

## SUFFERING AND HEARTBREAK OF IQBAL IN INDIA LEADING TO DEVELOPMENT OR SUPPRESSION OF HIS GENIUS: AN EXPLORATORY STUDY

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### Abstract

The present research is based on the intellectual journey of Dr. Allama Iqbal, the poet of the East, an international scholar and a renowned philosopher. This research questions Fyzee-Rahamin's (2011) claim which she made in her book "*Iqbal*" that Iqbal's genius was suppressed because of the sufferings and hard times that he went through, in India after coming back from Germany. Fyzee-Rahamin, a litterateur and artiste, daughter of Hassan Ali Effendi was born in Istanbul in August 1877. She was a close friend of Allama Iqbal for life and he clearly held her in great esteem. Her book is considered the most important source on Iqbal's life in Europe during his years as a student and also after he came back to India as by that time Fyzee-Rahamin had also moved to India and was in touch with Iqbal through letters. Her work is based on not only her memories but her private diary written during those days. In the light of her personal observation of Iqbal during his days in Europe and his mental and emotional condition, revealed to her by Iqbal himself in his letters, she makes the comparison and writes that in India Iqbal's brilliance was bloated out, and as time went on his blot permeated his entire consciousness. He moved and lived dazed and degraded in his mind, for he knew what he might have been.

The difference between Iqbal's intellectual levels has been explored through comparing Iqbal's poetry written during his life in Europe and later in India. The finding of the study disapproves the claim regarding Iqbal's intellectual development. On the contrary it proves that Iqbal's intellect developed to heights only few can achieve lending him a vision possible only through a divine inspiration which comes through suffering and heartbreak.

**Keywords:** Intellectual development, suffering, suppressed genius and vision.

### 1. INTRODUCTION

Dr. Allama Iqbal, national poet of Pakistan is widely acknowledged as international Muslim scholar, philosopher and is known as the poet of the East "Shair e Mashriq" and inceptor of Pakistan "Mufaqir e Pakistan". According to (Sharif, 2011) he was knighted by the King George V as "Sir" in 1922. In south Asia and Urdu speaking world Iqbal is known as "Musawer-e-Pakistan" (artist of Pakistan) and "Haqueem-ul-

ummah" (the sage of ummat). He is well known in the Muslim world like Afghanistan, Iran, Turkey as an inspirational Muslim poet, himself inspired by Rumi, Hafiz, Attar and most of all by the divine book of Muslims Al Quran. For a staunch believer and follower of Iqbal's philosophy and for a lover of his poetic genius it is hard to swallow a statement claiming that Iqbal could not be what he 'could have been' as asserted by Fyzee-Rahamin (2011) in her book "Iqbal". And that he moved about dazed and degraded in his own mind, calling it a cruel tragedy. The tragedy for which India of that time and Indian conditions in which he had to live in were responsible, plus the social customs and family obstinacy that many suffer in these quarters of the world. It is hard to take all this as a fact despite that it comes from a confidante as close as Ms. Rahamin in her book 'Iqbal' and his own letters to support it because his poetry and his work during this period in India proves on the contrary. Taking in consideration his poetry, the themes he uses, the reflection of his vision in there and the elevated style which is self-evident, it is not hard to discern the work is not of a suppressed genius but of a highly developed one. This is what the study tends to shed some light on in its limited capacity and with the delimitation of choosing only few of his verses which can by no means encompass the enormity of his caliber developed and developing in all the years till 1938 when he passed to eternity. The letters, very personal and written in confidentiality, express Iqbal's deep suffering and heart break upon his return to India and for what he suffered both on personal and national planes there. The letters also reveal his desire to go back to Europe, where he out shown his professors and companions alike and Ms Rahamin was an observer to it. He did not return however and went on the journey meant for him, in order to fulfill the responsibility he was chosen for. The responsibility of saving the Muslims of South Asia from falling into oblivion. History is a witness that such tasks can be performed by high visionaries who are able to see what others may not, as their hearts are enlightened in most cases, by the wounds they suffer.

جہاں بانی سے ہے دشوار تر کار جہاں بسینی  
جگر نگوں ہو تو چشم دل میں ہوتی ہے نظر پیدا

Arduous is it to discern than to conquer,

For vision is bestowed to the heart when broken.

## 2. THEORITICAL FRAMEWORK

The book "Iqbal" written by Fyzee-Rahamin (2011) that has been taken as the theoretical framework for the present study. Fyzee-Rahamin, a renowned litterateur and artiste was born in Istanbul to Hasan Ali Effendi and Shareefun Nisa Tayab Ali in 1877.

Fyzee-Rahamin had formed an opinion in the cause of all this acquaintances that Iqbal's brilliance was blotted out when he came to India and over the period of time this blot affected his entire consciousness and that he moved confused and degraded in his own mind (Fyzee-Rahamin, 2011). The researcher however was not satisfied by Fyzee-Rahamin's, the author of the book, opinion regarding the suppression of Iqbal's genius in India caused by his suffering and heartbreak due to the conditions and customs prevailing there.

## 3. METHODOLOGY

The paper took few of his verses written in Europe during his merry years from his poems "Wisal" and "Do Sitare" and compared them in the style, theme and vision with few written in the years he was pain stricken and emotionally wounded in British India, from "Shikwa" and "Jawab e Shikwa".

## 4. DATA ANALYSIS

### 4.1 Poetry in Europe

There is no doubt Iqbal developed a brilliancy in Germany around his German professors and the beautiful Seneschal and Frau Wegenast that dazzled all those around him. The data below is selected from his poetry that he wrote while his stay in Europe in order to compare it in style, theme and vision, with the poetry he wrote while his stay in India.

#### 4.1.1 Wisaal (The Union)

جستجو جس گل کی تڑپاتی تھی لبے بل مجھے      خوبی قسمت سے آفریل گیا وہ گل مجھے

O Nightingale! The rose whose search made me flounced

By dint of good luck that rose I have finally found

خود تڑپتا تھا، چمن والوں کو تڑپاتا تھا میں تجھ کو جب تک نہیں پاتا تھا، شرماتا تھا میں

I used to flounce myself, I used to make others flounced  
I used to feel shy when I found you singing beautifully

اب تازہ کے جہاں میں وہ پریشانی نہیں اب گلشن پر گراں سیرِ غزلِ افغانی نہیں

Now that distress does not exist in my reflections' world  
My reciting ghazals is no longer irksome to rose garden's assembly

قید میں آیا تو حاصل مجھ کو آزادی ہوئی دل کے ٹٹ جانے سے میرے گلے کی آبادی ہوئی

By becoming a prisoner I gained my freedom  
By ruining the heart I got prosperity for my house

The poet here expresses contentment and fulfillment on finding of a soulmate in search of whom he had remained incomplete and restless. The symbolism of a flower and nightingale is often used by eastern poets to illustrate lovers' passion. He says even his companions were weary of his grief stricken poetry which gladly is not the case anymore as these enchanting chains of love have infact released him of the agonizing longing for a mate. The theme is romantic love & personal contentment reached through the discovery of romantic love. The style is grand but in comparison the verses written in later years are much eloquent. The vision is limited to satisfaction of humanely desires.

#### 4.1.2 Do Sitare (Two Stars):

تھوڑا سا مجھ سے بن فلک ہو  
ہم دونوں کی ایک ہی چمک ہو

If Heaven a little might relent,  
And leave our light in one light blent!

لیکن یہ چھ سال کی تہمت سینا م نہ راق تھی سراپا

But through that longing to dissolve  
In one, the parting summons sounded.

گردش تاروں کا ہے متدر ہر ایک کی راہ ہے متدر

Immutably the stars revolve,  
By changeless orbits each is bounded;

ہے خوابِ شبانہ آشنائی

آئینِ جہاں کا ہے جبرائی

Eternal union is a dream,  
And severance the world's law supreme.

In these verses the poet uses symbolic mode to describe the fate of two lovers by using that of two stars which come near and are attracted to each other wishing that Heaven be a little flexible in letting them merge so that their light be the same. This however cannot be so as they by wishing alone cannot break the universal law that restricts them to their own respective orbits. So is the fate of earthly lovers for whom the dream of being together forever is but a dream as in this world parting is inevitable at one or another point of life.

While still in Europe the poem is written with a tinge of salt a somber tone indicating a development that can be credited to disappointment in love or hope of union. The theme of "Do Sitare" is elevated to reflection on the divine law regarding the union of lovers. The style here still does not match that of later poetry. Vision enlarged yet still in a romantic love's realm.

## 4.2 Poetry in India

After his return to British India he entered a new orbit at a higher plain his focus changing from his personal dilemmas to national and he found answer to the dilemmas caused by his abjuration of the territorial nationalist doctrine in the grand history of Muslims. All this was reflected in his poetry where he delivered the message to not only the Muslims of India but to the whole world of Islam that the strong foundation for a nation is not to be limited by geographical boundaries but a larger spiritual loyalty worthy of man and his destiny that makes the whole world his domain.

قوم مذہب کے لئے نہ رہے نہ تہ نہیں تم بھی نہیں  
جذبہ باہر نہیں محض اہم نہیں

Unto a nation faith is life, You lost your faith and fell,  
When gravitation fails, must cease concourse celestial

عقل ہے تیری سپر عشق ہے شمشیر تری مے درویش ان غنا ہے جہاں تری

Your shield be wisdom, your sword the love Divine  
And the whole world is yours... oh dervish of mine.

The verses are from his very famous poem Jawab e Shikwa where he uses poetry to deliver the Divine message to the Muslim nation.

Theme: grand as it is God in communion with man in times of distress.

Style: very eloquent and refined.

Vision: certainly much enlarged encompassing the dilemmas of the world and humanity its only salvation informing a strong foundation in faith and spiritual loyalty.

The same grandeur of theme, style and vision can be seen in following verses are which are the outcome of capacity to discern and feel immense pain and suffering of humanity

اے خدا! کہو اربابِ وفا بھی سن لے  
خوار کسے تھوڑا سا گناہ بھی سن لے

Hear You, O God! These sad complaints from those of proven fealty;  
From lips accustomed but to praise hear You these words in blame of You!

عشق کا دل بھی نہیں کجا دہ بھی نہیں  
اُست احمد مرسل بھی نہیں تو بھی نہیں

The soul of Love is still the same, still, Beauty's magic charms enthrall,  
Your **Ahmad's** feemen still abide; and You art there, the soul of all.

آج کیوں سینے پر لے شہرا باد نہیں  
ہم وہی سوختہ سالماں ہیں تجھے یاد نہیں؟

Ah, why within our deadened hearts that holy flame today leaps not?  
Though still those burnt-out victims we which once we were, have You forgot?

دوسرے نگارے گلزار سے یک سو بیٹھے تیرے دیوانے بھی ہیں منتظرِ کھو بیٹھے

From all this garden's riot far, Calm in a corner seated too,  
Love-longing lunatics await Your frenzy-kindling breath of 'hu'!

جوئے خوں می چکد از حسرتِ میرینہ ما  
تمی سپد نالہ بزشترکہ سینہ ما

Our hearts' desires, long unfulfilled, unceasingly our life-blood drain;  
Our breasts, with thousand daggers pierced, still struggle with their cry of pain!

He complains to the ultimate of His indifference to the condition of Muslims around the world saying these are the wailings of those who utter not a word but that of gratitude and praise. He protests that You are the same your Beloved the prophet is the same the power of love having the same force why then are Thy lovers so barren and lost?

It is not difficult to perceive what plain he would be on intellectually and spiritually to make such an endeavor as of writing this poetry.

In his later poetry, as the following verses, which were written as an answer to the 'complaint', Iqbal's pen poured out verses which are few of the best in Urdu literature and in no case outcome of a suppressed mind incapable of reaching heights it was meant for.

دل سے جو بات نکلتی ہے اثر رکھتی ہے پر زمینِ طاقتِ پرواز مگر رکھتی ہے

When passion streaming from the heart turns human lips to lyres,  
Some magic wings man's music then, his song with soul inspires;

عشق تھا رفتہ گروہ سرشن و جلالِ مرا  
آسماں چیریا نالہ بے بالِ مرا

So wild and wayward was my Love, such tumult raised its sighs,  
Before its daring swiftly fell the ramparts of the skies.

اکی آوازِ عنانِ کیم ہے افسانہ ترا اشکِ تاب کے لب سے پیمانہ ترا

Then spake a Voice Compassionate: "Your tale enkindles pain,  
Your cup is brimming filled with tears you could not contain

آسماں کیے نوانوعِ فرستادہ ترا کتس در شوقِ زباں ہے دلِ دیوانہ ترا

High Heavens your impassioned cries moved;  
How wild the heart must be to sing such savage melodies!

شکر کے کوئی حسنِ اے تونے  
ہم سخنِ کردیا بندن کو نہ کاتونے

The grace of your complaint makes it eulogistic;  
Bring the mortal man and the Divine in commune

ہم تو مالِ بکرہم نہیں کوئی سال ہی نہیں راہ دکھلائیں گے ہر منزل ہی نہیں

I am there to bestow, is there anyone to receive?

I am there to show only if there be a traveler on the way.

کوئی قابل ہو تو ہم ان کی دیتے ہیں  
دُھوٹے نئے رُلوں کو دنیا بھی نئی دیتے ہیں

To the meritorious, the brightest diadem is bestowed,

And those true I their quest are given a world all new.

ہے جو ہنگامہ برپا ویران بلغاری کا غافلوں کے لیے پیغام ہے بیداری کا

The Bulgars march! the fiend of war in fearful fury breathes;  
The message comes: "Sleepers, wake up! The Balkan cauldron seethes."

تو سمجھتا ہے یہ سماں ہے دل آزاری کا آسمان ہے ترے یثار کا، خود داری کا

You deem this a cause of grief, Your heart is mortified;  
But no, it's your pride, your sacrificing soul being tried.

قوتِ عشق سے ہر سیت کو بالا کروے  
وہ میں ام محمد سے اُجالا کروے

Raise all that in you is lowly and humble by the power of love Divine,

Enlighten with the name of beloved **Muhammad (S.A.W)** this world of thine.

These verses are the embodiment of a very high vision fueled by outer as well inner sources of knowledge that Iqbal talks about in his lectures compiled as Reconstruction of Religious Thought in Islam(2013). With such capacity Iqbal proceeds to say that my cries being the outcome of deepest core of my heart have the power of effect that can move the Heaven and thus there came a reply, the Reply of the Ultimate to whom the laments were addressed. Iqbal then in his next verses becomes the conveyer of the Devine message chiding, correcting, advising and giving hope to the nation on the verge of destruction and devastation. .The Devine message for Muslims is to wake up from the slumber of ignorance and sloth and reclaim the concourse celestial meant for a human's journey, the highest creation of Allah. In the end he delivers the highest message, the greatest secret that needed to be rediscovered in times of great distress and abject conditions of lost humanity

کی محمد سے فنا تو نے تو ہم سے ہیں  
یہ جہاں چیز ہے کیا لوں قلم سے ہیں

Be true to **Muhammad (S.A.W)** and you have me,

Not only this world, also My pen to write destiny.

## 5. CONCLUSION

There is no question to the facts narrated in Fyzee-Rahamin's book that Dr. Mohammad Allama Iqbal's brilliancy was unmatched as a student in Europe and that this was acknowledged by his companions and teachers alike. There also remains no doubt about his misery reading his letters written in 1909 to her and how it affected him emotionally driving him to abyss of pessimism.

The analysis of his poetry however does not establish in any way that Iqbal's intellect had gotten suppressed and failed to develop after that. Development of intellect is indicated by creativity and the quality of works produced. This paper is delimited to a spec of his immeasurable creativity by choosing only few of his verses from the many he wrote. The quality of his poetry after his suffering and heartbreak in the period from 1909 to 1938 was unmatched. The heartache that he suffered was a gift bestowed to only few who can take the

burden of heavy responsibility concealed in it. To use his own words

جس طرح رفعتِ بنم سے مذاقِ رم سے  
میری فطرت کی بلندی سے نوائے غم سے

Just as dew's elegance depends upon the taste for racing  
The elegance of my nature depends upon grief's melodies!

He does not wish this pain laden vision to be taken away from him rather he wished all to be bestowed with it.

محروم تماشا کو پھر دیدہ سینا کے  
دیکھا ہے جو کچھ میں اور ان کو بھی کھلا کے

Give piercing vision to those deprived of sight,  
and show to others what I have seen.

مستعجب بے بہا ہے درو سوزِ آرزو مندی  
معاہدہ بگلی کے نزلوں شایخِ اودی

Slow fire of longing—wealth beyond compare;  
I will not change my prayer-mat for Heaven's chair!

These verses leave no question in the mind of the readers that Iqbal was well aware of the heights of enlightenment he got from his highly susceptible heart rather than moving and living dazed and degraded in his own mind knowing what he might have been.

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