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Topic- Study of Allama Iqbal Lahori

Online Class Materials

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By

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Allama Muhammad Iqbal

Sir Allama Muhammad, known as Allama Iqbal, was a poet, philosopher, theorist, and barrister in British India. He is held as the national poet of Pakistan. He has been called the "Spiritual Father of Pakistan" for his contributions to the nation. Iqbal's poems, political contributions, and academic and scholarly research were distinguished. He inspired the Pakistan movement in British India and is considered a renowned figure of Urdu literature, although he wrote in both Urdu and Persian.

Iqbal is admired as a prominent poet by Indians, Pakistanis, Iranians, Afghans, Bangladeshis and other international scholars of literature. Though Iqbal is best known as a poet, he is also an acclaimed "Muslim philosophical thinker of modern times". His first poetry book, *The Secrets of the Self*, appeared in the Persian language in 1915, and other books of poetry include *The Secrets of Selflessness*, *Message from the East* and *Persian Psalms*. His best known Urdu works are *The Call of the Marching Bell*, *Gabriel's Wing*, *The Rod of Moses* and a part of *Gift from Hijaz*. Along with his Urdu and Persian poetry, his Urdu and English lectures and letters have been influential in cultural, social, religious and political discourses.

Sir Allama Iqbal was born on 9th November 1867 in an ethnic Kashmiri family in Sialkot within the Punjab Province of British India. His family was Kashmiri Pandit, who accepted Islam about three hundred years ago, and were later on compelled to leave this Paradise on Earth, and settled in different parts of the Punjab. In the 19th century, when the Sikh Empire was conquering Kashmir, his grandfather's family migrated to Punjab. Iqbal's grandfather was an eighth cousin of Sir Tej Bahadur Sapru, an important lawyer and freedom fighter who would eventually become an admirer of Iqbal. Iqbal often mentioned and commemorated his Kashmiri lineage in his writings. Iqbal's father, Sheikh Noor Muhammad (died 1930), was a tailor, not formally educated, but a religious man. Iqbal's mother Imam Bibi, from a Kashmiri family long settled in Sambrial (a town of Sialkot District), was described as a polite and humble woman who helped the poor and her neighbours with their problems. She died on 9 November 1914 in Sialkot.

Early Education

Iqbal received his early education at Sialkot, and was influenced a good deal by the well-known Oriental Scholar M. Mir Hassan of revered memory, who created in his mind a burning taste for Oriental literature. He learned the Arabic language from his teacher, Syed Mir Hassan, the head of the madrasa and professor of Arabic at Scotch Mission College in Sialkot, where he matriculated in 1893. He received an Intermediate level with the Faculty of Arts diploma in 1895. The same year he enrolled at Government College University, where he obtained his Bachelor of Arts in philosophy, English literature and Arabic in 1897, and won the Khan Bahadurddin F.S. Jalaluddin medal as he performed well in Arabic. In 1899, he received his Master of Arts degree in Philosophy from the same college and acted for some time as a Professor of Philosophy in the Government College, Lahore.

Higher education in Europe

Iqbal was influenced by the teachings of Sir Thomas Arnold, his philosophy teacher at Government College Lahore, to pursue higher education in the West. In 1905, he travelled to England for that purpose. While already acquainted with Friedrich Nietzsche and Henri Bergson, Iqbal would discover Rumi slightly before his departure to England, and he would teach the Masnavi to his friend Swami Rama Tirtha, who in return would teach him Sanskrit.[Iqbal qualified for a scholarship from Trinity College, University of Cambridge, and obtained a Bachelor of Arts in 1906. In the same year he was called to the bar as a barrister at Lincoln's Inn. In 1907, Iqbal moved to Germany to pursue his doctoral studies, and earned a Doctor of Philosophy degree from the Ludwig Maximilian University of Munich in 1908. Working under the guidance of Friedrich Hommel, Iqbal's doctoral thesis was entitled *The Development of Metaphysics in Persia*.

In 1907, he had a close friendship with the writer Atiya Fyzee in both Britain and Germany. Atiya would later publish their correspondence. While Iqbal was in Heidelberg in 1907, his German professor Emma Wegenast taught him about Goethe's Faust, Heine and Nietzsche. He mastered German in three months. During his study in Europe, Iqbal began to write poetry in Persian. He

preferred to write in this language because doing so made it easier to express his thoughts. He would write continuously in Persian throughout his life.

Iqbal had a great interest in Islamic studies, especially Sufi beliefs. In his poetry, apart from independent ideologies, he also explores concepts of submission to Allah and following the path of Prophet Muhammad.

Persian

Iqbal's poetic works are written primarily in Persian rather than Urdu. Among his 12,000 verses of poetry, about 7,000 verses are in Persian.[citation needed] In 1915, he published his first collection of poetry, the *Asrar-i-Khudi* (Secrets of the Self) in Persian. The poems emphasise the spirit and self from a religious perspective. Many critics have called this Iqbal's finest poetic work. In *Asrar-i-Khudi*, Iqbal explains his philosophy of "Khudi", or "Self". Iqbal's use of the term "Khudi" is synonymous with the word "Rooh" used in the Quran for a divine spark which is present in every human being, and was said by Iqbal to be present in Adam, for which God ordered all of the angels to prostrate in front of Adam. Iqbal condemns self-destruction. For him, the aim of life is self-realization and self-knowledge. He charts the stages through which the "Self" has to pass before finally arriving at its point of perfection, enabling the knower of the "Self" to become a vice-regent of God.

In his *Rumuz-i-Bekhudi* (Hints of Selflessness), Iqbal seeks to prove the Islamic way of life is the best code of conduct for a nation's viability. A person must keep his characteristics intact, he asserts, but once this is achieved, he should sacrifice his ambitions for the needs of the nation. Man cannot realise the "Self" outside of society. Published in 1917, this group of poems has as its main themes the ideal community, Islamic ethical and social principles, and the relationship between the individual and society. Although he supports Islam, Iqbal also recognises the positive aspects of other religions. *Rumuz-i-Bekhudi* complements the emphasis on the self in *Asrar-e-Khudi* and the two collections are often put in the same volume under the title *Asrar-i-Rumuz* (Hinting Secrets). It is addressed to the world's Muslims.

Iqbal's 1924 publication, the *Payam-e-Mashriq* (The Message of the East), is closely connected to the *West-östlicher Diwan* by the German poet Goethe. Goethe bemoans the West having become too materialistic in outlook,

and expects the East will provide a message of hope to resuscitate spiritual values. Iqbal styles his work as a reminder to the West of the importance of morality, religion, and civilisation by underlining the need for cultivating feeling, ardor, and dynamism. He asserts that an individual can never aspire to higher dimensions unless he learns of the nature of spirituality. In his first visit to Afghanistan, he presented Payam-e Mashreq to King Amanullah Khan. In it, he admired the uprising of Afghanistan against the British Empire. In 1933, he was officially invited to Afghanistan to join the meetings regarding the establishment of Kabul University.

The Zabur-e-Ajam (Persian Psalms), published in 1927, includes the poems "Gulshan-e-Raz-e-Jadeed" ("Garden of New Secrets") and "Bandagi Nama" ("Book of Slavery"). In "Gulshan-e-Raz-e-Jadeed", Iqbal first poses questions, then answers them with the help of ancient and modern insight. "Bandagi Nama" denounces slavery and attempts to explain the spirit behind the fine arts of enslaved societies. Here, as in other books, Iqbal insists on remembering the past, doing well in the present and preparing for the future, while emphasising love, enthusiasm and energy to fulfill the ideal life.

Iqbal's 1932 work, the Javed Nama (Book of Javed), is named after and in a manner addressed to his son, who is featured in the poems. It follows the examples of the works of Ibn Arabi and Dante's The Divine Comedy, through mystical and exaggerated depictions across time. Iqbal depicts himself as Zinda Rud ("A stream full of life") guided by Rumi, "the master", through various heavens and spheres and has the honour of approaching divinity and coming in contact with divine illuminations. In a passage reliving a historical period, Iqbal condemns the Muslims who were instrumental in the defeat and death of Nawab Siraj-ud-Daula of Bengal and Tipu Sultan of Mysore by betraying them for the benefit of the British colonists, and thus delivering their country to the shackles of slavery. In the end, by addressing his son Javid, he speaks to the young people at large, and guides the "New generation".

His love of the Persian language is evident in his works and poetry. He says in one of his poems:

گرچه ہندی در عذوبت شکر است]

garchi Hindi dar uzūbat shakkar ast

طرز گفتار دري شیرین تر است

tarz-i guftar-i Dari shirin tar ast

Urdu

Iqbal's *Bang-e-Dara* (The Call of the Marching Bell), his first collection of Urdu poetry, was published in 1924. It was written in three distinct phases of his life.[10] The poems he wrote up to 1905—the year he left for England—reflect patriotism and the imagery of nature, including the "Tarana-e-Hind" ("The Song of India"),[43] and "Tarana-e-Milli" ("The Song of the Community"). The second set of poems date from 1905–1908, when Iqbal studied in Europe, and dwell upon the nature of European society, which he emphasised had lost spiritual and religious values. This inspired Iqbal to write poems on the historical and cultural heritage of Islam and the Muslim community, with a global perspective. Iqbal urges the entire Muslim community, addressed as the Ummah, to define personal, social and political existence by the values and teachings of Islam.

Iqbal's works were in Persian for most of his career, but after 1930 his works were mainly in Urdu. His works in this period were often specifically directed at the Muslim masses of India, with an even stronger emphasis on Islam and Muslim spiritual and political reawakening. Published in 1935, *Bal-e-Jibril* (Wings of Gabriel) is considered by many critics as his finest Urdu poetry and was inspired by his visit to Spain, where he visited the monuments and legacy of the kingdom of the Moors. It consists of ghazals, poems, quatrains and epigrams and carries a strong sense of religious passion.

Pas Cheh Bayed Kard ai Aqwam-e-Sharq (What are we to do, O Nations of the East?) includes the poem "Musafir" ("Traveler"). Again, Iqbal depicts Rumi as a character and gives an exposition of the mysteries of Islamic laws and Sufi perceptions. Iqbal laments the dissension and disunity among the Indian Muslims as well as Muslim nations. "Musafir" is an account of one of Iqbal's journeys to Afghanistan, in which the Pashtun people are counseled to learn the "secret of Islam" and to "build up the self" within themselves. Iqbal's final work was *Armughan-e-Hijaz* (The Gift of Hijaz), published posthumously in 1938. The first part contains quatrains in Persian, and the second part contains some poems and epigrams in Urdu. The Persian quatrains convey the impression that the poet is travelling through the Hijaz in his imagination. The profundity of ideas and intensity of passion are the salient features of these short poems.