

feeling which itself has the power to pull together a number of disparate feelings or experiences.

This does not fully explain the nearly autonomous nature of the music of poetry, or *ravani*, though later in his discussion of metre Coleridge throws in another valuable insight in his typical off hand manner when he says,

As the elements of metre owe their existence to a state of increased excitement, so the metre itself must be accompanied by the natural language of excitement.⁶⁵

Walter Jackson Bate has an extremely interesting annotation here from Coleridge himself who wrote to Southey on July 13, 1802 as follows: "...Metre itself implies a passion, i. e., both in the Poet's mind, & is expected in that of the Reader."⁶⁶

At one place in *Zabur-e Ajam* Iqbal seems to be echoing or recalling Coleridge in some way when he characterizes poetry or the music of poetry as "lifeless" without "meaning", the term "meaning" here would seem to signify something like Coleridge's "nobler thoughts" or "predominant thought or feeling." Characteristically, Iqbal also brings in Rumi who among the Persian poets had perhaps the most to say about "meaning" (*ma'ni*) in the sense of "Reality". We read the following verses toward the end of *Zabur-e Ajam*:

*I do not know where ma'ni's origins are,
Its form is apparent and familiar to me
Though; The song that has no meaning is
Dead, its words are from a fire that's ashen.
The Master of Rum revealed the secret of meaning:
My thought bends its forehead at his doorstep. "Meaning
Is that which takes you away from yourself,
Leaves you in no want for the form. Meaning is not
That which renders you blind or deaf, or makes
Man even more in love with the form."⁶⁷*

In his dialogue with Bhartṛihari in *Javed Nama* Iqbal makes the Sanskrit poet and linguistic philosopher describe the

poet's music or mode of existence to be "the crescendo and diminuendo of sound". Other than this, "none in the world know where the poet is."⁶⁸ I think there can be no more fitting conclusion to our effort to understand the secret of Iqbal's music than to leave the matter here with Iqbal's prayer at the beginning of *Zabur-e Ajam*:

*Make my clod of dirt blaze with the light
Of David's song,
To every particle of my being give
Fire's feathers and wings.⁶⁹*

If there ever was a poet's prayer answered, it was this.

NOTES AND REFERENCES

Thanks are due to my friend Muhammad Suheyl Umar, Director, Iqbal Academy, Pakistan, Lahore without whose urgings this paper would not have seen the light of the day. (Author's Note)

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¹ *Payam-e Mashriq*, 5th printing, Lahore, 1944, page *kaf* (=11).

² Majnun Gorakhpuri, *Iqbal, Ijmali Tabsira*, Gorakhpur, n. d. (circa 1946), p. 106. Capitals added by me, Urdu has no capital letters but the three words here seemed to cry out for capitalization at least in English.

³ Salim Ahmad, *Iqbal, Ek Sha'ir*, Lahore, 1978, p. 28. The capitalization here is again mine.

⁴ Salim Ahmad, *Iqbal, Ek Sha'ir*, p. 19.

⁵ Salim Ahmad, *Iqbal, Ek Sha'ir*, p. 105.

⁶ Salim Ahmad, *Iqbal, Ek Sha'ir*, p. 18.

⁷ In a letter dated January 3, 1919, Iqbal wrote to Syed Shaukat Husain, "Poetryness in my poems has but a secondary place. I don't at all have aspirations to be counted among the poets of this age." In a letter dated March 16, 1919, Iqbal wrote to Maulana Girami, "It's a wonder that people regard me a poet and press me to say my poems to them, although I have nothing to do with poetry." On 3 April of the same year he wrote to Maulana Syed Sulaiman Nadvi, "The aim of this poetry composition [of mine] is neither poetry [as literature] nor [the pleasure of] language." See Syed Muzaffar Husain Barani, Ed., *Kulliyat-e Makatib-e Iqbal*, Vol. II, Delhi, The Urdu Academy, 1991, pp. 43, 67, 78. The letter to Syed Shaukat Husain was in English. I don't have the English original before me and have translated back from the Urdu version in Barani's book. Another translation exists in Shaikh Ataullah, M. A., Ed., *Iqbal Namah, Majmu'a-e Makatib-e Iqbal*, Vol. II, Lahore, 1951, p. 254. In this translation, the word translated by me as "poetryness" is *she'riyat*, while the Barani text has *sha'iri* which strictly means "poetry" but can be translated as "poetryness", given the proper context. Anyway, there are other instances where Iqbal clearly implies that he is a serious poet in his own right.

⁸ Al-e Ahmad Surur, "Khizr-e Rah, Ek Mutali'a" in Gopi Chand Narang, Ed., *Iqbal ka Fan*, Delhi, Educational Publishing House, 1983, p. 34.

⁹ Al-e Ahmad Surur, "Khizr-e Rah, Ek Mutali'a" in Gopi Chand Narang, Ed., *Iqbal ka Fan*, Delhi, Educational Publishing House, 1983, p. 43. The phrase "taste and joy of certainty" is my translation for *zaug-e yaqin*. Surur is alluding to a she'r in Iqbal's poem *Tulu'e Islam* (The Dawning of Islam, 1922) printed in his first collection *Bang-e Dara* (The Clarion, 1924):

Neither weapon nor strategem works in slavery.
Shackles are disjointed.

When the taste and joy of certainty develops.

See *Kulliyat-e Iqbal*, Urdu, Aligarh, 1975, p. 271.

¹⁰ Coleridge to Wordsworth, letter dated May 30, 1815. See *Coleridge: Poetry and Prose*, selected with an Introduction and Notes by Kathleen Raine, Penguin Books, 1957, p. 130. Italics Coleridge's.

¹¹ S. T. Coleridge, *Table Talk and Omniana*, d., T. Ashe, London, George Bell & Sons, 1896, p. 407.

¹² Asloob Ahmad Ansari, *Iqbal ki Muntakhab Nazmen aur Ghazlen (Tanqid Mutali'a)*, New Delhi, Ghalib Academy, 1994, p. 3

¹³ T. S. Eliot, in "Dante", *Selected Essays*, London, 1956, p. 258.

¹⁴ T. S. Eliot, in "Shakespeare and the Stoicism of Seneca", *Selected Essays*, London, 1956, p. 135.

¹⁵ T. S. Eliot, in "Religion and Literature", *Selected Essays*, London, 1956, p. 388.

¹⁶ T. S. Eliot, in "Dante", *Selected Essays*, London, 1956, p. 257.

¹⁷ Ezra Pound, in *The New English Weekly*, March, 1934, quoted in Peter Ackroyd, *T. S. Eliot*, London, 1989, p. 220.

¹⁸ Peter Ackroyd, p. 200.

¹⁹ I. A. Richards, *Principles of Literary Criticism*, London, 1961 [1924], pp. 269, 272.

²⁰ Hamidi Kashmiri, *Harf-e Raz: Iqbal ka Mutali'a*, New Delhi, 1983, p. 17.

²¹ Hamidi Kashmiri, *Harf-e Raz: Iqbal ka Mutali'a*, pp. 19-20.

²² I. A. Richards, *Principles of Literary Criticism*, London, 1961 [1924], p. 266. Italics in the original.

²³ The original sentence of Qudama is *absanu'sh'ir-i akzabuhu*, translated by S. A. Bonebakker as, "The best poetry is the most lying." It is quite probable that this formulation is original to Qudama and owes little to Greek thought. See S. A. Bonebakker, *The Kitab Naqd Al-Sir of Qudama b. Ga'far Al-Katib Al-Baghdadi*, Leiden, E. J. Brill, 1956, pp. 19, 36-37. I am grateful to Professor Nisar Ahmad Faruqi for making this text available to me. As for Shakespeare, see *As You Like It*, III, 3, 13-16:

Audrey: I do not know what poetical is. Is it honest in deed and word? Is it a true thing?

Touchstone: No, truly, for the truest poetry is the most feigning, ...

²⁴ I. A. Richards, *Principles of Literary Criticism*, London, 1961 [1924], pp. 274-275. Capitalization in the original.

²⁵ I. A. Richards, *Practical Criticism, A Study of Literary Judgment*, London, 1966 [1929], p. 271.

²⁶ *Practical Criticism, A Study of Literary Judgment*, p. 272. Italics in the original.

²⁷ *Practical Criticism, A Study of Literary Judgment*, p. 277.

²⁸ Quoted by Francis Scarfe, *Baudelaire, Introduced and Edited with Plain Prose Translations*, Penguin Books, 1972, p. xv.

²⁹ Erich Auerbach, "The Aesthetic Dignity of The *Fleurs du mal*" in Henri Peyre, Ed., *Baudelaire, A Collection of Critical Essays*, Englewood Cliffs, N. J., 1962, p. 164.

³⁰ Quoted by Francis Scarfe, *Baudelaire, Introduced and Edited with Plain Prose Translations*, Penguin Books, 1972, p. xiv.

³¹ George Steiner, *Extraterritorial, Papers on Literature and the Language Revolution*, Penguin Books, 1975, p. 139.

³² Hayden White, reviewing Frank Kermode's *An Appetite for Poetry* (1989) in the *London Review of Books*, October 11, 1990.

³³ Salim Ahmad, "Chiragh le ke Kahan Samne Hava ke Chale" in *Naya Daur*, Karachi, reprinted in the quarterly *Jamia*, New Delhi, Vol. 100, number 7-12, Special issue on Mir Anis, p. 464.

³⁴ I use the term here in its strict, formal sense to mean "poems written about the travails and ultimate martyrdom of Imam Husain, the Prophet's

maternal grandson, and his companions in the battle at Karbala on 10 Muharram, 61 A. H. [=10 October 680].”

³⁵ Shibli No'mani, *Mavazina-e Anis o Dabir*, Allahabad, 1957 [1907], p. 2.

³⁶ Mir Anis, marsiya, “kya ghazian-e fauj-e khuda kam kar ga'i” in Masud Hasan Rizvi Adib, Ed., *Rub-e Anis*, Lucknow 1968 [1931], p. 136.

³⁷ For details about Swami Bhupat Rai Begham, see Dr. Syed Abdullah, *Adabbiyat-e Farsi men Hindu'on ka Hissa*, New Delhi, 1992 [1943], pp. 313-349.

³⁸ S. M. H. Burney, Ed., *Kulliyat-e Makatib-e Iqbal*, Vol. II, Delhi, 1991. See Iqbal's letter to Maharaja Sir Kishan Parshad Shad, dated April 25, 1919, and another letter to the Maharaja dated October 11, 1921, regarding his intention to translate the *Ramayana* and the *Bhagwat Gita* into Urdu, pp. 86 and 282.

³⁹ Sachchidananda Vatsyayan and Vidya Niwas Misra, Ed., *The Indian Poetic Tradition, An Anthology of Poetry from the Vedic Period to the Seventeenth Century*, Agra, 1983.

⁴⁰ Sachchidananda Vatsyayan and Vidya Niwas Misra, pp. 13-14, 31; also see p. 33.

⁴¹ Ananda K. Coomaraswamy, *Time and Eternity*, New Delhi, 1990, p. 66. Compare Meister Eckhart's words with the famous Iqbal she'r:

The universe perhaps is unfinished yet,

For all the time a Voice is heard:

“Be!” and there it is, becoming.

(She'r 7 in item number 3 [second series, after item 16] in *Bal-e Jibri*)

⁴² Ananda K. Coomaraswamy, *Time and Eternity*, New Delhi, 1990, p. 8.

⁴³ Ananda K. Coomaraswamy, *Time and Eternity*, New Delhi, 1990, p. 70.

⁴⁴ Tzvetan Todorov, *Symbolism and Interpretation*, Tr., Catherine Porter, Ithaca, 1986 [1982], p. 40.

⁴⁵ Tzvetan Todorov, *Symbolism and Interpretation*, Tr., Catherine Porter, Ithaca, 1986 [1982], p. 53.

⁴⁶ K. Kunjnni Raja, *Indian Theories of Meaning*, Madras, 1977 [1963], pp. 301-302.

⁴⁷ Included in *Bang-e Dara* (1924).

⁴⁸ Poem number 5 in *Mihrab Gul Afghan ke Afkar* included in *Zarb-e Kalim* (1935).

⁴⁹ Ali Riza Zakavati Qarakzlu, Ed., *Guzida Ash'ar-i Sabk-i-Hindi*, (Anthology of Poetry of the Indian Style), Tehran, 1372 (=1993), p. 136.

⁵⁰ Ali Riza Zakavati Qarakzlu, Ed., *Guzida Ash'ar-i Sabk-i-Hindi*, (Anthology of Poetry of the Indian Style), Tehran, 1372 (=1993), p. 70.

⁵¹ Frances W. Pritchett in her *Notes of Awareness, Urdu Poetry and Its Critics*, Berkeley, 1994, has examined question relating to Urdu in some detail. Also see Shamsur Rahman Faruqi, “A Stranger in the City: The Poetics of

Sabk-i hindi” in N. H. Jafri, Ed., New Delhi, forthcoming, and *The Annual of Urdu Studies*, no. 14, Ed., M. U. Memon, University of Wisconsin-Madison, forthcoming.

⁵² Urfi Shirazi, *Divan-i Ghazaliyat*, ed., Waliul Haq Ansari, Patna, Khuda Bakhsh Oriental Library, 2000, p. 232.

⁵³ Ghani Kashmiri, *Divan*, Ed., Ali Javad Zaidi and Muhammad Amin Darab Kashmiri, Srinagar, 1964, p. 227.

⁵⁴ Iqbal's letter to Muhammad Ikram, in Syed Muzaffar Husain Barani, Ed., *Kulliyat-e Makatib-e Iqbal*, Vol. IV, Delhi, The Urdu Academy, 1998, p. 462. There is a clear typo here in the printed text. I have corrected it.

⁵⁵ Iqbal's letter to Zia Ahmad Badauni, in Syed Muzaffar Husain Barani, Ed., *Kulliyat-e Makatib-e Iqbal*, Vol. IV, Delhi, The Urdu Academy, 1993, p. 664.

⁵⁶ Iqbal's letter to Chaudhri Muhammad Husain, in Syed Muzaffar Husain Barani, Ed., *Kulliyat-e Makatib-e Iqbal*, Vol. III, Delhi, The Urdu Academy, 1993, p. 976.

⁵⁷ The poem occurs in the section of *Zarb-e Kalim* entitled “Adabbiyat, Funun-e Latifa”. The she'r translated in quotes is from Bedil. See Mirza Abdul Qadir Bedil, *Kulliyat*, Vol. II, ed. Akbar Behdarvand and Parvez Abbasi Dakani, Tehran, Ilham, 1376(=1997), p. 112. Bedil's text as quoted by Iqbal in the poem is slightly different in word order from the Iranian edition cited by me, but the difference is entirely inconsequential.

⁵⁸ Majnun Gorakhpuri, *Iqbal, Ijmal-i Tabsira*, Gorakhpur, n. d. (circa 1946), p. 88.

⁵⁹ Adonis, *An Introduction to Arab Poetics*, Trs. Catherine Cobham, Austin, 1990, pp. 28-29.

⁶⁰ Adonis, *An Introduction to Arab Poetics*, Trs. Catherine Cobham, Austin, 1990, p. 29. Italics added.

⁶¹ See Amir Khusrau's Preface to his *Kulliyat*, Kanpur, 1916, pp. 2-5. Also see, Shamsur Rahman Faruqi, *Early Urdu Literary History and Culture*, OUP, 2000, pp. 81-105.

⁶² H. N. Coleridge, Ed., *Specimens of the Table Talk of S. T. Coleridge*, London, 1852, p. 267.

⁶³ Coleridge, in *Friend*, no. 16, dated December 7, 1809, cited by Walter Jackson Bate, in the Princeton University Press edition of *Biographia Literaria*, Vol. II, 1984, p. 46.

⁶⁴ S. T. Coleridge, Princeton University Press edition of *Biographia Literaria*, Vol. II, Ed. Walter Jackson Bate, 1984, p. 20.

⁶⁵ S. T. Coleridge, Princeton University Press edition of *Biographia Literaria*, Vol. II, Ed. Walter Jackson Bate, 1984, p. 65.

⁶⁶ *Biographia Literaria*, Vol. II, Ed. Walter Jackson Bate, 1984, p. 65. Italics, contraction, and apitalization Coleridge's.

⁶⁷ *Zabur-e Ajam*, in *Kulliyat-e Iqbal-e Farsi*, Lahore, 1973, pp. 576-577.

⁶⁸ Javed Nama, in *Kulliyat-e Iqbal-e Farsi*, Lahore, 1973, p. 758.

⁶⁹ *Zabur-e Ajam*, in *Kulliyat-e Iqbal-e Farsi*, Lahore, 1973, p. 396.

Appendix

All translations from Urdu and Persian have been made by the author. Originals of Urdu and Persian texts are in the Appendix.

"پیام مشرق"..... کا مدعا زیادہ تر ان اخلاقی، مذہبی اور ملی حقائق

کو پیش نظر لانا ہے جن کا تعلق افراد و اقوام کی باطنی تربیت سے ہے۔

اقبال اپنی کبھی کبھی کی رجعت، اسلاف پرستی اور بعض اوقات غلط

سمتوں کی طرف مڑ جانے کے باوجود مجھے زندگی، انقلاب اور ترقی کے

شاعر معلوم ہوتے ہیں۔

اقبال کا مرکزی مسئلہ نہ خودی ہے، نہ عشق، نہ عمل، نہ قوت و حرکت، بلکہ ان سب کے برعکس موت ہے..... یہ وہ مسئلہ ہے جو ان کے وجود کو اس زلزلے سے دوچار کرتا ہے جس سے ان کا پورا وجود متحرک ہو جاتا ہے۔ یہی اس شعری تجربے کی بنیاد ہے جس سے اقبال کی مخصوص کائنات شعری پیدا ہوتی ہے۔

اقبال پر اب تک جو کچھ لکھا گیا ہے اس کا نوے فی صد حصہ اقبال کے خیالات اور نظریات کی تشریحات پر مشتمل ہے۔ ان تحریروں میں دو بنیادی نقائص پائے جاتے ہیں؛ پہلا نقص یہ کہ یہ تحریریں عموماً اقبال کی شاعری کو زیر بحث نہیں لاتی ہیں۔ دوسرا نقص یہ کہ ان میں اقبال کے نظریات و خیالات کو بنی بنائی چیزوں کی طرح پیش کیا جاتا ہے۔ یہ دوسری بات ذرا تشریح طلب ہے۔ اقبال کے خیالات (اگر یہ خیالات ان کی شاعرانہ شخصیت سے الگ کوئی چیز ہیں بھی) تو اقبال کے وجود کا حصہ ہیں..... ہم ان خیالات کو اس طرح نہیں دیکھ سکتے جیسے یہ اقبال سے الگ وجود رکھتے ہوں اور انہیں اقبال نے اس طرح استعمال کر لیا ہو، جس طرح ہم بازار سے خریدی ہوئی بنی بنائی چیزوں کو استعمال کرتے ہیں۔

آہستہ آہستہ ہم اقبال کے تجربے میں ڈوب جاتے ہیں۔۔۔ اب ہم اقبال کے خیالات سے واقف نہیں ہوتے، اب ہم اقبال کے دل میں اتر جاتے ہیں اور اس کی گہرائیوں میں ہمیں ایک ایسی زندگی محسوس ہونے لگتی ہے جو اس سے پہلے ہم نے محسوس نہیں کی تھی۔ ہم اپنے وجود میں زیادہ حساس، زیادہ مضطرب، زیادہ زندہ ہو جاتے ہیں۔ اب نظم کا آہنگ ہمارے