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**RESEARCH PAPER**

**An Analytical Review of different Critical Commentaries on the  
Poetry and Thoughts of Iqbal**

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**ABSTRACT**

This study aims to analyze the critical commentary on Iqbal's poetry, thoughts, use of metaphors, and unique techniques. Critics believed his poetry was limited, parochial, and disconnected from reality. Iqbal countered that he was a philosopher and that his politics were driven by violence and bloodshed. His poetry uniquely blends imagination and reality, addressing issues like ignorance, poverty, and slavery. Iqbal's philosophy is written "with blood and liver," (*Khoon-e-Jiger*) where existence takes on character. He stands against capitalists, workers, Mullahs, religious leaders, Sufis, and the Khanqahs, and his religion is Islam. Iqbal's philosophy of action and struggle is based on the true education of Islam, which brought peace and tranquility to the world. He is an enemy of capitalism, but he does not favor a government of the proletariat. Iqbal's intellectual journey began as a poet but grew into exploring philosophical and intellectual concepts. His legacy includes beautiful poetry and a profound exploration of human existence, spirituality, and the challenges faced by his society.

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**Introduction**

Family The popularity that Allama Iqbal achieved in his life, no other poet has been fortunate enough to attain to this day. The general acceptance of ordinary words is not considered a guarantee of the beauty of literature, but when seen from a Western perspective, the foundation of his kingship is laid on elements that took a long time to acquire. Dr. Johnson's saying that "the ultimate criterion of the excellence of literature is the approval of the people" holds in this quote. There is certainly truth in this saying. The people do not elevate someone for no reason. They are sometimes influenced by superficial things, but only for a short while. Many people continue to praise the same thing for quite a long time, which is worthy of praise.

Iqbal's purpose was quite fortunate in this regard. He wanted to say what he said. His mission was fulfilled, and although it is certain that if he had lived, there would have been more clarity about his central ideas. But still, whatever he has left is complete in every way. After his death, the whole nation mourned. The expression of grief and sorrow was made by the entire world. rallies were held, speeches were given, and big people sent messages of condolence, what have we done more than this? Everything that could have happened has happened.

Despite all these things, we know that objections were raised against Iqbal. The nature of these objections was of various kinds. First, some criticized his use of metaphors and laughed at Iqbal's mistakes in personal and class-based standards. Iqbal employed many unique techniques. He presented many new similes and metaphors that seemed unfamiliar to the ears. Their beauty was not immediately apparent to some. When the rising sun appears, some stars compete with its light for a while, but how long, after a short time, they disappear, and the entire world becomes illuminated.

### **Literature Review**

There is good literature that emphasizes the poetry and philosophy of Iqbal. Different authors provided insightful discussions on the above themes. Writings like Aal Ahmed Saroor's "*Iqbal Ka Falsafa*" offer helpful information. A biography like "*Iqbal: His Life and Our Times*" by Khurram Ali Shafique: provides an in-depth understanding of Iqbal's life, influences, and the evolution of his philosophical and poetic ideas. It also contextualizes his work within the socio-political environment of his time. Annemarie Schimmel's book "*Iqbal: Poet Philosopher of Pakistan*" presents a comprehensive exploration of Iqbal's poetry and philosophy. The book highlights Iqbal's contributions to Islamic thought, Sufism, and his impact on Pakistan's national identity. "*Iqbal: A Novel*" by Francesco D'Adamo provides readers with an engaging narrative that touches on his poetry, philosophy, and the challenges he faced. "*Iqbal: The Life of a Poet, Philosopher and Politician*" by Zafar Anjum a biography examines Iqbal's multifaceted life, from his early years to his philosophical contributions and political involvement. It offers insights into his intellectual development and his role in shaping Muslim identity in South Asia. "*Iqbal: Makers of Islamic Civilization*" by Seyyed Hossein Nasr a prominent philosopher, provides a philosophical analysis of Iqbal's thought. He explores Iqbal's contributions to Islamic philosophy, his interpretations of Sufi concepts, and his influence on modern Islamic revivalism. "*Iqbal: His Art and Thought*" by Shahid Iqbal Kamran delves into Iqbal's poetry, philosophy, and artistic expression in this comprehensive work. The book discusses the underlying themes in his poetry, his exploration of selfhood, and his vision for the Muslim community. But almost no work is available, in detail, about the critical analysis of different criticism and commentaries done on Iqbal's poetry and philosophy. This work is a humble venture to review those commentaries purely in a constructive manner.

### **Material and Methods**

Archival research is undertaken to review and analyze the constructive role of the Urdu language in the Independence movement in Hindustan. Historical and analytical methodology was adopted during this study which is primarily library-based research, and both primary and secondary sources are consulted in this regard.

For many days, the objections raised against Iqbal were related to language. Time passed. The poet's words became popular. The gold of his poetry was ready in the crucible of life. Therefore, there was both truth and beauty in it. Now the time came when Iqbal's influence spread far and wide. His color became popular, and other poets, even in an unconscious manner, began to follow him. A philosophical and elevated tone emerged in Urdu poetry. Proximity to life's issues was achieved. A message-oriented color emerged, and the optimistic aspect of life began to stay visible. Awareness started in the country and the nation. A revolution occurred in thought and mind. Iqbal taught love for his possessions. He taught independence from others. He made an effort to awaken individual abilities and used those abilities for the benefit of the community. The purpose was to prepare a new generation that could carry forward his intellectual legacy (Suroor, 1977).

Now, this new generation has noticed several shortcomings in Iqbal's verses. One person said that Iqbal's poetry is limited and parochial. Another declared that since there is a contradiction between Iqbal's life and poetry, his poetry is not worthy of consideration. A third, going further, raised the voice that Iqbal's poetry is lifeless. It has no connection to reality. Iqbal is absorbed in the past and can never return. A fourth individual is found in Iqbal's verses preaching against workers and democracy. They began to say that Iqbal was an Islamic fascist. The poet countered, saying he is a philosopher. What is his intention with poetry? The philosopher said that he is a poet, and philosophy's depths are not within his reach (Quraishi, 1977).

Peace-loving individuals were displeased with him because he advocated violence and bloodshed and showed affection for Chengez and Timur. His politics were not comprehended by politicians. The clergy didn't tolerate that instead of their banner, a "corrupt" version of religion should be raised. This isn't poetry; it's evidence to observe.

Regarding the criticism of "Bal-e-Jibril" raised by Syed Akbar Abbas, there's a grievance that Iqbal used the feminine form for "*parhez*" (restraint), examples of which cannot be found even if one searches tirelessly in ancient texts (Chishti, 1977).

Regardless, none of these objections is so substantial that an attempt should be made to respond to them. The objective is merely to demonstrate that even now there are individuals who openly or secretly raise objections to Iqbal's language. This approach is flawed. This metaphor has not been organized coherently. It is not masculine but feminine. Here, a spiritual criticism is found. Here, the verse has become an enigma. Ultimately, what is the reason behind all these things?

There are two schools of poetry. One adorns its words with metaphors and similes, while the other imparts life through expressions. Both hold significance, but they are not the same. There was a time when metaphors were considered the essence of poetry, and criticism was done under categories like mysticism, philosophy, ethics, ardor, grace, delicacy, and similar formal titles. Metaphors enrich the poetic taste. However, good metaphors alone don't make a poem famous for their metaphors. *Daagh's* poetry is still alive; it was before the notion emerged of shaping every metaphor into a verse. The reason doesn't elevate poetry; however, if there's any truth in it, that metaphor enhances it (Narang, 1989).

In essence, while metaphorical structuring in poetry isn't as useful as the abundance of similes and metaphors, the latter is used in poetry to facilitate creative interpretation, aesthetic enhancement, and conciseness. A new language evolves from similes and metaphors. At the very least, their patterns are formed similarly. They provide new paths for ideas; the mental space becomes expansive, and language progresses. Seen in this light, all our great poets are divided into two groups: Meer, Daagh, and Zauq preserve the language, while Ghalib, Iqbal, and Anis advance it. Ghalib and Iqbal's works are gardens of literature and composition. Their stature is like a diaspora's legacy, which makes fireworks seem small to readers. When someone employs similes and metaphors, an element of unfamiliarity enters their style. People are not fully familiar with their patterns and symbolic synonyms; hence they present objections based on rules. It's essential to remember that Iqbal and Ghalib's work isn't bound by rules. Grammar's role is to follow the paths set by these individuals and adapt its laws based on their style and approach (Ahmed, 1977).

It is famous about Hazrat Shah Waliullah Dehlavi that once while narrating the miracles of Hazrat Ayah Karama, he also stated that through the recitation of her name, the two oceans, the Arabian Sea and the Indian Ocean, could potentially be joined. It is reported that a copy of this statement miraculously came into the hands of a destitute orphan, and in the course of fulfilling his needs, he would use the power of the same *Ism-e-Azam* to gather the waters. After some time, he invited Shah Sahib Musawwuf to express his belief, and at that moment it became apparent that even the "Messiah" can sometimes fall ill.

Regardless of this, the debate about whether there is a contradiction between Allama Iqbal's life and his poetry is quite intriguing, and where exactly this contradiction affects the integrity of his poetry. Those who say this mostly focus on the period from 1924 to 1932. In 1924, Allama Iqbal was addressed as "Sir." Sir Allama Iqbal wrote a poem, and Salik Sahib composed a poem as a result of that.

سرکار کی دہلیز پہ، سر ہو گئے اقبال (Salik, 1983).

Then, they were elected as members of the Punjab Council. In 1928, they collaborated with Sir Muhammad Shafi to cooperate with the Simon Commission, and in 1932, as an official representative, they went to England to participate in the Round Table Conference. (Zakkriya, 1994) Out of Iqbal's 61 years of life, only 8 years can be said to be somewhat disconnected from the general trend of his poetry. Based on this,

it is accurate to say that generally, there is an astonishing harmony between Iqbal's life and his poetry, and even when he temporarily deviated from that path, most of his life remained aligned with the direction of his poetry. Callers may call out, "Unity between life and poetry is essential," but where does this unity exist?

If you read Ghalib's letters, you will know that Ghalib used to ask for money in various ways when needed. And when there was a disagreement with Nawab Kalb Ali Khan Sahib over the issue of '*Aashyan Chaidan*,' how they tried to please him in various ways. For the great poets of the world, you offer them a little color, and in return, you get a vivid array of colors. In Urdu, there are few like Daagh and many like Mirza Asadullah Khan Ghalib. But my opinion is that while harmony may indeed exist, it is not necessarily always found (Faruqi, 1971).

Poetry is a luminous imagination of inner experience. The more precious the essence of experience, the more valuable its expression in poetry. This expression finds its manifestation in verses, and through the medium of expressive thoughts, it becomes communicated. Thus, the poet's purpose is fulfilled and his verses become complete. In the correct sense, a poet shines in his verses. The personality that is revealed through poetry should be taken into account. The rest are all stories.

In this manner, we can observe a fascinating similarity and uniqueness in Allama Iqbal's verses. His words and his life's path are one. The personality that glimpses through his verses was the same that appeared in a corner of Lahore. His intellect, wisdom, all-knowing nature, and all-encompassing wisdom are the same living essence that he left in his poetry. It may be affected by time, or it may not. It transcends time and space. The creative power within it will always awaken the creative abilities of its readers. Through this lamp, we will always remain enlightened (Akhtar, 2003).

Some individuals consider Iqbal as parochial. They believe that Iqbal is only a poet for Muslims. What concern do others have with him, and what does he have to do with others? If we extend this notion further, then Tagore's philosophy is only for Hindus, Goethe's message is meaningless for non-Germans, Milton's teachings merely reflect Christian education, and there is nothing else to it. This notion is quite laughable.

Iqbal envisions a universal humanity. Therefore, they indicate the path that aligns with their vision. They are against pure romantic and aesthetic poetry. They don't resonate with *Hadees-e-Badeh o Maina*. They detest artificiality and find a scar in the glassblower's pride. They once held their homeland in high esteem and considered every speck of its soil divine. However, as their perspective widened, they realized that this conception was quite limited. It only allowed for Aryan, Germanic, or Italian richness. When their anthem was published... (Siddiqui, 1996)

چین و عرب ہمارا ہندوستان ہمارا

اک شوخ کرن، شوخ مثالی نگہ حور  
آرام سے فارغ، صفت جوہر سیماب  
بولی کہ مجھے رخصت تنویر عطا ہو  
جب تک نہ ہو مشرق کا ہر اک ذرہ جہاں تاب  
چھوڑوں گی نہ میں بند کی تاریک فضا کو  
جب تک نہ اٹھیں خواب سے مردان گراں خواب  
خاور کی امیدوں کا یہی خاک ہے مرکز  
اقبال کے اشکوں سے یہی خاک ہے سیراب (Iqbal, Zarb-i-Kaleem, 1976).

So, many of their Hindu friends said that Iqbal is no longer our poet but has become the poet of a particular group. This assertion is not accurate; in their poetry, "Jins-e-Hayat" (Life's Essence) is present for everyone. They began composing poetry in Persian because they wanted to convey their voice from India to the entire Islamic world. Wherever they have written anything against the homeland, they have protested against that limited political perspective which cannot accommodate anything beyond that. They dislike the narrow and limited mentality that replaces white capitalists with black capitalists and white colonizers with black colonizers. And the nationalism for which nations fight amongst themselves, which leads one's paradise to be built on the blood of another and one's prosperity to come at the expense of another's desolation, Iqbal doesn't appreciate it. The kind of nationalism that divides nations and chains humanity, according to them, is harmful.

They are not just patriots, but advocates of international friendship. They are sincerely desirous of the reform and welfare of the homeland, and they are willing to participate wholeheartedly in all its sorrows and pains. In the poem "Zarb-i Kalim," there is a stanza titled "Shua-e-Umeed" (The Ray of Hope), which is considered one of their best stanzas due to its multifaceted virtues. Here are a few lines from it:

اک شوخ کرن، شوخ مثالی نگہ حور  
آرام سے فارغ، صفت جوہر سیماب  
بولی کہ مجھے رخصت تنویر عطا ہو  
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Does the feeling of a nation's greatness, the expression of its fundamental issues, and the lament over its current woes find a better embodiment anywhere else? The notion of nationalism that excludes anyone beyond one's own country has come to an end. There are as many efforts to revive it as there are timeless efforts. Now is the time to unite all groups under a global system. The fundamental aim of every movement is this, and every war brings with it a dream of such a system that serves as a balm for wounded hearts and weary minds.

Like the social order, Islam is also a global movement. So, how can it be justified to object to Iqbal on the basis that he belongs to a particular group? Now, some objections have emerged from this new breed that claims to have moved ahead of Iqbal. Iqbal was the first to acquaint Urdu poetry with life's issues. (Kakorvi, 1987)

Hali, Akbar, and Chakbast follow his lead. In Iqbal's work, both "*Girebaan*" and "*Khandah-e-Taigh-e-Asil*" (The Laughter of the Original Sword) converge. He has also provided his opinion on the significance of issues. Sometimes he has deciphered life, monarchy, capitalism, labor, and the binding forces of the Islamic world through Khizr's tongue. At other times, he has conveyed life's message of warmth and fervor through the language of a candle. Sometimes he has unveiled the hidden and stepped forward himself.

The publication of "*Bang-e-Dra*" and "*Baal-e-Jibril*" spans a period of twelve to thirteen years. During this time, Iqbal's various Persian books were published, such as "*Payam-e-Mashriq*," "*Zabur-e-Ajam*," "*Javed Nama*," "*Musafir*," and others. These books contain reflections on contemporary circumstances, interpretations of the heart, and allegorical interpretations of youth. They encompass the vibrant and known facets of life. Through Iqbal's efforts, a new shade and harmony emerged in modern Urdu poetry. He transformed from a mere poet of youth to a revolutionary poet. Without Iqbal, one would have continued to hear the calls of Josh with "*Nasaz Khwani*" and "*Jangal ki Shahzadi*." The presence of Josh with "*Narah-e-Shabab*," "*Baghawat*," and "*Kisan*" would not have existed. "*Jam-e-Waliyan*" would have come to your attention, but "*Zaifah*" and "*Mazdoor Doshiza*" would not. Similarly, all the other poets like Roshan Sitara, Ehsan Danish, Saghar, Amin Hazeen, Asar Sahbai, Majaz, Hafeez, and Jamal-e-Ayat would have remained trapped within the spell of romantic sensibility. What they possess here is the return of the voice of the revolutionary compositions of this poet (Azmi, 2005).

The one who, upon witnessing the plight of both the capitalists and the laborers, stood by the side of the laborers; the one who advocated for freedom not just for the home rule but also upheld the fundamental and universal principles of religion, and protested against the conventional and commercial perspectives of religion; the one whose liberated thoughts abandoned the old molds and crafted new ones for the generations to come, leaving behind countless signs along the path; against whom the proponents of a nameless doctrine of progressive art hold a grudge.

"Iqbal's poetry, although more powerful, is more imaginative. In the love of the past that has buried its dead forever. Iqbal sings the tales of the trials and tribulations of Islam. They give an impossible and meaningless pain to Islamic zealots, and they scream, sing, weep, threaten, and chant the melodies of the ancient rose and nightingale (often with great melodiousness) they come to this center that is to a great extent the foundation of such poetry and inspiration, '*Asrar-e-Khudi*,' but despite numerous complaints and counter-arguments, despite sighs and lamentations, and despite prayers and supplications, that which was, cannot return. (Iqbal was not successful in it, and the reality will remain.)"

The poetry of Tagore and Iqbal, like that of the sick, seeks to escape from life and is born out of a desire to obscure reality. And yet, it is merely a dream and illusion of its beauty. Instead of awakening our critical faculties, it "awakens" our unrealistic and stagnant tendencies, and it is more regressive than progressive. Under the

influence of this poetry, especially Tagore's, a major portion of our nation has become filled with lifeless literature –literature that has no connection with life and is completely myopic. This same literature also reflects the same religious and mystical trend in art, which also appears in art; it flees from the essential issues of life.

The philosophies of Iqbal and Tagore are quite different, but both are reflective of the characteristics of their respective eras, and both are the intellectual leaders of their new generations. In Tagore's poetry, the religious, romantic, and Sufi aspects all come together. He is always awaiting the arrival of spring, but his heart is filled with pain and his eyes are teary. Despite being influenced by his surroundings and the demands of the environment, the reality of Roman influences can still be found in his poetry. The poet sees in the depths of his heart a remedy for the world's sorrows and troubles, in a spiritual calm. Those with insight know that warmth and passion are present in it. It is said that Tagore weaves the fabric of words into the dreams of an imaginary world. When confronted by such individuals, the poet falls silent, saying, "Not the blows of a hammer, but the dance of flowing water turns pebbles into jewels. A thud can create dust, not grain" (Reisman, 2012).

However, this objection cannot be raised against Iqbal. He took poetry out of the realm of imaginary spaces and immersed it into the practical world. He directed his audience's attention toward life's issues, ignorance, poverty, and slavery. The imaginative hues of his mind have made the portrayal of life more vivid and playful. Calling his poetry merely imaginary is certainly not correct. Here, only a hint is sufficient; elaborating on it would require a much longer story. Another point is that this is something on which differing opinions can be given, whether in favor or against. Therefore, putting too much emphasis on it is not appropriate. "Pan Islamism" is impossible and meaningless. Its answer cannot be given except with time and no one else can. But just as the call to unite the workers of the world is not meaningless when it aims to bring them together under a common banner. Similarly, how can the effort to unite those who recite the word of God and the Prophet be meaningless? (Azmi, 2005).

The true teachings of Islam had been obscured by various interpretations from different cultures: Arab, Persian, Roman, Tartar, Chinese, and Khwarazmi. When that curtain is lifted, the reality will emerge that despite the differences in the hearts of all Muslims and their distinct circumstances, they still beat in the same way. The unrest in Syria and Palestine is not just affecting Free Turkey, but also causing unease for slave India, semi-independent Iraq, and Egypt. How long does it take for this spark to become a blaze? (Qadri, 1989).

Moving forward, these proponents of progressivism claim that Iqbal's poetry, like that of the infirm, seeks to escape from life and is born out of a desire to deceive reality. It would be grossly unfair to associate someone with one side of the argument and label them accordingly. What is the result of this desire to distort reality? Either a person takes refuge in mysticism or philosophy, or they get submerged in the flood of emotionalism. Iqbal is well aware of these three deviations. He refers to them as aimless valleys. His philosophy is the one written "with blood and liver," where



"existence takes on character." His mysticism is not the kind that dwells on "poverty, condemnation, and hopelessness forever." In his "Explanation of Love," he firmly believes that "the custom of the Khanqah" is incorrect, and those worm-eaten sparks cannot produce fiery sparks. He says that the elder should teach the youth the proper way at the shrine. Therefore, it is entirely inaccurate to say in his words that they seek to escape from life (Escapist) (Saroor, 1977).

Iqbal did not come to romanticize life, but rather to familiarize everyone with the bitterness of life and, if possible, to make them endure it. For years, he, as an Urdu poet, separated himself from the rest of the world and created his realm. There was a demand for life, and poets had their demands. The flights in imaginary realms, the intricate expressions, similes within similes, and metaphors within metaphors – these were the remarkable assets of many poets. Iqbal shattered this idol. He waged a jihad against the temptation of aesthetics. Even after exposing the deceit of "Best for art's sake," if he is still called an escapist from life, then what is the solution to that? (Siddiqui, 1977).

Does Iqbal's poetry lead toward impracticality? Does his education render practical abilities weak? Do his melodies draw people towards him like the sound of a flute, or do they rekindle extinguished passions with their melodies and create warmth in the hearts?

Those who raise objections should realize that Iqbal is not just a poet of the past, but also a poet of the present and future. Iqbal did not divide the times into compartments; he viewed time and space through the perspective of a mystic. He wants to lead his audience forward, so how can he be accused of regression?

What is meant by regression? Smith has written in "Modern Islam in India" that a regressive is someone who reacts against the changing system of his society, knowing that it is transforming. A regressive not only opposes social progress but also attempts to revert to a previous system. Conservatism merely opposes any change and desires to maintain the existing conditions. It seems that progressivism is the final trench before conservatism. None of these terms accurately applies to Iqbal. It is not true that he adheres strictly to the principles of an old system; however, he is not opposed to new experiences and new circumstances. He is neither a mere traditionalist nor a product of civilization. His principle is the same as what Maulvi Abdul Haq had expressed at the annual gathering of the Progressive Writers' Association, "Nothing is good merely because it is new, nor bad merely because it is old." Unfortunately, most members of this association have forgotten it.

Iqbal's heart harbors a genuine longing for freedom. He bestows life upon liberated thought. He stands against the capitalists and supports the workers. He detests the Mullahs and the religious leaders, mocks the Sufis, and is critical of the Khanqahs. His religion is not mere ritual and tradition; it is Islam. He feels ashamed before God, questioning why he was born in a land where people are content with slavery. Yet, how can he be labeled a regressive? Perhaps those things that lack

communalism, resistance against religious dogma, and materialism are deemed regressive. Our self-proclaimed critics of Islam label it as regressive, which is why they view Iqbal in the same light.

You've observed the profound expressions of a progressive author. This very like-minded individual had voiced another objection during a gathering in Ali Garh regarding Iqbal's verses. They believed that Iqbal supports war, is a proponent of bloodshed, considers Jihad an Islamic duty, and wishes to awaken the spirit of determination and falconry. It is a fact that in Iqbal's perspective, the status of the falcon is the same as that of Keats' "Nightingale" or Shelley's "Sky Lark." The falcon is Iqbal's beloved bird. Certain qualities have converged within the falcon that are in harmony with Iqbal's central teachings. They are, indeed, Iqbal's very words.

پرندوں کی دنیا کا درویش ہے یہ

(Iqbal, Baal-e-Jibreel, 1935). کہ شاہیں بناتا نہیں آشیانہ

Apart from that, it is self-restrained and has a sense of dignity, refraining from devouring prey that others have caught. It is indifferent to creating a nest. It soars high, relishes solitude, and possesses keen vision as if the falcon embodies all the characteristics of Islamic humility.

For the nation whose hearts and minds have become numb, whose veins have frozen blood, which has lost all its warmth and fervor behind the façade of aesthetics, it is necessary to instill strength in their spirits, to teach them the philosophy of action and struggle, to impart the lesson of self-confidence, to keep them firmly grounded against the storms of materialism from the West – why should this be deemed a crime?

Iqbal believes in jihad, but not everywhere. He considers jihad permissible only in two circumstances: defensive and reformative. Besides these, he does not deem jihad permissible.

They are not advocates of war, rather they desire to instill a sense of strength among Muslims. They say that one who takes pleasure in pouncing on pigeons is not imbued with the essence of pigeons. The intention is not merely about shedding blood. Their objective is to keep themselves healthy and, in the prevailing circumstances, when ease has become common among all nations and the negative effects of pacifism have started to overpower Muslims, to develop a dynamic philosophy written with blood and fervor, encompassing the traits of vitality, bloodline, and the spirit of struggle. It is worthy of admiration and emulation. Iqbal is not only a champion of the battlefield but also a champion of the assembly. He does not merely seek to raise soldiers; he seeks to raise humans.

This education is the true education of Islam, which brought the message of peace and tranquility to the world. In its name, the word "peace" is present. However, when the need arises or due to compelling circumstances, it also shows the fiery spirit of a "Ghazi" – a brave warrior.

There are many today who dismiss war as untimely. Iqbal is by no means a supporter of the war, nor can anyone, in his words, who adheres to the defined limits of Islamic law, be a supporter of it. In his writings, he states that "the religion of Islam does not annihilate human personality and its central powers; rather, it defines boundaries of action for them. The name for determining these boundaries in Islamic terminology is Sharia or Divine Law. Whether it is Mussolini's autocracy or Hitler's, when it conforms to Divine Law, it becomes Islamic. Mussolini disrupted Abyssinia for the sake of territorial expansion, while during the peak of their ascendancy, Muslims preserved the freedom of Abyssinia. The distinction is such that in the former case, there is no restraint on personal desires, and in the latter case, it is restrained by Divine Law and ethics."

"Iqbal is the interpreter of fascism and, in reality, except for some aspects of modern capitalism, he is nothing. The past of Islamic history appears splendid to Iqbal. He believes that the period of Muslim conquests is evidence of the peak of Islam and their decline signifies that Muslims are deviating from Islam. Although proving this is difficult, Islam's initial conquests were not Arab territorial conquests, and at any period in history, the Islamic concept of life was practically implemented (Saroor, 1977)

Nonetheless, despite being opposed to nationalism, Iqbal advocates nationalism like Mussolini. If there is a difference, it is that one's concept is racial, and the other's is like that of religious fascists. He also considers the masses inferior. Acting like the twin of fascism, he opposes both communism and capitalism. He is an enemy of capitalism and the bourgeoisie to the extent that an average person of the middle class can be. Iqbal does not favor a government of the proletariat. He is an Islamic fascist."

"Why is Iqbal called a fascist? Some people are deceived by the reason that in 'Bal-e-Jibril,' Iqbal wrote a poem about Mussolini in which he praised Mussolini and congratulated him for bringing life's heat to the dead land of Rome. I will provide two verses from the poem for reference."

رومہ الکبریٰ دگرگوں ہو گیا تیرا ضمیر

این کہ می بینم بہ بیداری است یا رب یا بخواب

چشم پیران کہن میں زندگانی کا فروغ

نوجوان تیرے ہیں سوز آرزو سے سینہ تاب

"Although they forget that 'Zarb-i Kalim' poem in which Mussolini addresses his Eastern and Western adversaries. The final verse of the poem is:"

پردہ تہذیب میں غارت گری آدم کشی

کل روا رکھی تھی تم نے میں روا رکھتا ہوں آج

"Furthermore, since Iqbal has raised objections to some principles of socialism in certain places, some people perceive him as a fascist. However, they are mistaken, as he transcends all these notions. In a letter I received from them, I inquired about their opinions on fascism and communism. In response, they wrote, 'In my view, fascism and communism, or the present age and 'Azam,' hold no truth. In my belief, Islam is the only reality from Russia that can lead to salvation for every individual.' After this, the critics should find reassurance. But for further clarity, I want to address fascism through analysis to demonstrate why Iqbal was called a fascist and how far removed he was from it (Saroor, 1977).

"Fascism is essentially a specific form of capitalism. When capitalists began to face opposition from all sides, they adopted the form of fascism to secure their interests. It doesn't have a specific ideology. Its opposition to socialism is based on its imagination. Its goal is not the welfare of the public; rather, it aims to maintain its power. To attain this power, it presents itself as sympathetic to the working class. In an environment of violence, it flourishes. Fascism is impossible without violence. Coercion and tyranny are its weapons, and it doesn't hesitate to utilize its power whenever the opportunity arises. It does not tolerate dissent. It opposes freedom. It seeks to stifle freedom of thought. It uses the notions of patriotism, race, or nationality to manipulate the masses, all to strengthen the rule of its class (Saroor, 1977).

Fascism has borrowed something from socialism as well. It is the control of the government over the means of production, but its purpose is neither appropriate nor equitable distribution. It is a distribution for the benefit of a specific class. Iqbal does not sympathize with any of these principles. However, there is one thing that both fascism and Iqbal have in common: 'Authoritarianism.' Iqbal derived his philosophy of life from Nietzsche. He is inclined toward a strong leader. The difference is that where Nietzsche's 'Superman' is present, Iqbal envisions a 'Best of Humanity.' He perceives a remarkable individual who revives the lives of countless soulless beings and fills them with the desire for excellence. This doesn't mean he desires to become like that. I had written to him, 'Regarding what you wrote about Mussolini, I find contradictions.' The response I received was an inquiry, 'If this individual combines the qualities of both a saint and a devil in God, what remedy should I seek for this?' Here, Iqbal was deceived. He was influenced by Mussolini's personality. He did not make an effort to ascertain how Mussolini governed Italy, how he treated his opponents, what his ideology was, and how his government functioned. The poet was absorbed in the vision of an extraordinary figure. He did not see that he was interpreting the philosophy of life through his poems. It is evident from the verses of '*Zarb-i Kalim*' that Iqbal had become aware of his mistake. In '*Armaghan-e Hijaz*,' he refers to fascism as a weapon in the hands of Satan. Iqbal is an enemy of monarchy and capitalism, but only from a certain perspective.' This is a strange objection. Iqbal was the first to raise his voice against monarchy, imperialism, and capitalism in our region, and he expressed sympathy with the weak movement "(Noori, 1978).

If there is no king, even a mountain is without dignity,' it is completely wrong to deduce from this that they are absolutely against it. In a rule of laborers, excesses can occur and do occur. There, too, dissent is not tolerated, accountability exists, and

it's an accountability that makes capitalist governments blush. There, too, there is authoritarianism, the very same authoritarianism that led to Mussolini's downfall. There, too, the path of revolutionary change has been elongated to the extent that the intended destination becomes recognizable. If a poet indicates this extremism and exaggeration, it is not correct to conclude that they are against that system of governance. Iqbal is not against democracy, but when you are willing to resort to any possible excess in the name of democracy and present the justification that the final word is what is accepted by the majority, then a wise poet must softly say, 'Out of a thousand donkeys' brains, human thought does not arise' (Malik, 2018)

"The incident is that upon witnessing the initial phase of laborers' governance, Iqbal's opinion about it was not very favorable. In the *Javidnama*, based on the language of Jamal ul-Din Afghani, he expressed certain views regarding socialism, which were based on a negative assumption. However, when the results of the first and second five-year plans became apparent, the blessings of socialism also became evident in his eyes. In 1936, when Iqbal wrote '*Ablis Ki Majlis-e-Shura*,' he was inclined towards socialism's positive aspects. Currently, a book titled 'Modern Islam in India' has been published. Its author, W.C. Smith, has closely studied Iqbal's work. He is a great admirer of Iqbal, but he also finds certain flaws in his ideas. Iqbal's poetry reflects both progressivism and conservatism. His words reveal both a yearning for advancement and a reverence for the past. According to them, Iqbal's greatest achievement is that he infused life into religion and brought God down from the heavens into the hearts of humans. He acted upon the saying, 'The entire earth is a mosque.' Iqbal believes in progress and aspires to the advancement of humanity. His ultimate goal is not blind obedience to humanity, but the empowerment of humanity. He considers a new ethical standard essential. They are aware of the destructive actions of capitalists. They consider monarchy a sin. They support many aspects of socialism. However, Smith believes that while Iqbal thinks well of individuals, he struggles to grasp social issues fully. He lacks an understanding of economics and urban planning. There, instances abound that seem to flirt with fascism but they are not fascist. Their notion of selfhood prevents them from comprehending the realities of life. Their philosophy is a blend of Nietzsche and Bergson's Islamic edition (Saroor, 1977).

Iqbal takes hypothetical ideas from imagination rather than facts. While his ideas may be correct, he cannot ascertain what concrete realities and facts are the foundation of those youthful ideas, which ensure the soundness of these notions. Iqbal is knowledgeable about modern philosophy but is not well-versed in modern science and society. They are the most progressive among Muslims, but they cannot comprehend the proximity of socialism and Islam because some socialists express different views. (Socialists, for the same reason, cannot understand that some religious individuals express different views.) They support striving (ijtihad) but often criticize contemporary circles. The more their religion is elevated, the more their politics tends toward destruction. They do not see Islamic practices among the followers of other religions and show more empathy for those Muslims whose practices are non-Islamic.

They emphasize the worldly aspect of religion. However, instead of adapting to a changing world, they remain fixated on a specific conception of religion. Their message for humanity cannot include women, according to them. They consider the freedom of women a lesser concern when compared to defending traditional values. This means that despite their progressivism, they also possess elements of conservatism, and individuals from both groups can find verses in their poetry that resonate with their respective comforts (Waheeduddin, 1987).

The objections against Iqbal are more substantial than the previous objections, partly because the critic's gaze is not only fixed on Iqbal's shortcomings but has also elaborated on his strengths. Each objection would require a separate response. However, I must admit that some of these objections are indeed valid. Iqbal was truly as familiar with modern philosophy as he was unfamiliar with modern science and society. Yet, they were the most awakened minds among those who sit under the canopy of Bismillah in our Hindustan. However, due to their profound religiosity, they sometimes ignored the revolutionary spirit of religion in favor of superficial religiosity. They place more emphasis on the individual's particular religious stance than on the changing world. They advocate for progressiveness but, at times, are supportive of conservatism in a particular aspect of religion (Akhtar, 1977).

Iqbal's objections, therefore, are more substantial compared to previous objections. Partly because the critic's focus is not only on Iqbal's shortcomings but also on his merits. Addressing each objection individually would require a separate discussion. However, I must confess that some of these objections are indeed valid. Iqbal was as familiar with modern philosophy as he was unfamiliar with modern science and society. They possessed the most awakened minds among those who sat under the canopy of Bismillah in our Hindustan. However, due to their significant religiosity, they sometimes favored superficial religiosity over the revolutionary spirit of religion. They emphasize an individual's particular religious stance more than adapting to a changing world. They advocate for progressiveness but, at times, support conservatism in a particular aspect of religion. They give more importance to the person than is necessary, neglecting to see the spirit of revolution in religion. They would occasionally overlook an interpreter of an organization or ideology for the sake of an individual (Saroor, 1971).

Iqbal began his intellectual journey as a poet. He gained prominence for his poetic expressions that were deeply rooted in the cultural, social, and philosophical context of his time. As a poet, he captured the essence of the human experience, emotions, and the struggles of his society. His poetry often reflected his concerns about the state of Muslims and his vision for their revival.

Over time, Iqbal's exploration of philosophical and intellectual concepts grew. He started engaging with complex philosophical ideas and began to reflect upon broader themes such as identity, self-realization, human potential, and the role of religion in shaping society. This transition from being primarily a poet to incorporating philosophical elements into his work marked a significant evolution in his thought process (Azad, 1991).

What sets Iqbal apart is his continuous intellectual growth and transformation. Iqbal's thinking never stagnated, unlike many other poets or thinkers who might have reached a certain stage and plateaued. He actively sought to expand his understanding, engage with new ideas, and adapt his worldview as he encountered different influences.

This ongoing evolution of thought is evident in the diversity of his work. His earlier poetry, often focusing on themes of beauty, love, and patriotism, gradually gave way to more profound philosophical explorations. He delved into subjects like the nature of self, individuality, the relationship between spirituality and materialism, and the role of religion in society.

Iqbal's philosophical ideas, expressed in both his poetry and prose, demonstrate a willingness to engage with complex issues and a commitment to the constant pursuit of truth and understanding. His thought evolved in response to changing circumstances, new intellectual currents, and his own deepening insights (Saroor, 1977).

### **Conclusion**

The criticism directed at Allama Iqbal's poetry and thoughts is a testament to the enduring impact of his work and the complexity of his ideas. While his poetry is not without its challenges, it is precisely these challenges that have sparked extensive discussion and interpretation over the years. Iqbal's poetic depth and philosophical richness invite readers to engage with his verses on multiple levels, fostering a deeper understanding of the issues he grappled with. Critics have questioned Iqbal's complexity, alleging that his use of Persian, metaphysical concepts, and intricate symbolism can make his poetry seem obscure. However, this complexity is an intentional aspect of his artistry, designed to provoke contemplation and reflection. It encourages readers to delve deeper into the layers of meaning, revealing profound insights into spirituality, self-realization, and the human condition.

Iqbal's uniqueness lies in his ability to seamlessly integrate his philosophical explorations into his poetic expressions. He didn't abandon poetry as he delved into philosophy; he used his poetic medium to convey intricate philosophical concepts. His poems became a vehicle for conveying deep philosophical insights and inspiring thought-provoking contemplation.

This integration allowed Iqbal to communicate his evolving ideas to a broader audience, making complex philosophical concepts more accessible and relatable. He managed to bridge the gap between intellectual rigor and artistic expression, creating a body of work that engages both the heart and the mind.

Iqbal's journey from a poet to a philosopher signifies a dynamic progression that reflects his intellectual curiosity, openness to new ideas, and commitment to personal growth. His ability to continually evolve his thoughts and incorporate them

into his poetic expressions sets him apart as a unique figure in Urdu literature and philosophy. His legacy not only includes beautiful poetry but also a profound exploration of human existence, spirituality, and the challenges faced by his society. Allama Iqbal's poetry and thoughts continue to be a subject of fascination, debate, and scholarship. His legacy remains influential, not only in the realm of literature and philosophy but also in shaping the socio-political landscape of the Indian subcontinent. By acknowledging the nuances of his work and the historical context in which he lived, we can appreciate the enduring significance of his contributions to human thought and culture. Whether one agrees or disagrees with Iqbal's ideas, his work undeniably serves as a source of inspiration and reflection, offering valuable insights into the complexities of identity, spirituality, and societal transformation.



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