self in the light of Islam and West.

In this relation, Hayati argues in his article, “Concepts of the Self in Islamic Tradition and Western Psychology: A Comparative Analysis”. He detects that: In the Qur’an and Islamic culture, self has three major dimensions, Nafsi Ammara (Source of Evil), Nafsi Lawwama (Blaming Evil), Nafsi Mutmainna (Possessor of Serenity and Tranquillity). In Western psychology, Sigmund Freud divides the personality or self into three elements. These are Id, Ego, and Superego.

Nafs (Self) has been used in The Qur’an as the meaning of soul: “... Discharge your Anfus (Souls)!...” (Al-An’am, 3/93). Generally, Islamic scholars take Nafs (Self) meaning as spiritual self, self-consciousness, and self-awareness. In The Qur’an Nafs (Self) has divergence meaning. The evil side of Nafs (Self) from The Qur’an that, “Nay, I swear by the reproaching Nafs (Self)” (Al-Qiyamah, 75/2). The virtuous side of Nafs (Self) that, “O serene soul! Return to your Lord, well pleased and pleasing (to

your Lord). So enter among My (righteous) servants and enter My Paradise” (Al-Fajr, 89/27-30). These are two opposing sides of Nafs (Self). Iqbal and Stevens, reflect the vice and virtuous vision of self in their poetry.

According to the Qur’an Nafsi Ammara (Source of Evil) has the inclination of the body to natural desires and needs. It is equal to ‘Id’ of Sigmund Freud. Nafsi Ammara (Source of Evil) is extreme in its demand, therefore, it is very near to ‘Id’s description in a Freudian triangular model of mind. Prominent psychologists are unanimous in their views that ‘Id’ is similar to Nafsi Ammara. The ‘Id’, it is natural, instinctual element and libidinous energy. No logical laws apply on ‘Id’. The ‘Id’ is the major portion of the unconscious mind. It has passions and provides the energy for the unconscious. It requires immediate satisfaction. It has repressed material, but not everything in the ‘Id’ is repressed. In Nafsi Ammara or Freud’s ‘Id’, the devil is a hidden enemy of man. He attacks in the dark. He uses different shapes, sometimes attacks in the form of a beautiful woman, sometimes in the form of a trustworthy friend like Pharaoh’s Minister Hamaan and sometimes attacks in the form of a virtuous man. He attains great power, he is like an eagle and the most virtuous man is just like a chick, a man could be saved only by the blessing of God.

‘Sex’ exists in Nafsi Ammara or ‘Id’, but its excessive use detracts an individual. On the issue of ‘sex’, Islamic scholars and Freud have a difference. According to Freud’s theory that there is an instinct of sexual lust in the base of human behavior, on the other hand, Islamic scholars understand that sexuality is not lust but it is a desire. Even Freud’s followers as Carl Jung, Alfred Adler, and Karen Horney have criticized Freud’s excessive stress on sexuality. This criticism on Freud shows that the scholars of Islam have a better approach to this issue. It is conceived from the discussion that sex is a desire, not lust.

The second element of self is Nafsi Lawwama in Islamic perspective and in the Freudian term it is Ego. It means blaming evil. Islamic scholars define Nafsi Lawwama as an essence that lightens with the heart’s light to warn people when they commit evil deeds. The culture of Sufism (Mystics) charges Nafsi Lawwama with a kind of auto control duty to fight with Nafsi Ammara (Source of Evil) too.

The third element of self is Nafsi Mutmainna or Superego, to psychologists, the Superego is part of the mind. It is frequently characterized as an internalized code, serves as a judge over the

thought and action of the Ego. In the Freudian tripartite model of the psyche, the superego is a replica of ethical conscience. Aydin in his article, "Concept of the Self in Islamic Tradition and Western Psychology: A Comparative Analysis", quotes Freud that, "The superego is a precipitate of the child's prolonged dependency on his parents and their demands with regard to driving restriction and socialization".<sup>5</sup> The influence of parents is not enough. The Superego has been shaped by society, mythology, friends, and above all is religious faith that plays the most vital role on superego's development. Tranquility in the self comes from faith and religious practices. In The Qu'ran, "Those who believe and find peace in their hearts from the contemplation of God" (Al-Ra'd, 13/28). In this state Nafsi (Self) receives a complete serenity from God. This state of Mutmainna (Complete Satisfaction) achieves when evil eradicates from self and the devil has no power on self. Aydin's article reflects the importance of Superego that society and religion develop the psyche and origin of Superego in an individual.

### **Discussion**

The Democratic vision of self is the more secret phenomena in Iqbal's poetry. His boundless imagination hovers on the earth and the sky, but initially, he was feared to show his self to this ignorant world.

Surmising himself a particle, but still, thousands of mornings exist within him. Eventually, Iqbal's vision of self comes into view and he depicted in his book "Asrar-e-Khudi" (Secret of The Self) translated by Nicholson, that:

Within my bosom are a hundred dawns. My dust is brighter than  
Jamshid's cup

It knows things that are yet unborn in the world<sup>6</sup>

Three dominant eras are present in identifying the democratic vision of self in Iqbal's poetry. The first period (1901-1908) was platonic, in which he conceives God as Eternal Beauty. The sun, the moon, the stars are expressions of this Eternal Beauty. In comparison with God, these expressions are like a drop in the ocean, a spark in front of the sun, they are perishable and the whole of existence is transitory. The second period (1908-1920), in which Iqbal's democratic vision of self provides the foundation for his concept of God. Irfan Iqbal in his article "Iqbal's Concept of God" quotes that, "Under McTaggart, Ward and Rumi initially Iqbal is a thorough-going pantheistic mystic, a claim supported by Iqbal himself".<sup>7</sup> In this state of mind Iqbal started to study Nietzsche and his will-to-power, Bergson and his elan vital, and

MacDougall's social psychology. After 1920, in the third period, Iqbal's vision of self touches the climax of the intellectual development. He leaves behind the rationalistic and mystical observations and took God as alpha and omega in the universe. Stevens' democratic vision of self is delineated even in the beginning of his poetry in his collection of poetry book "Harmonium". It proved a prelude for many themes which explored in the later poetry of Stevens. "Harmonium" proved as both beginning and end. Hines argues in his book "The Later Poetry of Wallace Stevens: Phenomenological Parallels with Husserl's and Heidegger", that "It is a beginning in the sense that a number of ideas that are developed in the later poems are initially suggested or implied in the first volume. It is an end in the sense that Stevens explicitly rejected the kind of poetry that Harmonium came to represent to him".<sup>8</sup>

Iqbal's democratic vision of self considers prayer mandatory for convincing connection between an individual and God. The act of prayer is useful in creating a lasting relationship between an individual and God. The last goal of the prayer is not detachment from worldly affairs, but the realization of the Kingdom of God on earth. The man's aim is to unite his will with the Divine will. When the man reached the climax of prayer, he experiences the infinite possibilities of God and may choose one of them and the granting him a new destination. An individual self runs through different stages of evolution to get closer to the Ultimate Ego. The name of this Ultimate Ego is God. Iqbal investigates Ultimate Ego is fully realized in its relationship to the human ego, in an act of worship self-revelation reveals the "Great I am". The Ultimate Ego consolidates the human ego in this act of worship. The prayer is an expression of man's inner yearning and is useful in affirming and negating itself. Irfan Iqbal quotes Iqbal in his article "Iqbal's Concept of God", that, Iqbal, says, American Psychologist William James on this point: "It seems probable that in spite of all that 'science' may do to the contrary, men will continue to pray for the end of time, unless their mental nature changes in a manner which nothing we know should lead us to expect".<sup>9</sup>

Stevens has the least concern with prayer but he seeks a kind of reality which would be his own. His reality concept is not permanent but traverse. Liberty has great values for Stevens. Stevens' democratic vision of self permits him to see God as his own creation. He advocated that the rightness about God may be approached with new knowledge of the mind. He contemplates

that God will never be again, but with new knowledge of mind, we may seek the same sort of solace in divinity. Stevens' views about divinity are perplexing. In "Sunday Morning", the conflict between divinity and the worldly bliss is presented with an artistic approach. Stevens' made a pungent criticism on divinity in these lines of his book "The Collected Poems of Wallace Stevens" Poem 'Sunday Morning'. He wrote,

What is divinity if it can come

Only in silent shadows and in dreams? Shall she not find in comforts  
of the sun,

In pungent fruit and bright, green wings, or else. In any balm or  
beauty of the earth,

Things to be cherished like the thought of heaven?<sup>10</sup>

In the democratic vision of self, Iqbal sees love and Intellect are part and parcel and not essentially opposed to each other. They spring up from the same origin and fill each other. The former fixes its gaze on the eternal, the latter on the mundane aspects of reality. When intellect and love join together in an individual he becomes a man and an angel at the same time. Stevens runs his vision of self towards reality and used intellect as a catalyst.

In the world of Iqbal and Stevens imagination makes self more concrete. Elements of love, faith, action, hope, intellect, and tolerance, which provide the ground in strengthening the self but imagination cater and sharpen these elements' intensity. The more the flight of imagination would be the more deepen self would be achieved. Iqbal's imagination is vivid, sharp, transparent, crystallize, thought provoking, sublime, knowledgeable, and mentor. Schimmel throws light on the imagination of Iqbal in her book "Classical Urdu Literature from the Beginning to Iqbal", that "Iqbal's 'bird of imagination' was more practically minded: not in vain did the poet choose the falcon, the noble hunting bird, as his favorite symbol rather than repeating the traditional complaint of the nightingale".<sup>11</sup>

Stevens' is always used his imagination to trace reality which would be his own. In this connection, Tomioka investigates in his thesis "Wallace Stevens' new Romanticism and English Romantic Poetry", Tomioko quotes Stevens' views about imagination and reality, Stevens says that "I come down from the past, the past is my own and not something marked Coleridge, Wordsworth, etc. I know of no one who has been particularly important to me. My reality- imagination complex is entirely my own even though I see it in others".<sup>12</sup>



A reliable source is present in Iqbal to gratify the democratic vision of self. The Khizr is an unseen mentor in the history of Islam. Iqbal used the symbol of Khizr in his poem. Rumi played the role of Khizr to Iqbal in projecting his vision of self. The “Khizr-i-Rah” is the last poem of Bang-e-Dara (The Call of the Way). Khizr is an unseen symbol to the believer in searching right path. Through this poem, Iqbal explores the death is a wayside station in the journey of life. In the context of this poem, Iqbal discovers the eternity of time. Time for Iqbal is ceaseless and evergreen. This theme of ceaseless time’s implications is found in his books “Secret of the Self”, “A Message from the East”, and the poem, “The Melody of Time”. Eternal time, fate, and the connection between the infinite and the finite are dealt by using the symbol of Khizr. Omar in his article, “Khizr-i-Rah: The Pre-Eminent Guide to Action in Muhammad Iqbal’s Thought”, he investigates the concept of Khizr in different ways. He wrote that, “Khizr appears in Iqbal in a variety of ways, sometimes in the context of “greening of the mountain tops” and sometimes referring to the foiled attempt of Alexander in finding the ‘Fountain of Life’; in all instances a sense of an untiring wanderer echoes evenly”. From poem Khizr-e-Rah Omar quotes:

Call these farmers the embodiment of Khizr of toil and labor As  
they turn the mountain rocks into green  
Give up searching for the living water as God knows whither O  
Alexander, Khizr has hidden it<sup>13</sup>

Stevens’ democratic vision of self creates a new romanticism in his poetry which distinguishes him from other Romantics like Wordsworth, Shelley, Keats, and Coleridge. Stevens’ vision of self is more realistic than romantics. Stevens drives romanticism towards a new direction where he gives dynamic modes and variety to the traditional way of romanticism. Wordsworth seizes imagination and reality in his poetry which reflects his instability of reconciliation. Coleridge’s vision of self is guilty and his doubts throw a shadow on his concept of imagination. In Shelley’s poetic vision of self, space is present between his imagination and reality. Stevens seeks an order from a chaotic world. This ordering force is necessary for the violent conflict of imagination and reality in Stevens’ democratic vision of self. ‘Earthy Anecdote’ is the depiction of his ordering force in his poetry.

The real miraculous power behind the towering personality of Iqbal is none, but ‘The Quran’. The ‘Quran’ influenced on his democratic vision of self with its enthralling charm and riveting excitement. He seeks a vision in divinity which is essentially

democratic. His mental approach is broad in terms of divinity. He collected the pearls of wisdom from the depth of the ocean of the celestial knowledge 'The Holy Quran'. The flower of the vision of self in Iqbal's poetry fulfilled his fragrance from the garden of 'The Quran'. The bud of Iqbal's intellect blossoms with the verses of 'The Quran'. The secret of the 'Secret of The Self' is 'The Quran' in Iqbal's poetry. It came to know why Iqbal writes and how he writes. This secret discloses that 'The Quran is the silent force behind the democratic vision of self in Iqbal. The difficult verse of 'The Quran' sometimes reveals from Iqbal's verse and sometimes difficult verse of Iqbal opens with the illuminating way of 'The Quran'. The Influence of 'The Quran' on the democratic vision of self of Iqbal is great and far reaching. Iqbal relates the success of both the world with love of Muhammad (PBUH). He narrates his scholarly vision in the following verse in *Bang-e-Dara, Tulu-e-Islam, (The Call of the Caravan Bell, The Rise of Islam, Translated by Matthews)*.

To my Muhammad be but true, And thou hast conquered me  
The world is naught: thou shalt command, My Pen of Destiny<sup>14</sup>

Contrary to Iqbal Stevens did not accept any source for his democratic vision of self except some influences from Edgar Allan Poe, William Carlos William, and Emerson. His vision of self unfolds the reality. His views about reality are traverse and entirely his own. He is not indebted in this relation. Stevens does not talk about a divine aspect of reality, but the reality is a force to him not a static way but moving. With the passage of time he discovers new horizons in the world of reality. Layers after layers unfold to him. Stevens relates supreme fiction with reality in a more scientific way.

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REVOLUTION THROUGH REVELATION:  
A COMPARATIVE STUDY  
OF MUHAMMAD IQBAL'S  
AND MUHAMMAD AKIF'S POETICS

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## ABSTRACT

Only a small contingent of Muslim intelligentsia from the last century has influenced the Muslim societies. Muhammad Iqbal, the philosopher-poet from the present-day Pakistan and Muhammad Akif from Turkey are examples of an intellectual mind in quest of restoring the lost glory of Islam, paradigmatically knowledge-oriented, and this paper argues that both Iqbal and Akif use poetry as a medium to convey the epistemology of Quranic thought and Apostolic literature (Hadith). But what makes these two poets extraordinary is the way they juxtapose the cultural and political operations of Western civilization with Islamic civilization. Utterly disillusioned with western civilization's materialism and its commitment to bifurcation of Church with State both Iqbal and Akif marshal the cause of Muslim renaissance relying on the glory of Islamic values grounded on Quranic injunctions, and the life of Prophet Muhammad (PBUH). But what makes their work more enchanting as they choose the genre of poetry warding off the perils of putative didacticism and pay special attention to the compulsions of aesthetics and write in metaphors establishing their project that art and aesthetics is not the legacy only of western civilization.

Plato defined poet as an imitator. A poet copies the ideal world which exists beyond sense perception. Plato labeled it as the world of ideas of which the material world we live in is a copy (mimesis). And a poet copies a copy, hence twice removed from reality. According to this epistemic standpoint, poetry produces inferior knowledge because of its being far away from the world of ideas or the ideal world. Hence, it is a journey from unknown to known, from ideal to real. Poetic reality, in Plato's view, cannot be trusted because it is a fiction or a lie. It is interesting to note here that the scriptures including the Holy Quran also have the same opinion about poetry.

Neither have we taught you (The Holy Prophet) poetry nor is it worthy of your status. Rather it is the guidance and an open call for revolution. So that it warns all those who have the potential to grow.<sup>1</sup>

The question arises why such an open rejection of the discourse of poetry where both Plato and the Quran have drawn upon the poetic imagery to denounce the role of poets in society. The answer lies in the peculiar type of irrationality that the discourse of poetry celebrates. A poet's freedom is not circumscribed by any limitation on his thoughts and imagination. This unlimited aesthetic power ultimately paves way for the critique of existing power hierarchies. And Plato as an idealist feels scared of the subversive power of poetry.

We argue in this paper that Iqbal revisited the Quranic and Platonic conception of poetry by bringing in the element of ontological discussions in the field of poetry. Iqbal's poetry is deeply rooted in the cultural consciousness of colonial India but his themes are not related to any particular spatiotemporal reality. Since human soul is the subject matter of poetry hence Indian Muslim becomes the prototype human being who will present the ideal model of Quranic humanity to the generations to come. Thus past, present and future are fused in his poetry to give birth to a Quranic humanist philosophy which though addresses the political realities of colonial India yet the appeal remains universal. In the words of Dr. Abdul Mughni Iqbal was the most informed of the philosophers of the world. He had a multidisciplinary understanding of life. He had read both the Occidental and Orientalist tradition of poetry. At various

places in his poetry, he has not only referred to their work but also critiqued it.<sup>2</sup>

The holy Quran is Iqbal's epistemic site. He celebrates his Muslim identity and categorically declares that only the Quranic philosophy has the capacity to redeem suffering humanity. And nowhere does he feel defensive about this commitment. The concept of self which revolutionized the Indian Muslim philosophical thought is deeply rooted in the Quranic conception of life and selfhood. As a colonized Muslim, he was faced with the challenge of evolving a poetic discourse which capacitates Indian Muslims to review their status in the cosmos. We have deliberately used the word cosmos because Iqbal's Muslim hero would ultimately lead the whole world. In other words, decolonization was the issue of the present but Iqbal envisages the role of world leader for Indian Muslims.

The concept of self or Khudi is pivotal to Iqbal. But before we explain it, it is better to have an overview of the Quranic concept of the human self. According to the Quran, the major difference between animal self and human self is of "Nafs". Human life follows the same patterns of birth and death as of other animals. But the possession of self-differentiates it from other forms of existence. The Quran uses another word "Rooh" which can also be translated as the self. The other forms of animal existence are aware of their paths of life. Their life is programmed in their mind. Hence animals cannot change their course of life. But a human child is not aware of anything of the choices that he has to make. He is free to take any path in life he likes. The freedom of this unlimited choice is the result of the gift he has been blessed with i.e. human soul.

The soul expresses itself by making choices. And in human society the most complex of issues that humanity is faced with is to define the nature of good and evil. Since, the development of the human soul is the ultimate objective of society and the universe; hence it needs guidance to make those choices which would be beneficial for the entire humanity. At this point the Quran defines those who raise ontological questions and then reach a positive conclusion about the purposefulness of human life. They are the true possessors of soul because they take a critical view of their surroundings. Before citing the relevant verse of the Quran, we would also like to spell out the epistemic differences between Plato and the Quran. Plato considered the world of matter as the world of illusion because it was a copy of the real. Thus, the knowledge produced about this world would remain questionable because of the illusory nature of this universe. It must be kept in mind that at the time of revelation of the Quran, the world was in grip of Platonic



thought. The Quran challenged this epistemic position. In Surah Al Imran, it is revealed:

It is an established truth that in the creation of this universe (the sky and the earth) and the cyclic patterns of day and night, there are signs of wisdom for those who think. These are the people who remain engrossed with the study of this universe and then proclaim that our Lord has not created this universe without purpose.<sup>3</sup>

The Quran clearly rejects the Platonic epistemic position by positing that matter is not an illusion but a reality. The word used in Arabic is “Haq” which means anything which can be verified. For example, if it is raining outside and I state it in words, my statement would be based on “Haq” or truth because anyone can go outside and verify it. This degree of verifiability that can be experienced through senses is described as “Haq” in Arabic. Moreover, anything which is based on haq always produces results. We argue that the Quranic episteme brought a paradigm shift by declaring matter as an agency which exists per se and has the potential of producing results. In our view, it was a Copernican revolution in human thought as it presented the external universe as an existential reality worthy of creative engagement. And the Quran enjoins that only those who have wisdom engage with this meditation over the existence of the external universe.

Iqbal’s ideal Muslim borrows his wisdom from the revelation. And since he has been assigned the primary duty to think and meditate, he does not have any chance of being misled by other philosophies as the love for the Prophet Muhammad (SAW) and the guidance of the Quran serve as the torch bearers of his life. This is the first stage of self-awareness or the awakening of the self in which Iqbal’s hero develops a passionate love for freedom and struggle. The slave of Muhammad (SAW) cannot be the slave of anyone else. Freedom from borrowed thoughts is only possible when Indian Muslim develops a sense of selfhood which refuses to surrender to any kind of slavery. Iqbal labels these feelings as “Ishq” or love. The English word does not convey the meanings of the Urdu word Ishq as used by Iqbal in his poetry. Ishq is not love in the literal sense of the word. It has a broader range of meanings in Iqbal. To sum up it can be argued that for Iqbal, Ishq means the human subjectivity that makes decisions in the light of revelation of the Quran and considers the Holy Prophet (SAW) as the absolute ideal to be followed in all walks of life. Thus an ideal Muslim surrenders his freedom to Muhammad (SAW) only to become the master of the world. In “Masjad-e Qartaba” “Mosque of Cordoba”, Iqbal celebrates the idea of the Ideal Muslim:

The hand of God is the hand of the pious Muslim,

which is triumphant, effectual, resourceful [and] skillful.  
[He possesses] the traits of both man and angel and the attributes of the Lord;  
his heart, though carefree, is richer than the two worlds.  
His expectations are few, his objectives are sublime;  
his style is irresistible, his sight is captivating.  
[He's] soft while conversing, passionate while in action;  
be it the battlefield or a social gathering [he's always] pious and orderly.  
His faith is the focal point of truth  
and the rest of the cosmos is illusion, sorcery and unreal.  
He's the destination of reason, he is the output of love;  
He's the warmth of the assemblage in the circuit of cosmos.<sup>4</sup>

The slavery of Muhammad (SAW) turns the ideal Muslim into another being whose objectives are aligned with the divine designs. He becomes the hand of God and his heart is filled with content. The Muslim hero does not become a recluse or mystic to hide in a cave and meditate. We have used the word creative meditation in the above discussion which means that political engagement with the surrounding political realities. During the era of colonization, Iqbal rejected Deoband idea of religious struggle in the private sphere of life. The development of self cannot take place during colonization. And Muslim becomes hand of God only when he is free and fights for freedom of the whole world. With his small hopes, and larger than life desires, he views the whole world as the anti-self that he is destined to conquer. And the love for the ideal character of the Holy Prophet leads him in this struggle. He is never sceptical of his commitment and destination. This is the stage when he becomes the practical demonstration of the ideal Muslim selfhood. In Surah 72, verse 30, it is said about the ideal Muslim that they want only those things that their God wants them to do. This harmony between the earthly existence and divine ideal is the ultimate goal of Muslim self.

For the Indian Muslims, the first step towards the realization of this dream was contained in the struggle for decolonization. A slave can neither think independently nor can his wisdom be trusted. Only a free man is capacitated to bring the humanistic revolution based on the principals of equality and justice. And this revolution cannot be local. Since the Prophet Muhammad (SAW) was destined to bring freedom to the whole humanity, the Indian Muslim, according to Iqbal is also destined to play this role in his political life. In the poem "The Rise of Islam", *Bange Dra*, Iqbal enjoins the Muslim hero:

Read again the lesson of truth, Justice and Valour  
You will be asked for the responsibility of leadership (Immamat)<sup>5</sup>

We have translated the word Immamat as leadership. But in our view, it does not do justice to the spirit of the word Immamat.

Immamat is an Arabic word. And in the Quranic context, it has a history of its own. And we find it pertinent to introduce our readers with the context of this word. In Surah Baqarah, Allah (SWT) narrates the tale of the Prophet Ibrahim and how had to face the opposition of his father and the King. But the Quran interprets the entire struggle of the Prophet as an opportunity to develop his dormant potentialities so that he could become a touchstone for the actions of the entire humanity. The translation of Surah 2 Verse 124 is as under:

We made Ibrahim face Ibtala (sufferings). And when he came out successful, we bestowed upon him the status of Imam for the entire humanity.<sup>6</sup>

Iqbal uses the word Imam in this particular context. For him, the Muslim hero, like the Prophet Ibrahim (PBUH) will pass through sufferings (political challenges). These challenges serve as the anti-self that he is destined to conquer in the light of divine injunctions. This will give him an opportunity to see the empirical evidence whether he is ready to lead or not. In Iqbal's political context, modernity in the garb of colonization was the real threat. The Muslim hero has to reject worshipping the atheistic materialism that modernity celebrates as its core value. After a successful encounter with this anti-self, Iqbal's hero is ready to lead the world under the divine guidance enshrined in idea self of Muhammad (SAW).

*Qumwat-e-Ishq Se Har Past Ko Bala Kar De*

*Debr Mein Ism-e-Muhammad (S.A.W.) Se Ujala Kar De*

Raise thou, through Love, all humble to greatness and to fame;

Enlighten thou the groping world with dear Muhammad's Name.

*(Jawab-e-Shikwah).<sup>7</sup>*

The Indian Muslim selfhood in Iqbal's vision is not apolitical. It engages aggressively with its political habitat and tries to change it in terms of the Quranic injunctions. Hence Iqbal's hero, in the present case Indian Muslim, though rooted in the socio political and cultural consciousness of colonial India strives to set the whole world free of tyranny and exploitation. Commenting upon this Ghulam Ahmed Pervez in *Iqbal and Quran* observes:

When the ideal Muslim becomes the hand of Allah, he tends to change the fate of nations of the world. He changes the course of history. He subverts the planning of the other nations. He creates a new universe. All this happens when there is a complete harmony between the desires of Man and the desires of God.<sup>8</sup>

Turkish poet Muhammad Akif Erosy (1873-1936) and Muhammad Iqbal were contemporaries. Muhammad Akif is Turkey's national poet and the creator of country's national anthem. Iqbal also wrote a national anthem of United India before he changed his mind

and demanded creation of a separate homeland for Indian Muslims in his famous address at Allahabad, December, 29, 1930. Therefore, both poets in their contexts upheld nationalism based on identity-crisis however both poets also insisted the necessity of revisiting golden principles of socio-political Islam enshrined in Quran. Iqbal had seen the western civilization closely and while on one hand admired its critical thought was also highly critical of its materialism and worldliness. Iqbal was a student of philosophy but tuned to poetry with a purpose manifold and complex, used poetic language to deconstruct the scared core of Quranic metaphors and its metaphysical corollaries and conundrums, and transferred these to poetic discourse using it as a medium to stimulate the youth of Indian Muslims whose imagination was captured by British colonialism. For Iqbal, breaking the mundane barriers of consciousness was the utmost the hour as he took to the pulpit of poetry and infused it with revolutionary impulse. Iqbal was aware of the sublime heritage of Muslim history and had a critical eye on its failures too over the centuries therefore he lamented the religion going into the hands of various theocratic establishments and seminaries rejecting modern/scientific thought being deemed inimical to Muslim identity. Indeed, the religious mind of Iqbal's days was turning more and more irrational and Iqbal admonished against this trend. Similarly, Muhammad Akif the admirer of Ottoman glory witnessed its decline in the aftermaths of the WWI and saw the necessity of returning to basic Islam marching along a modern ideology.

Both Akif and Iqbal turned to poetry in search of an art form conducive for disseminating social and political awareness. In other words Muhammad Akif was a strong exponent of art for the sake of life. After the WWI ended Europe pursuing its Imperial designs laid hands on Turkish lands attempting to dismember and Akif himself once the part of Government officialdom resigned from his position and took to activism safeguarding Turkish national aspirations and historical glory. He physically visited different parts of Turkey urging people to resist Turkey's imminent dismemberment.

Therefore, a part of Akif's poetry is didactic and written from the perspective of educating the Turkish youth. Like Iqbal he was wary of Western civilization capturing the young and impressionistic minds and wrote poems with deep moral messages obviating effects of material temptations of European life. Turkey's geographical proximity with Europe nonetheless was a reality however the Ottoman Empire upheld its Islamic character with devotion and determination and Akif could not endure his heritage becoming a

hostage to western ideas. Kelime Erdal is of the view that nineteenth century Turkish “poets and authors, defending the idea that literature should be educational, mostly put emphasis on children, attach importance to children’s education and see the future through children”. Therefore Akif also wrote poems with children as speaker’s confronting Turkey’s political landscape showing their commitment to motherland. Iqbal also wrote allegorical poems for children teaching them the significance of universal human values but his poems for children were also adapted from English literature. In Akif’s poems the young boys are witty and take lead representing the future of Turkey. Prosperous Turkish families sent their children for education to England and Germany however Akif in his poems warned against their cultural indoctrination to the extent of depleting Islamic values from their minds. The youth was supposed to return to Turkey and take care of the country’s political life manipulated by aggressive imperial powers.

Perhaps one of the most significant contributions was Akif’s commitment to create awareness about the revival of Ummah. Both Iqbal and Akif wanted intellectual revival of Islam which dates back to the times of Prophet (PBUH) onwards eight century when Muslim mind dominated the world of science and philosophy. It was a time Europe was in abysmal darkness and the Church ruled with impunity and tyranny. Both Iqbal and Akif recall that glory of Muslim intellectual fermentation manifested in the Muslim Spain. But both also were critical of paying a decadent attention to the past therefore they wanted Muslims of the modern world to embrace modernity without becoming slavish followers of the western civilization. So, basically both Iqbal and Akif were resisting against the hegemony of western colonialism. Indeed, both were aspiring for an Islamic renaissance based upon the paradigm of knowledge. Therefore, both poets were aware of the hidden agendas behind western colonialism and in their poems exposed the western notions of freedom and secular pluralism as dangerous masquerades.

Nationalism was another aspect similar in Iqbal’s and Akif’s poetry. Although nationalism was a western concept and its ideological grounding divested off religious ideals however many countries fighting against colonial rule re-invented nationalism in accordance with their local ethos and needs. Iqbal rejected the concept of polity unguided by the supreme laws of governance enshrined in Quran. Similarly, Akif did not support the secular wave overtaking Turkey and in one way contested with Kamalism. Present day Turkey is also conscious of its national identity and despite the fact that Turkish constrictions are secular Turkish identity is not absolutely secular. In the national anthem of democratic Turkey Akif compares the western civilization with a

monstrous animal with one tooth. He was precisely pointing at its veneer of sophistication but deep inside Western civilization is fragile hence self-destructive. Similarly, Iqbal in one of his couplets compares western civilization with a brittle branch that cannot take its own burden for long and is doomed to collapse. Akif too criticizes French for promoting sexual promiscuity and Germans a culture of alcohol. Therefore, he wanted the Turkish Muslims to preserve their identity. This could not have been possible without Turkey re-envisaging its Ottoman glory. Akif wanted Turkish Muslims to re-visit and re-absorb the Islamic values which were at the roots of the edifice of Ottoman Empire whose cultural grandeur, military power, and intellectual singularity mesmerized the western world for centuries. The national anthem of Turkey written by Akif is the zeitgeist of spiritual Islam, eclectic and democratic, and compatible with modern world, an acknowledgement of knowledge as the supreme ethic of human existence.<sup>9</sup>

## NOTES AND REFERENCES

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  - <sup>3</sup> Al-Quran, Surah 3 Verse 190 (*Translation mine*)
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  - <sup>5</sup> Ibid, p.300.
  - <sup>6</sup> Al-Quran, Surah 2 Verse 124
  - <sup>7</sup> Muhammad Iqbal, *Complete Works of Iqbal*, p.236.
  - <sup>8</sup> Pervez, Ghulam Ahmed, *Iqbal and Quran*, Tolou-E-Islam Publishers, Lahore, 1996, p. 240.
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NUANCES OF SPIRITUALITY  
AND RESURRECTION  
IN SAINT EXUPERY'S  
*THE LITTLE PRINCE* –  
WITH A COMPARATIVE NOTE ON IQBAL'S THOUGHT

Dr. Saleha Nazeer

## ABSTRACT

The present study focuses on the thoughts of 20<sup>th</sup> century French writer and aviator Saint Exupéry encompassing his views on the nuances of resurrection and spirituality based on his critique on modernity. The arguments of this paper are based on his master piece novella *The Little Prince* – the widely read book of French literature with translations in more than 250 languages. In its comparative dimension, the critique of Muhammad Iqbal, the 20<sup>th</sup> century poet-philosopher, is also elaborated to expose how mankind has lost its spirituality and ethics in this modern world. Whereby the modern life indicates the technological advancement and scientific progress, it also mirrors the disregard of spiritual aspect of human life crushed by science and technology. Saint Exupéry develops a critique on the modern world, science and technology at the time when the same technology is being used to defend the frontiers across the world through World Wars. The character of the little prince visiting this world highlights the spiritual, philosophical and ethical vacuum in which we are actually living. On a comparative note, Iqbal's poetic works with regard to the critique on the modern world further support the dearth of spirituality and ethics. His critique on modernity and industrialized society expounds the void between the secular and sacred dimensions of the modern world. The study thus seeks to examine how Saint Exupéry and Iqbal view the modern society as unspiritual, profane and materialistic. It also explores the alternatives that the two thinkers highlight vis-à-vis the modern rational thought and the sacred destiny of mankind.



As an introduction to the topic, I would like to quote André Gide, the French Nobel laureate, "*Souvent une grande idée n'a pas assez d'un seul homme pour l'exprimer, pour l'exagérer tout entière; un grand homme n'y suffit pas; il faut que plusieurs s'y emploient, reprennent cette idée première...*"<sup>1</sup>

Quite often one single man is not enough to express a great idea, to describe it in its entirety; one great man does not suffice; several (great men) must work over it, represent and refract that basic idea in order to expose its real and original beauty.

In the same context, the present paper is an attempt to expound upon the thoughts of 20<sup>th</sup> century French author Antoine de Saint Exupéry by drawing upon his literary and philosophical masterpiece *Le Petit Prince – the Little Prince* that he wrote in early 40's. This was the time when he was serving as a reserve military pilot and had to spend a couple of years in the United States after the fall of France during the Second World War.<sup>2</sup> The manuscript, illustrated by Saint Exupéry himself in water colours, highlights the quest for life's meaning with its real values and morals. One of the most thought provoking themes evoked by Saint Exupéry in this novella is the critique on modernity and the increasing trend of dehumanizing civilization of the present age that points out directly at the loss of ethics and spirituality in the modern society. In a symbolic yet simple way Saint Exupéry focuses on the growing deficiencies of the ever expanding technological efficiencies thus highlighting the essentials of life that are totally lacking in the modern industrialized and machine dominated society. His following quote suffices to prove the fundamental and indispensable role of spiritual and ethical aspect of life : *On ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux.*<sup>3</sup> "One sees clearly only with the heart. What is essential is invisible to the eye."

Using a variety of characters in this long fable, Saint Exupéry paints the modern society that is heading towards a yet greater chaotic order. Apparently he relies heavily upon his own experiences as an aviator and imitates his own role by creating the character of Author who, stranded in the Sahara desert with his airplane breakdown, meets the little Prince who has come from a small asteroid in space and is in search of wisdom and the real meaning of

life. At the onset of the story, what appears to be a young innocent child in the guise of the little prince, full of queries about this life on earth, is revealed later on – as one enters the intrigue of the novel – to be a mentor and guide for the Author. The questions that he asks from the Author do not really imply a response rather they have an eye opening role for the reader. These short dialogues between the little Prince and the Author clearly demonstrate that Saint Exupéry condemns materialism and underlines the need of morals and values in human life.

During the little prince’s journey from his home planet to Earth till he meets the Author, we see him conversing with different characters on the planets and asteroids that he comes across. Through these characters Saint Exupéry develops his critique on the modern scientific world: each character, symbolic in nature, constitutes a satire on the modern thought. This leads us to formulate a central thesis: while modern man focuses on concrete things, his predecessors were conscious of the value of abstract thoughts. One can thus see, within the same paradigm, the focus of modern man on objective rationality while ignoring the spiritual reality – the essence of life. Through a few examples from *Le petit prince*, one can depict Saint Exupéry’s critique on modern civilisation and on the redefining of moral values, ethics and essentials of life according to the modern scientific rational thought :

	<b>Aspect of modernity criticized by Saint Exupéry</b>	<b>Character / symbol used</b>	<b>Reference of the event</b>	<b>Comments</b>	<b>Alternative visualized by Saint Exupéry</b>
.	Exertion of authority and lust to dominate and rule the world	King who loved to give orders	Labeling Prince’s actions as King’s orders	Dignity, self esteem and self respect ruled out	Respect for individual uniqueness and freedom
.	Technology: Linear approach in scientific progress	Author’s airplane	Author preferred repairing his airplane ignoring Prince’s miseries	Loss of spirituality	Honoring real values of life: spirituality and ethics
.	Quantification: Reducing knowledge to numbers and statistics	Businessman and Adults: who always need figures and numbers to	Vicious cycle of counting the stars	Loss of quality in all aspects of life; the most essential	Pursuit of quality

		understand		things in life cannot be counted – love, beauty, faith, innocence, wisdom,	
.	Pursuit of money	Grown ups	Example of grown ups pursuing worldly titles	Wealth honoured; Self ignored	Preservation of real values that are durable, everlasting and independent of material world
.	Exclusive material gain as life's main objective	Fox; Geographer;	“One can see truly only with the heart. What is essential is invisible to the eye.”	Spiritual growth excluded leading to decaying humanity	Truth can be seen only through heart.
.	Defining money as the real wealth	Rose	Caprices of the rose, rejecting Prince's love	Modern man has lost the sense of real wealth in life	Realization of the real essence of love, knowledge, wealth, and time
.	Ignoring the worth of time	Pills' Merchant	Pills that replace meals and save time	Saving time to waste it more	Realization of the real essence of time
.	Emphasis on physical appearance as a sign of knowledge	Turkish Astronomer	Rejected his claim in Turkish dress but accepted the same when he got dressed in European	Honouring superficial layer while rejecting the inner reality: basis of racism	Emphasis on knowing the philosophy of life and true love

Saint Exupéry declares : « ...il n'y a qu'un seul problème, un seul, de par le monde. Rendre aux hommes une signification spirituelle. »<sup>4</sup> *There is only one problem, one alone, in this world. To give a spiritual meaning to man.*

The image of spirituality witnessed in Saint Exupéry's thought thus seems to play a pivotal role in the thematic construction of his texts. The reader can easily elucidate his philosophy of life through the following quotation: « *Mais n'espère rien de l'homme s'il travaille pour sa propre vie et non pour son éternité.* »<sup>5</sup> *But don't expect anything from man if he strives for his own life and not for his eternity.* The morals, ethics and the spiritual aspects of life are hence envisioned by Saint Exupéry as life's most essential part. The departure of the prince from this Earth undoubtedly culminates in a sort of resurrection for the prince, hereby proving the concept of eternity in Saint-Exupéry's thoughts.

Saint Exuperian point of view regarding eternity and eternal life of man leads us to other great thinkers who have articulated their ideas in this regard. For the comparative axis of this study, we would like to refer to the poetic works of Muhammad Iqbal, the 20<sup>th</sup> century poet philosopher of the Sub-continent, who is known for promulgating his philosophical concept of khudi. The critique on modernity in Iqbal's thought encompasses various characteristics of the modern scientific world and rational thought in a yet more stringent manner. Just to quote a few examples, his poems *Airplane*, *The Wisdom of the West*, *Civilization*, *The Tavern of the West*, *Bookworm*, *A Message to the West*, etc. in his book entitled *Payam-e-Mashriq – Message from the East*, constitute an interesting poetic satire on the Western thought and civilization. The elements of critique found in Saint Exupéry's thought are strikingly similar to those found in Iqbal's texts. Both the thinkers have not only criticized the modern scientific thought but also presented the alternatives for the characteristics of modernity that they have criticized.

As mentioned earlier, the little prince's journey is embedded with the symbolic visits to different planets which are used as symbols for representing the weaknesses of human beings. Such a symbolic journey through various planets also marks an essential part of Iqbal's philosophical poetry in his anthology published in 1932: *Jāvid nāme*, *The Book of the Eternity*, where one can witness Iqbal travelling through different celestial spheres in his quest for reality and self affirmation. Through these poetic dialogues, he presents his critique on the prevailing state of mankind, indicating the reasons that have led to today's dehumanized and profane society.

The following section explores various such examples of critique of modernity in Iqbal's poetic works in correlation with the Saint-Exuperian critical account. Each subheading marks the aspect of modernity that is criticized by both the thinkers:

### Exertion of "Power"

Describing the little prince's visit to a planet, Saint-Exupéry criticizes the exertion of *power*, through the character of the king, to rule over the world of his planet, rather, ironically speaking, to rule out the respect from the world. The king wants to dominate everything around him with his power, and his power depicts the lust which is part of his nature. The construct of "Power" has been explained as a substitute for dignity, self stature and respect. The irony of life is that "Power" construct is considered to be an exchange for the respect of a human being. The lowliness of human nature is exposed through the actions of the King on the planet. The uniqueness of the individual is thus compromised with the imperial ruling Power. The single human being, who is ruling over the other human being, mars the individuality of his fellow humans. This idea can further be elaborated in Iqbal's words where he incorporates the absence of conscientiousness and the death of *kehudi* :

نہ ایشیا میں نہ یورپ میں سوز و سازِ حیات  
خودی کی موت ہے یہ، اور وہ ضمیر کی موت<sup>۶</sup>

The hearts of both the East and West  
Of zeal and zest are quite bereft:  
One means the death of *Self* and soul,  
Other deceased of conscience whole.<sup>7</sup>

معلوم نہیں، ہے یہ خوشامد کہ حقیقت  
کہہ دے کوئی اُلو کو اگر "رات کا شہباز"!<sup>۸</sup>

Don't know whether its flattery or reality,  
If one calls an owl, the eagle of night

کرتے ہیں غلاموں کو غلامی پہ رضامند  
تاویل مسائل کو بناتے ہیں بہانہ<sup>۹</sup>

They have coerced slaves for a willing slavery  
They present the pretext of problems as a mere excuse.

جمہوریت اک طرزِ حکومت ہے کہ جس میں  
بندوں کو گنا کرتے ہیں، تو لا نہیں کرتے<sup>۱۰</sup>

Democracy is that style of government,  
In which the heads are counted, not weighed.

### Intellect versus reason:

The central theme in *The Little Prince* emanates from this quote: "One can see truly only with the heart. What is essential is invisible to the eye"; the bare critique of the author over modern thought, materialistic approach and reason is sufficient to support the underlying philosophy that the quote portrays in its latter part, i.e. the value of imagination and intellect. Here one witnesses the reality of truth and the lack of spirituality in modern times that leads to the death of human values and morals. One may witness the following verses of Iqbal who unravels the similar, though not identical, perspective in his poetic verses :

علم تجھ سے تو معرفت مجھ سے  
تو خدا جو، خدا نما ہوں میں"

Knowledge comes from you, gnosis from me;  
You seek God, I reveal Him.

رازِ ہستی کو تو سمجھتی ہے  
اور آنکھوں سے دیکھتا ہوں میں!"

You penetrate the secret of existence,  
But I see it with my eyes.

می تراشد فکرِ ما ہر دم خداوندے دگر  
رست از یک بند تا افتاد در بندے دگر"

Our thinking carves a new god with each passing moment

It gets freed from one bond only to get entangled in a new one

The metaphysical perspective in Iqbalian critique is profoundly connected to the divinity in contrast to that of Saint Exupérian critique where the latter hardly pronounces the name of God, although the notion of divinity and the image of life after death can be read in between the Exupérian lines; e.g. the last lines of the novella announce, thus, the resurrection of the little prince.

### Technology: Linear approach in scientific progress

According to Saint Exupéry, the upheaval in the modern era is related to the technology and scientific progress: Prince's misery is that the Author prefers repairing his airplane instead of comforting the aggrieved prince. For him, mending a material thing has more importance than mending a broken heart. The lacking part of the new modern air is that there are no ethics left in the modern era. Iqbal, in his criticism over the unbalance created by the ruling norms

of the modern technology, borrows from his Iranian predecessor, Sa'adi:

تو کارِ زمیں را نکو ساختی؟  
کہ با آسماں نیز پرداختی؟<sup>۱۴</sup>

Have you solved the affairs of the world?

That you have started flying in the sky?

This linear approach of the contemporary modern age has resulted in the loss of spirituality, dignity, honour and self esteem, leaving no possibility for man to transcend. Iqbal, therefore, lays emphasis to disenchant this superficial world, to surpass its shallow image of colors for the quest of its depths, and for the profound meaning of life:

از طلسم و رنگ و بوے او گذر  
ترک صورت گوے و در معنی نگر<sup>۱۵</sup>

Come out from the apparent beauty of the flower and its color

Do not look at its apparent beauty but dive deep into the meaning

Here Iqbal reveals the dichotomy between the ways of East and West and unfolds the secret of universe in the form of "Love", the same view as Exupéry presents in *The Little Prince*:

غربیان را زیرکی سازِ حیات  
شرقیوں را عشقِ رازِ کائنات<sup>۱۶</sup>

For the people of the West, reason is the instrument of life

But for the people of the East, Love is the secret of the universe

نیز و نقشِ عالمِ دیگر بنہ  
عشق را با زیرکی آمیزدہ<sup>۱۷</sup>

Arise, be the creator of a new world!

Mingle the sparkle of love with intellect!

تاریک ہے افرنگِ مشینوں کے دھوئیں سے  
یہ وادیِ ایمن نہیں شایانِ تجلی<sup>۱۸</sup>

The air of Europe has been littered with dark fumes

It is no more worth the glory of light

### **Quantification: Reducing knowledge to numbers and statistics**

The quantification and statistical analysis of number count is given preference over the essence of the spirit and heart which is

directly connected to the purification of soul, as shown in *The little Prince*. The most essential things in life cannot be counted: love, beauty, faith, innocence, wisdom, pursuit of quality; all these aspects are important as they constitute the basis for the pursuit of satisfaction in life, and tranquility of the soul and heart. Iqbal brings our attention to the decline of human pursuit with reference to the modern science in which knowledge is reduced to numbers and statistics. The following verses of Iqbal convey this reduction of knowledge in a form of scathing critique:

می شود در علم و فن صاحب نظر  
از وجودِ خود نگردد باخبر<sup>۱۹</sup>

He gains the connoisseur vision in art and knowledge  
But remains astray from his own Self

علم ازو رسواست اندر شهر و دشت  
جبرئیل از صحبتش ابلیس گشت<sup>۲۰</sup>

Modernity has discolored the true knowledge,  
The color of Satanic influence has taken over the angelic image.

The material prospects are very much highlighted in *The Little Prince* By Saint Exupery as example number 5, 7 and 8 given in the table above. In the same course, Iqbal presents the view of the pursuit of knowledge vis-à-vis material gains:

غربیان گم کرده اند افلاک را  
در شکم جویند جانِ پاک را<sup>۲۱</sup>

The people of West have lost the spirituality  
They search for spirituality in the deep pit of their belly

رنگ و بو از تن نگیرد جانِ پاک  
جز به تن کارے ندارد اشتراک<sup>۲۲</sup>

The pure soul takes not colour and scent from the body,  
and Communism has nothing to do save with the body.

The question arises that whether the alternative solution offered by each of the two thinkers is similar or not. If not what are the distinguishing features in their critique? In the light of the above discussions and the arguments presented, one may infer that Iqbal's critique overpowers the Exuperian critique: As per the narratology of the modern critique, both the thinkers belong to the same line of



thought but, on a different note, Iqbalian metaphysical poetry shows a strong dimension of transcendence while this aspect seems veiled and hidden in Exuperian thematic essence. The fate of *The Little Prince* can be considered as a nuance of resurrection that stands in contrast to the Iqbalian metaphysical perspective of resurrection preceded by "Self-affirmation". This brings in another interrogation as to whether their approach remains pragmatic for the 21<sup>st</sup> century society? To what extent the Iqbalian and Saint Exuperian critique can influence the modern mind of rational setting? How do these two thinkers connect the image of contemporary man with the evolution of his soul, of his destiny and final abode, and eventually towards his immortality? I leave these threads for another comparative study and research in these dimensions in future. As a sequel to this present study, it would be quite interesting to explore the concept of love, death, immortality and eternity in Iqbalian thought vis-à-vis the Saint Exuperian critique on modern profane society and its materialistic and dehumanizing civilization; as for now, Iqbal's message still reverberates with the call of 'Qum':

عالمے در سینه ما گم ہنوز  
عالمے در انتظار "قُم" ہنوز

The seed of the knowledge is hidden in our "Self"  
And it awaits the call of *Qum*<sup>24</sup>

## NOTES AND REFERENCES

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- <sup>5</sup> Saint Exupéry, Citadelle, in *Œuvres Complètes*, Paris, Gallimard, coll. Bibliothèque de la Pléiade, 1959, ch. VI, p. 529.
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- <sup>7</sup> Ibid, Eng translation Syed Akbar Ali Shah. <http://www.allamaiqbal.com/>
- <sup>8</sup> Ibid, p.763.
- <sup>9</sup> Ibid, p.765.
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- <sup>11</sup> Iqbal, Muhammad, *Bang-e Dara* (Call of the Caravan Bell), *Kolliyat-e Iqbal (Urdu)*, p.77.
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- <sup>13</sup> Iqbal, Muhammad, *Payam-e Mashriq* (Message of the East), *Kolliyat-e Iqbal (Farsi)*, Vol. I, Sheikh Ghulam Ali & Sons, Lahore, 1992, p. 638.
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- <sup>15</sup> Iqbal, Muhammad, *Javid Nama* (The Book of the Eternity) 1932 ; in *Kolliyat-e Iqbal (Farsi)*, Vol. II, Sheikh Ghulam Ali & Sons, Lahore, 1992, p.1298.
- <sup>16</sup> Ibid, p.1300.
- <sup>17</sup> Ibid.
- <sup>18</sup> Iqbal, Muhammad, *Zarb-e Kalim* (The Rod of Moses), *Kolliyat-e Iqbal (Urdu)*, p.764.
- <sup>19</sup> Iqbal, Muhammad, *Pas Che Bayad Kard ay Aqwām-e-Sharq* (Que faut-il donc faire, ô peuples d'Orient ?), *Kolliyat-e Iqbal (Farsi)*, Vol. II, p.1598.
- <sup>20</sup> Ibid. p.1656.
- <sup>21</sup> Iqbal, Muhammad, *Javid Nama* (The Book of the Eternity), *Kolliyat-e Iqbal (Farsi)*, Vol. II, p.1298.
- <sup>22</sup> Ibid.
- <sup>23</sup> Ibid, p.1304.
- <sup>24</sup> *Qumr*: in Arabic, it means, Arise! Here Iqbal uses this word as an allusion to the Quranic verse of chapter 74 - Surat al-Muddaththir, verse 2, in which Allah is ordering the Prophet (peace be upon him) to get up and spread the message of Allah.