

A Study of Articles on Life and Works of Allama Iqbal Published in English Dailies of Pakistan During 1953

Nadeem Shafiq Malik

In addition to Quaid-i-Azam Muhammad Ali Jinnah (1876-1948), Allama Muhammad Iqbal (1877-1938) is correctly assumed as the founding father of Pakistan. Throughout his life span and even after his demise, his indebted community had showed unparalleled affection and admiration to him. The tendency reached its apex during the Pakistan Movement, when he was considered the personality who first visualized the proposal of a separate homeland for the Muslims and motivated others to attain that target. Therefore, soon after the establishment of Pakistan, the study of life and works of Allama Iqbal became a significant field of research and since then, thousands of books, monographs, articles, essays, editorials, commentaries, and critiques have been produced on him. The English dailies of Pakistan have also contributed a lot in this endeavor. In the following pages, an attempt has been made to trace all references made to life and works of Allama Iqbal in the English newspapers of Pakistan during 1953. It is hoped that this endeavor would reveal to some extent the perception of the Pakistani journalism about the great seer and statesman.

Muhammad Baqir, in his article "Iqbal was more human than stress on his philosophy has left him" appeared in *The Civil and Military Gazette* has recounted a couple of incidents reflecting various aspects of multi-dimensional

personality of Allama Iqbal. The author said that he helped people even beyond his family circle, and there were living examples of some top ranking persons in Pakistan who rose to high positions because Iqbal helped them in his own way. However, the writer recalled that Iqbal always placed merits above his blood ties. Whereas he would go all the way to the highest authority to recommend a deserving case, he would not budge an inch to help an undeserving person, even if he was his own son.¹

Pir Tajuddin in his short note entitled, "Dr. Iqbal as I knew him," appeared in *The Pakistan Times* narrated his memories about Allama Iqbal. He recalled that Iqbal was one of the best conversationalists in the Punjab. He talked beautifully on a wide range of subjects casting a magic spell over his listeners. Knowledge-hungry young men eagerly sought his home in large numbers there to sit enthralled at his feet imbibing the word of wisdom as they flowed from his lips in an endless stream.²

About Iqbal's personality, Tajuddin remembered that he was an intellectual giant, far above the common run of people. He was honest, frugal and contented with his lot, receiving the buffets and favours of fate with the same imperturbable calmness. He was a thorough gentleman with a singularly sensitive sense of self respect and lived the life a good 'dervish'.³

A couple of articles appeared in the English dailies about poetic genius of Allama Iqbal during 1953. Salahuddin Ahmed, in his article, "Sting and smile in Iqbal," appeared in *The Civil and Military Gazette* discussed about satirical poetry of Iqbal in which "his wit splashed and his sarcasm swayed and nobody, however, great, was spared."

Referring to several such contributions of Iqbal, the author argued that the endurance of effect of Iqbal's satire become more striking in comparison with some other contemporary models, for instance, the ironical poems of Zafar Ali Khan (1873-1956)⁴ and even the bulk of Akbar Allahabadi's satirical compositions.⁵

Another great achievement of Iqbal as a satirist and a humorist, the author pointed out, is his skillful avoidance of form and technique. Some of the satirical suability of some of his apparently serious poems reached the pinnacles of expressive art and its gashes are never healed. The author mentioned that some of the passages in his *Shikwah* and *Jawab-i-Shikwah* are rare specimens of a highly refined sarcasm. Besides these passages, his poetry, both in Urdu and Persian, is reflected with humorous and satirical pieces of a very high order, which excel in beauty of their suggestion and the indirection of their attack.⁶ The author concluded that, "no morbidity, no apology, no curratures but just straight robust, healthy and pulsating humor, that would look right into your eyes and unnerve you, that was Iqbal's humour. It was full of life, vigor, and positive mirth, with a pinch of audacity thrown in which supposable in our anadem poetry".⁷

Allama Iqbal's humour and wit have acquired attention of some other scholars also. Razi Abadi observes that the humorous element in Iqbal works on a variety of levels. It is chaste and plain laughter on things that looks visibly stupid and absurd. It is also sometimes a bit mocking and sometimes even harsh and revealing intolerance. It may also be intended at thrashing lethargy off and attempting to tremble the self-satisfied form a stupid unconcern. The most light hearted and friendly humour, however, is in

those little self-effacing poems in which the poet sees silliness of certain things, with a childish blamelessness and an innocent assertion.⁸

Shamsul Haque (d.1969)⁹, in his attempt, "Symbol of eagle in Iqbal's poetry," published by *The Morning News*, Karachi has elaborated that the theory of self affirmation, self realization and self development, runs through all of Iqbal's works like a thread gold and finds expression in various poetic symbols and images of which like a consummate artist, he makes extensive use.¹⁰ The author indicated that as a preacher of bold action and hazardous adventures, Iqbal discovered new symbols and images, discarding the old ones with almost half pity. Therefore, Iqbal finds in eagle a proper embodiment of hard, rough, and virile life: a life overflowing with the dynamic and explosive qualities, which yearn for supremacy, glory, and conquest. The author argued that eagle is a true symbol of Iqbal's *momin*- a warrior of God, hard in body like granite of the hills he dwells in and broods in vision like the vest swaps of the desert amidst which he lives, moves and has his being.¹¹

The writer indicated that the creation of the symbol of eagle is undoubtedly an epoch in the history of Persian and Urdu poetry. It at once sets Iqbal apart from the host of all his predecessors and serves as a finger post pointing to the direction of strenuous life and hard struggle, which alone can give mastery over the environing forces. The writer pointed out that it is but natural that Iqbal's *momin* should be hard and strong like the mountain eagle. A good life, according to him, must be a life of active efforts and ceaseless struggle and not one of withdrawal and stagnation and slothful ease. A *momin* is he who develops

all his power and potentialities and sharpens and steels his personality through active experience. The author concluded that symbol of eagle stands for '*mard-i-momin*' of Iqbal. It has in it all the virtues and qualities that are essential for the making of a true *momin*- physical strength, intellectual alertness, moral courage, *faqr* and broad vision.¹²

Several scholars have thrown light on Allama Iqbal's choice of eagle and its usage in his poetry. Abid Ali Abid believes that eagle represents *faqr* of Iqbal's 'perfect man'. Like eagle, Iqbal's ideal man does not indulge in worldly wishes, fears and by inquiry exposes the secrets of the universe. Iqbal himself explained in one of his letters that he did not use the symbol of eagle for mere poetic necessities but due to the fact that it possessed all the qualities of Islamic *faqr*. Abid points out that like Muslim community, eagle is not bound of territorial limits. He indicates that as compared to *Bang-i-Dara*, eagle has been much more used in *Pian-i-Mashriq*. He further mentions that while describing eagle, Iqbal uses such words and techniques, which are wide-ranging, and gives an impression of flight and openness.¹³

Abid Ali Abid in his article "Iqbal was essentially and primarily a poet," appeared in *The Civil and Military Gazette* emphasized that the creative output of Iqbal possesses all those characteristics which constitute the hallmark of great poetry and the coordination between content and expression, ideas and words is almost invariably superb. The author indicated that it was beside the fact that Iqbal deliberately attempted to persuade his audience to concentrate on his thought pattern, content, and idea. He wanted his readers to pay no attention to the niceties of

language and expression in order to be able to appreciate his message, such as it was in an unsullied form.¹⁴

Abid Ali Abid was a well-known critic of Urdu literature who focused his study on the poetic art of Iqbal instead of his versatile personality. Abid first wrote about Iqbal's poetry in 1926 and had the honor of having meetings with him. He wrote some very good articles on the poetic genius of Iqbal and his two books *Shir-i-Iqbal* and *Talmihat-i-Iqbal* are among the best contributions on Iqbal. Actually, instead of exploring the message of Iqbal, Abid tried to reveal poetic magnificence, aesthetic sagacity, use of different poetic techniques and their attractive expression present in the verses of Iqbal.¹⁵

Shakoor Ahsan in his article "Iqbal and nature," published by *The Pakistan Times* observed that nature is one of the most fascinating themes in Iqbal's poetry. It awakened his earliest inspirations and stirred him to a deep sense of wonder and delight in its sensuous manifestations. A considerable number of poems in '*Bang-i-Dara*' are denoted to hymns of nature and even though the poet's attitude towards nature changed radically in certain respects under the influence of his metaphysical thought, it continued to inspire him to great lyrical heights and serve as background to heighten the inner significance of his message.¹⁶

Ahsan pointed out that Iqbal's natural poetry bears strong marks of resemblance with that of Wordsworth and other romantic poets. Moreover, all translations rendered by Iqbal from English poetry were those relating to the period of romantic revival in English literature and the themes of these poems invariably concerned nature. He emphasized

that this romantic fervor is the source of many exquisite original natural poems by Iqbal. Like Wordsworth, Iqbal looks upon nature as the symbol of purposiveness and benevolence. Ahsan maintained that one of the most prominent aspects of Iqbal's art is extraordinary skill with which he employs nature as background to heighten the appeal of his message. He takes inspiration from nature; and also an argument from it.¹⁷

Mentioning various poems of Iqbal viz., *Ek Arzu*, *Mali-i-Nau*, *Aftab-i-Subh*, *Gul-i-Rangin*, Ahsan concluded that his natural poems begin to reflect, here and there, the destiny of man; and sing his glorification, a subject which occupies all his later poetry and has dealt with passion and vigor in the treatment of the philosophy of ego. Ahsan believed that a careful study of Iqbal's poems on nature reveals that the poet has associated with nature the principle of movement, which fits in with the philosophy of constant action as for him stars and all the heavenly planets, are on the move and they symbolize the essential purpose of life. This explains his special leaning towards these objects of nature.¹⁸

Khalifa Abdul Hakim in his article "The creative evolutionist of Islam" appeared in *The Civil and Military Gazette* has discussed certain philosophical ideas of Allama Iqbal. He observed that Islam, evolutionism, institutionism and voluntarism were believed by Iqbal to be different enunciation of the same absolute truth. However, Iqbal looked at Islam from a new angle and a deeper study of the Quran convinced him that this revelation contained elements of an evolutionary and dynamic view of life. According to Iqbal, the finality of the Quranic revelation

means that the human spirit is finally liberated from shackles.¹⁹

H. H. Bilgrami, in his article, "Spirit of Islamic culture: Iqbal's approach," published in *Dawn* has presented an analysis of the spirit of Islamic culture as presented by Iqbal. The author argues that in Iqbal's view, 'Tawhid' becomes the dominating concept of Islamic culture, and he had dwelt at length on the various aspects of 'Tawhid' and its meaning for the individual and for society. "The essence of 'Tawhid' as a working principle," he says, is equality, solidarity, and freedom. The most important point of the spirit of Islamic culture is that for purposes of knowledge "it fixes its gaze on the concrete and the finite. It appeals to the intellect but in no way is it desirous of replacing emotion by reason." The writer maintains that in short, Islamic culture is an organic whole, which includes the internal as well as the external. It acknowledges the past and accepts all that is noble in it; it strives to make the present a happier and better world, keeping in view future through which the soul has to pass. It takes, not merely a broader view of life, life of the individual and of the society as a whole but also a larger view of it. No amount of works of art and literature could be a justification of Islamic culture as long as it does not strive to remove wrong, injustice and intolerance, which are crushing humanity, the author concluded.²⁰

Works of other scholars support Bilgrami's ideas. A. R. Anjum emphasizes that for Iqbal the Muslims and their culture are essential for the world. Iqbal believed that the Muslims were in want of a culture, which could amalgamate them and reinforce their energies into one indivisible whole. This could be provide only by the two

fundamental thoughts of Islamic faith, unity of God and finality of Prophethood. If Muslims had firm belief in these central ideas, their institutions, codes and customs as well as the works of art could be shaped uniquely and homogeneously. Iqbal had firm belief that only by reverting to their immaculate and splendid religious basis, Muslims could get back their dominance over all other non-Muslim forces in the world.²¹

Marghub Siddiqi (1923-1979)²², in his article "Is Iqbal's concept of superman an evil influence on public morals," appeared in *The Civil and Military Gazette*, alleged that Iqbal's philosophy of 'superman' and 'ego' was calculated to produce head strong, self willed men having extremist views and excessive courage and determination, who would be uncompromising with people having different ideals and objectives. The writer refuted the argument that this superman would be more benevolent and more pledged to human welfare than his German counterpart envisaged by Nietzsche and Schopenhauer because of his Islamic character on the basis that it could only be acceptable in theory. He maintained that Islam is a religion of moderation and tolerance and the very conception of a superman is repugnant to it. An Islamic superman would be only superman and not Islamic: he would preach extremism in the name of Islam and would destroy the very human civilization, which Islam seeks to construct.²³

Marghub did not agree with the argument that argued that after centuries of slavery, both physical and mental, the Muslims of the Indo-Pakistan sub-continent needed inspiration of self-confidence and courage, which Iqbal's philosophy did. He argued that one extremism could never be safely counteracted with another extremism. He

alleged that some people, inspired by Iqbal's philosophy, grew religious fanatics, making themselves to be Iqbal's 'momin', "whose function they considered to be violation of all 'mediocratic' and 'conventional' principles, they shamelessly committed more fantastic and outrageous deeds than an impetuous 'mulla', whom Iqbal abhorred, was capable of. Thus the intellectual, immoral, and economic depravity into which Muslims had fallen was far less harmful- being passive in character- than the impetuosity inspired by Iqbal's verses- being active and violent.²⁴

It is quite impossible to agree with the ideas of Marghub Siddiqui. In fact, Iqbal used the term *momin* for his ideal 'perfect man' as Islam for him is the only religion, which presents a complete code of life for humanity. This code, as pointed out by Syed Viqar Azeem, is in perfect agreement with the demands of nature and provides such an atmosphere to human beings in whom their hidden and natural qualities get a chance of full growth and perfection. Viqar further points out that the teachings of the Quran have led Iqbal to construct that ideal. However, there is no room for any 'violation' for a *momin* as speculated by Marghub. In reality, Iqbal believes that for full exposition of qualities of a person, a society and such legal system is essential which could enable a person to put into action his natural abilities.²⁵

Sardar Muhammad in his article "Message to youth" appeared in *The Pakistan Times* argued that Iqbal's poetry is not for the sake of poetry but with a definite object and a special message. Discussing Iqbal's message to the young men, the author recalled that in a reception given in his honor in the F. C. College, Lahore, when he was knighted,

he appealed to the young men to read carefully what he meant, and to help others to understand him. That he said was his best reward and not a knighthood. After quoting several verses from Iqbal's poetry about young men, the author concluded that there is greater need today to understand this great thinker and to act upon what he says. He maintained that for whom who know little of Arabic, Iqbal's writings provide a rendering of the Quranic teachings in a simple, forceful, familiar, and attractive language.²⁶

Sardar Muhammad has rightly observed about the Quranic influence on Iqbal's poetry. In fact, his verses are a true elucidation of the Quranic message. He was used to read the Quran in a melodious voice early in the morning and continue to think over its contents for hours and days. During his last days, he started writing down his notes about teachings of the Quran but could not complete it due to illness. He also especially studied the Quran in light of modern scientific discoveries and Einstein and Max Planck's theories received his special attention in that context. He always advised others to deeply study the Quran which he believed a panacea for all ills.²⁷

Shaukat Ali in his article, "Iqbal and his philosophy of ego," appeared in *The Pakistan Times* has stated that Iqbal adopted ego as the kernel of his philosophical studies. Ego in ordinary parlance means a theory of self-interest as a principle of morality. It also connotes a doctrine that makes one conscious of his own individuality against the rest of the world. The author pointed out that Iqbal himself was apprehensive that people would misconstrue the meaning of the word *kluudi*, and it was with this object that he wrote a thought provoking introduction to *Asrar-i-*

Khudi. In it, he gave a detailed elucidation of the word *khudi*, to remove all doubts from the minds of his readers. This shows that Iqbal never meant to use the word in the sense of pride or arrogance. He considers ego to be the sovereign manifestation of man's nobility and idealism.²⁸

Shaukat further explained that man, according to Iqbal possesses inexhaustible potentialities of perfecting and expanding his ego to an extent that he could become a master of his own destiny. It is in this stage that man surpasses angels in status, and becomes a matter of pride for God. Iqbal's perfect man, whose ego has attained complete perfection and whom he calls by different names viz., *momin*, *dervish*, *faqir*, *qalander* etc is a rare specimen of truth, righteousness, unconquerable will, unquenchable determination, with which he surmounts insurmountable hurdles of universe.²⁹

Shaukat Ali's arguments are backed by others academics also. Nazir Qaiser maintains that Iqbal believes in the freedom of ego. To him ego is neither preconditioned nor indetermined, but is self-determined. Iqbal upholds ego's power of choice and to him, ego's aim is to select some way out of various alternatives in order to develop himself and make his destiny. Iqbal criticizes the views of explaining life mechanically and applying the results of the study of lower forms of life to human life. Moreover, Iqbal recognizes the personal individuality of man and to him self is unique.³⁰

Shakoor Ahsan has pointed out that *khudi* is a Persian word which originally means self-centeredness and has been used obviously in a negative sense in mystical and ethical poetry. Iqbal has given it an entirely new connotation. It is

one of the characteristics of his poetic language that Iqbal invests some of famous old words with new meaning and fresh significance. By *khudi*, Iqbal means self-consciousness, self-affirmation, and self-expression. He maintains that *khudi* is the basis of life and the consciousness of the universe that seeks its manifestation in all phenomena of nature. God is the ultimate ego and He has created the universe to manifest Himself, for self-expression is in the very nature of the ego.³¹ According to another study, Allama Iqbal's thought are scattered in prose and poetry, but there is coherence in them because all of them originate from a single source i.e. Iqbal's concept of *khudi*.³²

Muhammad Ajmal (1919-1994)³³ in his article "The poet's attitude towards knowledge" published in *The Pakistan Times* described Allama Iqbal's conception of knowledge as reflected in his poetry. He argues that Iqbal's attitude towards knowledge is based upon his revolutionary conception of the nature of man, which manifests itself in his relation to environment. According to Iqbal, man has infinite creative possibilities, which unfold themselves in his struggle with the forces of nature, which threaten to overwhelm him. His struggle to adapt himself to his environment, but also and essentially a struggle to bend the forces of nature to his will.³⁴

Ajmal pointed out that Iqbal defines knowledge as sense perception elaborated by understanding. Iqbal seems to regard sense perception as a passive process and repeatedly refers to sense data as forming the substratum of sense perception as a passive process is borne out by some of his observations about the mystic experience. The author refers that throughout the poetry of Iqbal, one

comes across passages after passages in which 'knowledge', and 'action' are referred to as if they constituted a dichotomy. One finds in some verses a 'painful' opposition between knowledge and action, which mutually exclude each other.³⁵

Ajmal believed that Iqbal's views on sense perception are borrowed from the repertoire of the physical sciences, which is conquest of nature. There is too much of 'conquest' in Iqbal, and too little of 'acceptance'. Iqbal seems to have scant sympathy for all that is feeble and frail, humble and small, in fact, he is positively contemptuous of the downtrodden. Of course, there are passages in his poetry and philosophical writings, which contradict this general trend, but they are too scarce to deserve the name of an attitude. Nevertheless, like all great artists, he seems to be aware of these contradictions within him, Ajmal concluded.³⁶

Abdul Hameed in his contribution, "The poet of the East looked upon capitalism, communism and fascism as three facets of the same materialistic culture of the West", appeared in *The Civil and Military Gazette* has very explicitly described Allama Iqbal's views about the subject matter. The author argues that firstly, according to Iqbal, it is not the geographical West that is important, but the West as a cradle of a certain civilization, which has given birth to a new type of humanity, having peculiar tastes and tendencies, and a peculiar outlook. Secondly, the author points out that, by western civilization Iqbal does not mean some external forms of political and economic structures, but the ideology which has brought into being these forms. This point according to author leads to another issue. He argues that to a superficial observer the capitalism of

England and America, the fascism of Germany and Italy and the communism of Russia might appear as three distinct cultures, but Iqbal looked upon all those as different facets of one culture, which is known as 'materialism'.³⁷

The author maintains that according to Iqbal, whatever might be the external form or structure of government, it is the mentality of the ruling class, which determines the nature of the state, and it is the attitude of the rulers that counts. The writer emphasizes that another aspect of Iqbal's revolt is against the 'over-intellectualism' of modern thought. Iqbal also expresses his views about the limitation of the intellect of man. However, Iqbal was not pessimistic about the future of humanity. He believed that the salvation of humanity lay in religion, since it was religion alone, which could bridge the gap between the world and the world of value. However, not all religions could succeed in this objective and Islam alone has the privilege and capacity to save the humanity from disaster.³⁸

M. Yusuf Qureshi, wrote an article in the children section of *Civil and Military Gazette*, entitled "Allama Iqbal" giving a brief life sketch of him and concluding that "though he is no more in this world, yet his influence is great among the Muslims and his poetry will be continued inspiration for all people."³⁹

Although during 1953, various articles were written on several prominent features of multi-dimensional personality of Allama Iqbal but the contributions dealing with the poetic genius of Allama Iqbal were outstanding among them. They referred to some unexplored areas of Iqbal's poetic world and the conclusions drawn by

Salahuddin Ahmad, Shamsul Haq, Abid Ali Abid, and Shakoor Ahsan are really striking for the students of Iqbal studies. In rest of the year, few other articles appeared which are described below.

On May 26, 1953, Muhammad Nasir's article "Iqbal did not want Pakistan to be a theocratic state", appeared in *The Civil and Military Gazette*. While referring to Iqbal's conception of a state based on Islamic principles, the author argued that an Islamic state in Iqbal's opinion was comprehensive in its functions and quoted long extracts in favor of his arguments.⁴⁰

In September 1953, a series of articles written by Zafarul Islam (d.1964)⁴¹ under the caption, "Growth of Muslim politics in India: Influence of Iqbal & Jinnah", appeared in *The Civil and Military Gazette*. In its fourth episode while discussing political atmosphere of 1930's, the author mentioned that it was a time of crisis for Muslim politics. They were disillusioned and frustrated and they did not know what to do. Their aim was not clear to them and the lack of objective had blurred their political vision. In this state of bereavement and confusion, Allama Iqbal came to their rescue, and defined the goal of Muslim India in the Allahabad session of the All India Muslim League held in 1930.⁴²

The author further stated that Allama Iqbal by envisaging the creation of an independent Muslim state in India was suggesting something solid and tangible; an ideal or goal, for which Muslims could re-organize and remobilize their energies. The author recalled that Iqbal's suggestion was received with mixed feelings. The greatest difficulty was the absence of an experienced Muslim leadership in the

country, which could put the concept on the path of its realization. Iqbal clearly understood that only Jinnah could give such lead to the Indian Muslims and he wrote letters to Quaid-i-Azam persuading him to shoulder the responsibility. The author concluded that in fact only that effort of Iqbal was enough to keep the Indian Muslims indebted for generations to come.⁴³

Allama Iqbal's Allahabad address has gained historical fame mainly due to his prediction about establishment of a separate Muslim state in India. But it must be noted that besides, in it there is a detailed review of all major problems being faced by the Indian Muslims in thirties and possible solutions to those problems have also been suggested. For instance, rejection of proposed Indian federation re-demarcation of boundaries of province of Punjab to exclude Hindu minority, separation of Sindh, self-development of the Muslims in their majority areas, absence of hard instinct among the Muslims and absence of true leadership were some of the issues discussed by Iqbal in this speech. Even in that discourse which was mainly of political nature, Iqbal has referred to the rules, which govern the rise and fall of the nations in its first and last paras.⁴⁴

It may be pointed out that there was no immediate enthusiastic welcome of the proposals made in the address from the Muslims quarters. Only daily *Inqilab*, Lahore openly supported Iqbal's views and wrote about a dozen editorials in January 1931 in his favour. Daily *Hamdam* of Lucknow also wrote an editorial in support of Iqbal. Haji Saith Abdullah Haroon was perhaps only national level leader who supported Allama Iqbal's views and tried to convene Upper India Muslim Conference proposed by

him.⁴⁵ Perhaps the main reason was that all eyes at that time were focused on the opening session of the first RTC being held at London.

End Notes

¹ Muhammad Baqir, "Iqbal was more human than stress on his philosophy has left him," *The Civil and Military Gazette*, April 21, 1953.

² ⁸⁵ Pir Tajuddin, "Dr. Iqbal as I knew him," *The Pakistan Time*, Lahore, April 21, 1953.

³ *Ibid.*

⁴ Zafar Ali Khan (1873-1956); politician, pan-Islamist, journalist, orator, leader of Pakistan movement; Private Secretary to Nawab Mohsin-ul-Mulk; served in Hyderabad State and became Secretary, Home Department; brought and edited *Deccan Review*; took over his father's paper *Zamindar* and transferred it to Lahore; the paper was banned and press confiscated several times; visited Turkey to deliver the purse collected by Muslims through Indian Crescent Mission, 1912; was a Khilafat delegate to England, Paris and the Middle East, 1925; joined Majlis-i-Ahrar-i-Islam, 1929; participated in Civil Disobedience movement, joined Muslim League, 1937; member, Punjab Legislative Council, 1937-46; member, Central Legislative Assembly, 1946; wrote and translated several books.

⁵ Salahuddin Ahmed, "Sting and Smile in Iqbal," *The Civil and Military Gazette*, April 21, 1953. For an extensive study on the satirical poetry of Allama Iqbal, see Ata Muhammad Malik, "Iqbal ki Shiari Main Tanz," Unpublished M. Phil Iqbaliat thesis, Allama Iqbal Open University, 1995. Allama Iqbal's poetry which was written in Akbar Allahabadi's pattern was compiled by Khawaja Hasan Nizami under the caption 'Akbari Iqbal'. Quoted in Qazi Ahmad Mian Akhtar Junagarhi, *Iqbaliat ka Tanqidi Jaiyzah*, Lahore, Iqbal Academy, 1977, p.71.

⁶ *Ibid.*

⁷ *Ibid.*

⁸ Razi Abidi, "Allama Iqbal's humorous verse," in Tasadduq Hussain Raja, *Iqbal: A Cosmopolitan Poet*, Lahore, Iqbal Academy, 1996, pp.141-148. Also see Abdul Qawi Disnawi, "*Iqbal ki Tanzia aur Mazahia Shairi*", in Waheed Ishrat, *Iqbal* 1986, Lahore, Iqbal Academy, 1990, pp. 221-234.

⁹ Shamsul Haq (d.1969) journalist, poet.

¹⁰ Absar Ahmad believes that the theory of 'self' constitutes the pivot around which Iqbal's entire philosophy revolves. For a comprehensive study of Iqbal's concept of 'self' and its place in modern philosophical thought, see Absar Ahmad, *The Concept of Self and Self Identity in Contemporary Philosophy*, Lahore, Iqbal Academy, 1986.

¹¹ Shamsul Haque, "Symbol of eagle in Iqbal's poetry," *The Morning News*, Karachi, April 22, 1953.

¹² *Ibid.*

¹³ Syed Abid Ali Abid, *Shair-i-Iqbal*, Lahore, Bazm-i-Iqbal, 1977, pp.309-311.

¹⁴ Abid Ali Abid, "Iqbal and essentially and primarily a poet," *The Civil and Military Gazette*, April 21, 1953.

¹⁵ For a complete description of Abid's articles, essays and books on Iqbal, see Abdur Rauf Shiekh, *Iqbal Shanasi aur Abid*, Multan, Beacon Books, 1993, pp.9-55.

¹⁶ Shakoor Ahsan, "Iqbal and nature," *The Pakistan Times*, April 21, 1953. Even a person like Ali Abbass Jalalpuri, who is highly critical of some ideas of Iqbal, is praiseful of these poems and argues that they are not only unparalleled in Urdu poetry but they can be presented with pride and satisfaction in comparison to works of any other great poet of the world. Quoted in Ali Abbass Jalalpuri, *Iqbal ka Ilm-i-kalam*, Jhelum, Khirad Afroz, 1987, p.139.

¹⁷ *Ibid.* For a detailed survey of impact of English romantic poets on Allama's thought, see Sheikh Muhammad Iqbal,

"Roomani Angarazi Shurah ka Allama Iqbal Par Athrat," Unpublished M. Phil Iqbaliat thesis, Allama Iqbal Open University, 1992. Also see Kokub Shadani, "Iqbal ki Roomani Shairi," *Iqbaliat*, Vol. 36, No. 1, July-September, 1997, pp. 7-32.

¹⁸ *Ibid.*

¹⁹ Khalifa Abdul Hakim, "The creative evolutionist of Islam," *The Civil and Military Gazette*, April 21, 1953. Sajjad Baqir believes that creativity is a central theme in Iqbal's poetry. To him, creativity is a principle and an attitude which is a panacea for ills of the age. Quoted in Sajjad Baqir Rizvi, *Allama Iqbal aur Arz-i-Hal*, Lahore, Iqbal Academy, 1994, p.2.

²⁰ H. H. Bilgrami, "Spirit of Islamic culture: Iqbal's approach, *Dawn*, April 21, 1953.

²¹ A. R. Anjum, "Iqbal and Muslim Culture", in Nasira Habib, *Versatile Iqbal*, Lahore, Bazm-i-Iqbal, 1998, pp. 168-169. For an analysis of Iqbal's idea of *Tauhid*, see Riffat Burki, "Iqbal and *Tauhid*," *Iqbal Review*, Vol. XIV, No. 3, October, 1973, pp.9-15.

²² Marghub Ahmed Siddiqi (1923-1979); columnist, journalist, writer and educationist; Chairman, Journalism Department, Punjab University, Lahore 1958; Pubs. *Pakistan-American Relations*; *Sahafat aur Mu'asharah*; *Hindustan main Zuban ka Mas'alah*.

²³ Murghub Siddiqi, "Iqbal's concept of superman an evil influence on public morals," *The Civil and Military Gazette*, April 21, 1953.

²⁴ *Ibid.*

²⁵ For details, see Syed Viqar Azeem, *Iqbal: Shair aur Falsafi*, Lahore, Iqbal Academy, 1997, pp.193-206.

²⁶ Sardar Muhammad, "Message to youth", *The Pakistan Times*, 21 April, 1953.

²⁷ For a comprehensive study of Allama Iqbal's views about the Quran and indication of the Quranic teachings in his writings, see Ghulam Mustafa Khan, *Iqbal aur Quran*, Lahore, Iqbal Academy, 1994.

²⁸ Shaukat Ali, "Iqbal and his philosophy of Ego," *The Pakistan Times*, April 21, 1953.

²⁹ *Ibid.*

³⁰ Nazir Qaiser, *A Critique of Western Psychology and Psychotherapy and Iqbal's Approach*, Lahore, Iqbal Academy, 2000, pp. 61-70.

³¹ A. Shakoor Ahsan, *An Appreciation of Iqbal's Thought and Art*, Lahore, Research Society of Pakistan, 1985, p.26.

³² For elaboration of this ideas, see Muhammad Rafiuddin, *Hikmat-i-Iqbal*, Islamabad, Islamic Research Institute, 1996. The whole book is a wonderful explanation of this idea. For a detailed but simple discussion of Allama Iqbal's concept of *khudi* see Javid Iqbal, *Afkar-i-Iqbal: Tashrihat-i-Javid*, Lahore, Iqbal Academy, 1994. Also see Farooq Ahmad, "Iqbal ka Tasawwur-i-Khudi aur Aqidah-i-Akhirat," *Iqbal Review*, Vol. 2, No. 4, January, 1962, pp.17-41.

³³ Muhammad Ajmal (1919-1994); educationist, intellectual, translator, philosopher and psychologist; Chairman, Psychology Department, 1962-70 and Principal Government College, Lahore, 1970-72; Vice Chancellor, Punjab University, Lahore, 1972-73; federal Secretary Education, 1973-77; founder Director National Institute of Psychology, 1978-79; member Federal Public Service Commission, 1983-84, Pubs. *Maqalat-i-Ajmal*; *Suqrat*; *Tehlili Nafsiat*; *Ruzmarah Nafsiat*; *Nishat-i-Falsafah*.

³⁴ Muhammad Ajmal, "The poet's attitude towards knowledge," *The Pakistan Times*, April 21, 1953. For a detailed discussion on Allama Iqbal's concept of knowledge, see Riaz Siddiqi "Iqbal aur Ilm" Younus Javid, *Iqbaliyat ki Mukhtalif Jehtain*, Lahore, Bazm-i-Iqbal, 1988. Also

see Khurshid Anwar, "Iqbal's theory of knowledge," *Iqbal Review*, Vol. 28, No. 1, April-June, 1987, pp. 87-105.

³⁵ *Ibid.*

³⁶ *Ibid.*

³⁷ Abdul Hameed, "The poet of the East looked upon capitalism, communism and fascism as three facets of the same materialistic culture of the West," *The Civil and Military Gazette*, April 21, 1953.

³⁸ *Ibid.* For a further elucidation of author's point of view, see Ejaz Faruqi, "Islam: A third force vis-à-vis capitalism and communism," *Iqbal Review*, Vol. XXI, No. 3, October, 1980, pp. 43-48.

³⁹ M. Yusuf Qureshi, "Allama Iqbal", *The Civil and Military Gazette*, April 19, 1953.

⁴⁰ Muhammad Nasir, "Iqbal did not want Pakistan to be a theocratic state," *The Civil and Military Gazette*, May 26, 1953.

⁴¹ Zafar-ul-Islam (d.1964); historian, remained member of History Department, Punjab University, Lahore.

⁴² Zafarul Islam, "Growth of Muslim politics in India influence of Iqbal & Jinnah-IV" *The Civil and Military Gazette*, September 13, 1953. For a detailed study of Allahabad address see Nadeem Shafiq Malik, *Allama Iqbal ka Khutbah-i-Allahabad: Aik Mutalah*, Lahore, Ferozesons, 1997. Also see Ch. Muhammad Ashraf, *Musawwar-i-Pakistan Koun: Talkh Haqiq*, Islamabad, Capital Publications, 1997; Shafiq Ali Khan, *Iqbal's concept of separate north-West Muslim State*, Karachi, Markaz-i-Shaoor-o-Adab, 1987.

⁴³ *Ibid.*

⁴⁴ Abdul Hameed, *Iqbal Bahesiat Mufakkir-i-Pakistan*, Lahore, Iqbal Academy, 1988, pp. 145-145.

⁴⁵ For details, see Abdus Salam Khurshid, *Sarghazushit-i-Iqbal*, Lahore, Iqbal Academy, 1969, pp. 257-266. For text of

news, articles and editorials appeared in daily *Inqilab* regarding Allahabad address, see Muhammad Hamza Farooqi, *Iqbal ka Siyasi Safar*, Lahore, Bazm-i-Iqbal, 1992, pp. 209-290. For a survey of reaction of Hindu and Anglo-Indian Press on Allahabad address, see Rasheda Begum, "Allama Muhammad Iqbal ka Khutbah-i-Allahabad, 1930," Unpublished M. A. History thesis, University of Punjab, 1994, pp. 129-159.