Introduction

Iqbal is a poet-philosopher of the twentieth century. During Iqbal’s early education at Sialkot, the Persian teacher, Maulvi Mir Hasan initiates him into the Islamic religious and literary tradition and as a result an enduring love for Persian poetry arises in him. So, Iqbal is ever grateful to this Persian wise teacher. Side by side with the influence of the Islam, Iqbal is also deeply influenced by the traditional culture of India. Both these forces work upon him.

Iqbal is in search of an alternative to the materialism and nationalism and this takes him to Islam. He follows the Vedantic pantheism but it has not provided him an alternative. Iqbal feels that the Vedantic pantheism does not attach sufficient value to the practical side of life. Further he thinks that Vedantin’s extreme concern for serenity robs human life of its dynamism. Even sufism seems to be excessively emotional to him. His quest for a satisfying world-view ultimately leads Iqbal to the rediscovery of ‘original Islam’ - the Islam of the Quran and its creative exponents.*

*It is a fact that Muslim writers of the nineteenth century consider Quran as their guide but work for the regeneration of India as a whole and consider themselves as Indians, not as aliens.

Sir Saiyid Ahmad Khan is considered to be apostle of the
Among the non-Islamic sources Iqbal praises the dynamic philosophy of Sri Krishna and Sri Ramanuja. Of all the predecessors, Rumi's influence upon Iqbal is noteworthy. Iqbal finds his ideal in Jalal-ul-Din Rumi, who has been described as "The Dante of the East". Rumi's book "Masanavi" is regarded as "New Light". His aim was to combine religious education with modern scientific studies. He tried to show that there is no conflict between reason and faith. His outlook was rational. He never thought in terms of a separate rational culture for the Muslims. He advised Muslims to be good Indians and to live in unity with followers of other religions.

Immediate follower of Sir Saiyid Ahmed is Yusuf Ali. His approach is also rational. Another one is Shibli, in his writings, the same spirit of tolerance is reflected. It is asserted that some of the institutions founded by Sir Saiyid later becomes centres of communalism and religious fanaticism. It is true that even then, the tradition of liberation and humanism initiated by him is followed by several Muslim writers in every generation. Khuda Baksh realises very clearly that the progress of the Muslims is bound up with the progress of India as a whole. He desires as: "May the Muslim solidarity be merged into the higher nobler Indian solidarity, mightily single, splendidly whole" (Khuda Baksh : Essays, Indian and Islamic, p. 32). In his book, 'The Great Prophet', Durani asserts that we must search the chapters of the Quran for a solution to all our ills.

By this time, there was also the continuing influence of Sufism, as a vital force in the religious thought of northern India. The influence of Sufism is visible in the popularity of 'Sufistic' couplets introduced by Urdu poets in their ghazals. Like Vaishnava thought, in Sufism too, two trends can be demarcated. On the one hand, there is a stress on the transitoriness of earthly things and the ultimate dissolution of the individual self in the Divine. But on the other hand, there is also a recognition of the individual's value.

Under such circumstances, Iqbal appears on the scere.
"the Quran in the Persian language". Iqbal says in one of his poems, "Rumi, the holy sage, have revealed to us the secrets of life and death". Iqbal acknowledges his debt to Rumi in these words: "Rumi, my venerable preceptor has turned my dust into elixir."  

Iqbal asserts that the teachings of Prophet Muhammad, as recorded in the Quran, offers a clear-cut philosophy based on a few simple assumptions - the unity and omnipotence of God, the brotherhood of all men. He finds in the Quran a philosophy of deeds which recognises the reality of individual personalities endowed with freedom of the will. He is moved by the desire to restate this philosophy in all its original purity and strength. Accordingly, he tries to establish the positive existence of the finite Individual self, the phenomenal world and to recognise the importance of movement and change. He tries to find out how they are related to the Reality and time and what parts are played by power and love in their ultimate realization. Here in this chapter an attempt has been made to present the aesthetic significance of Iqbal's thought.

Iqbal as a poet

Iqbal is generally known as a poet. His poetry is permeated by aesthetic thought. In his poems, abstract philosophical concepts are interpreted in all their richness of
inner meaning. In many of his poems he glorifies poetry at the expense of philosophy. Shelley describes poets as the unacknowledged legislators of mankind. Iqbal too says, "The poet with his colourful utterance is the all-seeing eye through which a nation has the vision of Reality." In the following lines, the contrast between poetry and philosophy is shown.

"Bu Ali is lost in the dust raised by the camel
But Rumi's hand goes straight to the curtain of the palanquin,

The famous metaphysician, Bu Ali, i.e., Ibn Ali Sina's view gets perplexed in time. But the poet, Rumi's topic is absolutely clear.

To Iqbal, poetry is the aureole of true philosophy. Its object is to appeal to the finer side of human nature, to strengthen it. Iqbal believes that poetry which fails to provide guidance towards light has completely failed in its great mission. Different types of problems are always there with man and obstacles to solve the problems are also there. Iqbal urges that the true function of a poet is to make man fit to solve the problems of life courageously and to enable him to overcome all obstacles. It is evident that to have clear conception of Iqbal's art, we will have to understand his poetry well. For him, the true aim of all art is to make human life rich and beautiful.
The artist is constantly struggling with his environment and the struggle enables the inner powers of his life to unfold themselves and to produce art. This struggle or state of tension helps the development of one's personality or ego, which is essential for the production of all art. Art represents man's attempts to grasp the realities of life. To provide amusement or to give delight should not be the only aim of artistic creation. Rather to serve life and to make it more glorious and beautiful should be the aim of art. Art that fails to do this fails in its great mission.

Iqbal says:

O wise ones! It is well to have a thirst for knowledge, But what is in art that fails to grasp the reality of things? The object of all art is to attain the warmth of life immortal.

What avails a spasm or two that vanish like sparks? Without a miracle nations cannot rise - What is art without the striking power of Moses' staff?

Beauty ennobles human life by creating desires which in their turn engender love. Man by nature desires to have beautiful objects, beautiful surroundings. By idealisation artists raise every thought and action to a higher plane. Iqbal has specified in this connection the following few lines:

Beauty is the creator of desires spring tide Desire is nourished by the display of beauty 'Tis the poet's breast that beauty unveils
'Tis from his sinai that beauty's beams arise,  
By his look the fair is made more fair.  
Through his enchantment Nature is more beloved.4

Iqbal holds that if an artist is to fulfil his great mission, his art should be subjective. His work must express his own feelings and emotions. It should not be the aim of the artists merely to produce an out-and-out representation of an object. If art is to be of any help to mankind, it must be invigorating and refreshing. So sincerity must be the keynote of all artistic expression. When sincerity attains sufficient intensity it develops into realisation, and it is this realisation which reveals the secrets of life to the artist's eye. This will strengthen the ego. Strong ego will enable man to face the troubles of life with courage and this will also help him in the solution of all human difficulties. To put it in Iqbal's own words:

"The highest art is that which awakens our dormant will-force and nerves us to face the trials of life manfully. There should be no opium-eating in Art."5

The keynote of Iqbal's poetic art is a desire to impress upon mankind those great truths which alone can bring about the amelioration of man. His main object is to come to the help of his readers in the struggle of life. Real life is a progressive succession of fresh ends, fresh purposes and values. In this progressive succession, at different times,
different kinds of emotions are felt by men. Men feel joy at success, grief over disappointments, exaltation in effort. These are the sources of those thrilling sensations, those rapturous feelings which form the substance of his lyric poetry. His attempt is to encourage men, through such poetry, to proceed on in his progressive succession, however troublesome and painful the passage may be. That is the value of proper living. Iqbal thus sings essentially of life.*

In 1905, Iqbal wrote some simple and touching poems for children, nature poems and political verse in Urdu which are tinged with Indian nationalism. Thereafter he was in Europe and by that time, i.e., from 1905 to 1908, he dealt more with pan-Islamism than with Indian nationalism. During 1908 to 1924, his book 'Bang-i-Dara' was published. Within this period some of his works dealt with the plight of Islam in the modern world.

In the 1920 his poetry became more reflective. He then began to be concerned with the nature and development of the individual self (khudi), in its own right and in relation to society. His philosophy of self and selflessness in relation to society is expounded in two long narrative poems in Persian, Asrar-i-khudi and Rumuz-i-Bikudi.

*Matthew Arnold says, "The greatness of a poet lies in his powerful and beautiful application of ideas to life - to the question: How to live."

(Iqbal - His Art and Thought - by Vahid, p. 108).
In 1923, he published a collection of Persian poems, the Payam-i-Mashriq. This work includes themes of mystical, romantic, topical and philosophical. In 1927, he published Zabur-i-Azam, another collection of Persian poems, mainly ghazals with a political or philosophical flavour. Iqbal's narrative poem the Jawid-Nama (Pilgrimage of Eternity) published in 1932 is patterned upon Dante's Divine Comedy. It is perhaps the most profound of his poetical works.

'Khizar-i-Rah' was written shortly after the first world war. Here emphasis is laid on the value of movement and social development. In the Asrar-i-Khudi he rejected the static world view of Greek thought in general and of Plato in particular.

Iqbal's poetry has a universal appeal mainly because there is practical wisdom and a calm optimism in all his poems. He has firm faith in the human capacity for immense development and man's unique position in the universe. These are two powerful impulses in Iqbal's artistic expression and therein lies his strength. Both these impulses tend to make the appeal of his poetry universal.

His philosophic poetry reminds one of Rumi, his epic poetry brings to mind that of Dante and Milton. His lyrics resemble those of Pindar, Shelley, Hafiz. His elegies stand comparison with those of Tennyson and Mutanabhi. His descriptions of nature recall Wordsworth.
It is clear that the chief character of Iqbal's poetic art is a harmonious synthesis of romanticism and classicism. We see in it the fusion of romantic fervour and classical form. As life has within itself possibilities of infinite development, there should be no limit to a poet's creative genius. Out of his inner depths, he brings forth a world of his own and he describes this in language of rare freshness and beauty. He refers to his own romanticism:

"Man's glory consists in his innovation -
Moon and stars do what they have been doing."^6

Iqbal's firm faith in human capabilities makes him determined to create a new order of things. He believes that even God cannot interfere in the creation of this new order of things. He writes:

God decreed, "It is like this! Gainsay it not!
Man said, 'Verily it is like this, but it ought to be like that.'^7

Like Dante, Iqbal also has endeavoured to create with the help of his symbols a visible image of an invisible world. He has also attempted to capture in his verse the ideal beauty. His symbols evoke ecstasy. His symbols do not name things but create their atmosphere. For him, the tragic episodes of religious persecution in the history of mankind refer to the eternal struggle between good and evil. Iqbal considers stars
A notable feature of Iqbal's poetry is his mysticism. But he does not support the spirit of self-renunciation and self-annihilation as are admitted by certain Sufis. Iqbal's philosophy is the philosophy of action. The following lines have been quoted to illustrate his mysticism:

"My madness has a grievance against Thy Divinity, That hast for thee the spaceless and for me the four-dimensional space. Why should I ask the wise about my origin? I am always wanting to know about my goal. Develop thy self so that before every decree God will ask thee: "What is thy wish?" Thou art the limitless ocean and I am but a tiny rivulet, Either make me Thy peer to turn me limitless at least. Why didst thou order me to quit the Garden of Eden? Now there is much to be here, so just wait for me."8

As an artist, Iqbal is endowed with supreme imaginative power. For example in the poem on Shabnam (Dew) he says:

In the garment of the sweet flower is the needle of the thorn. Though it is a thorn, 'tis an associate of the beloved is after all a frenzied lover, And is in close association with the beloved, And it also owes its existence to the spring.

By presenting the qualities of a thorn, which generally do not strike an ordinary observer, the poet inculcates upon man the courage with which he must face the difficulties,
disappointments and setbacks of life. To cross over the
difficulties, disappointments and setbacks of life is a great achievement. Real beauty lies in such great achievement
endowing man with aesthetic ecstasy.

An important characteristic of Iqbal's poetic art is
his extensive love of nature. He has written a large number of
poems describing natural scenes. Natural beauties are there in
these natural scenes. Man may go deep into the natural beauty
by reading Iqbal's poems depicting the natural scenes. This
provides pure aesthetic ecstasy to the readers. These poems of
Iqbal remind one of Wordsworth's poetry.*

Wordsworth's description of spring is enchanting and
further it reminds us of Iqbal's message: "Awake, arise and
get busy". It seems as if Iqbal warns man by hinting that
it is spring and there is no time to lie dormant; rather it is
time to act, as action itself is beautiful.

*Nature is always steeped in his personal feeling. For example,
when describing the advent of spring, he says:

Arise! for on hills and dales
The spring has arrived!
Mad in singing are nightingales
Cuckoos, Patridges, and quails;
Along the banks of the brook
Have sprung roses and the poppy
Come out and see
Arise! for on hills and dales
The spring has arrived.
'Newness' is the remarkable point in Iqbal's poetry and the main reason for this is that, although Iqbal is not actually anti-traditionalist, yet most of his visions are entirely original. To express this he uses certain words or combinations of words which were not previously used by other poets. 'Newness' is always charming.

We have found that Iqbal's main aim is to express life as glorious and beautiful. This gives to his poems the essential unity of theme. Iqbal's philosophy of life envisages a glorious destiny for mankind. He expresses his joy anticipating the fulfilment of this vision in rich harmonious language. Iqbal has firm faith that his poetry will enable mankind to reach the great goal of his glorious vision. This faith is reflected in his passionate verse. This is the main source of the flow of all his lyrics. He sings because he cannot help singing; his heart is full and cannot otherwise be relieved. He finds aesthetic ecstasy in so singing and allows others too to enjoy so.

His positive attitude to the finite Individual Self

Iqbal's metaphysical concepts and aesthetic thought are profoundly influenced by the great mystic poet Jalaluddin Rumi. The source of many basic conceptions of Iqbal is the Rumi's book "Masnavi". Both Rumi and Iqbal seek for the fortification
of the self instead of its annihilation. Iqbal goes to Cambridge and spends three years there. He meets there two leading representatives of British Idealism - Mc Taggart and James Ward. The recognition of human personality is prominently made by McTaggart in his writings and Iqbal finds in it a corrective to the excessive other worldliness which the East prefers. As a result, Iqbal's pantheistic - mystical predilections are toned down considerably. The result is - he moves away from extreme monism and adopts a more positive attitude to the phenomenal world and the finite individual and recognises the importance of movement and change. Afterwards, a study of two other Western thinkers - Bergson and Nietzsche strengthen Iqbal's views. Bergson's emphasis on flux and evolution attracts Iqbal. Nietzsche's voluntarism and vision of the superman accord with Iqbal's new found love for the idea of personality.

In his youth, Iqbal looks upon God or Reality as supreme Beauty or perfection. He conceives that perfection itself is a beauty and what is perfect is beautiful. God or Reality attains full perfection and so, it is, according to Iqbal is supreme Beauty. Later, influenced by McTaggart and Nietzsche, he considers Reality in terms of the Will. Thereafter, the idea of purposive change makes also a change of his speculation. Though such differences of emphasis are there in his thought, his philosophy as a whole is voluntaristic. It is centred upon
the self and this self is real. In an article on McTaggart he says: "McTaggart reaches the Absolute by means of the dialectical method. But he does not stop with the Absolute. According to him, the Absolute differentiates itself into concrete individuals and the universe is not an illusion. It is a system of real selves, which cannot be regarded as mere predicates or adjectives of the Absolute."\(^9\)

Traditional Islam is believed to be theistic in content, but pantheistic in outlook. Islamism believes in God, so it is theistic. Again, extreme emphasis is laid on God's power and so it is of pantheistic type. This leads to the impression that in traditional Islam, there is a big metaphysical gulf between God and man. It seems as if traditional Islam glorifies God so much that man relatively appears to be insignificant.

Iqbal tries to bridge up this gulf. He proposes to resurrect man. He tries to show that the entire universe (even God) is of the nature of an ego. So, he disobeys the general impression that God and man are poles apart, rather he is of the view that both are akin in nature. He also tries to convince man that such a view is quite compatible with the teachings of Islam. Thus his intention is to remove the prevailing impression that traditional Islam creates a gap between God and man. That is why he calls his own thought a reconstruction of Islamic truths.
Every object possesses an individuality. The status of every object is fixed according to the extent it develops its individuality. Individuality attains highest development in man and here it becomes personality. The individual self is able to attain the desired perfection, not only so, Iqbal wants that the individual self also should endeavour to attain perfection. Because perfection of the self is essential for the preservation and progress of human life. Iqbal thinks this perfection to be beautiful and so man having this perfection enjoys aesthetic delight. He who comes nearest to God in perfection is the most complete person. Here some similarities are noted between Leibnitz and Iqbal. Prof. Majnu Gorakhpuri, in his book, 'Iqbal', refers to Iqbal's being influenced by Leibnitz and remarks: "... Leibnitz conceives an individuality in everything, whether animate or inanimate. This individuality finds its perfection in man. Iqbal too believes that Khudi (self, ego, monad) in man is capable of attaining to the desired perfection and his foremost duty consists in his endeavours for perfecting khudi because the preservation of human life and its progress depends upon its (khudi's) perfection alone. These are what constitute to Iqbal the secrets of the self."

Two stanzas from a short poem entitled 'Azam' (the Prayer-call), contained in Bal-i-jibril (Gabriel's Wing) are quoted below to show Iqbal's belief in the immensity of the
human monad:

"Let him once learn the joy of
outwatching nights' brief span -
Higher than all the pleids
The unfathomed dust of man!
Closed in that dust a radiance
lies hidden, in whole clear light
Shall all the sky's fixed tenures
And orbits fade from sight."

Our life consists of a series of experiences and 'self' unifies these experiences into one unit. It is the principle that organizes the activities and the experiences of an individual and gives them a significance different from the body. That is why, the self is generally understood as other than the body. Iqbal admits that the 'self' is the principle of unity in the individuals, but he asserts that it is not opposed to body. He believes that the self gives unity even to the bodily activities. Iqbal says that both the self and the body are systems of acts and as activities they are close to each other. The nature of the activities of the body is repetitive or somewhat mechanical, whereas the acts of the ego are spontaneous and free. This khudi (ego) is the innermost active essence of our being and can be perceived through free activity. Here free activity means the activity which is performed voluntarily for the action itself and not out of fear to anybody. Such activities make the self perfect, so beautiful,
and then only that self has aesthetic ecstasy in it. V.S. Naravane in his book "Modern Indian Thought" referring to Iqbal says, "in his youthful, romantic phase Iqbal looked upon God or Reality as supreme Beauty or Perfection."¹² The implication is what is perfect is beautiful and we have already found Iqbal to argue that both God and man are akin in nature. So virtually what is true in God's case will be true in man's case too; therefore, when man attains perfection, his self becomes beautiful. Again Naravane observes that in Iqbal's thought, "the perfected man is one in whom the philosophical, religious and aesthetic urges coincide."¹³

Thus Iqbal comes forth to establish the idea that life is real and not a mere illusion. He opposes all forms of mystical passivity, quiet resignation, withdrawal from mundane activities and a negative attitude to life. He glorifies action as life and inaction as death. The ego attains to freedom by the removal of all obstructions in the way.

So, Iqbal asserts that we have got to accept the reality of the self. He thinks that even pantheism cannot reject the reality of the self. Such a rejection becomes self-contradictory. Because even to reject the reality of the self, the self has to be accepted as the one who rejects.* The self

*The same we find in Descartes. Descartes argues, "To doubt means to think, to think means to be; cogito, ergo sum, I think, therefore, I am." (History of Philosophy, by Thilly, p. 250).
is therefore, real and its existence is proved by the affirmation implied in "I am". Iqbal puts this idea as follows:

If you say that "I" is nothing but figment of the brain,
(And) its manifestation is this and that
Tell men (then): what is this that doubts?
Just look within, (§ see) what this (I) is?  

Iqbal argues that only by self-affirmation and development of personality man could become strong and free. "The moral and religious ideal of man is not self-negation, but self-affirmation and he attains to this ideal by becoming more and more individual, more and more unique." 

So, the ultimate destiny of man is not a state completely free from the individuality of the self, it is not a mingling of the self into the Divine like the mingling of the river and the sea. According to Iqbal, those who strive for the development of personality are not absorbed in God; they absorb God into themselves, they do not surrender their will to God but absorbs God's will into their own. This idea is expressed by Iqbal as follows:

My heart burns on the loveliness of God,
In order, therefore, to maintain in tact His Ego society,
I saw in my dust the seed of self-hood
And keep a constant vigil over my 'I'.

The last two lines of the above stanza mean that Iqbal does not let his Ego merge in God's. It is, therefore, clear
that Iqbal distinguishes between individual ego and the ultimate Ego. Of course, Iqbal admits that the finite ego is distinct but not isolated from the Infinite. He favours the merger of the individual ego in the social ego or social monad. A community is born of the plurality and interaction of human selves. In a community, the human self can evolve to perfection. The perfect man has to work in cooperation with others to bring about the kingdom of God on earth. He cannot exist independently of the group to which he belongs. As a matter of fact, this adjustment of personal activity to social good is primarily beneficial to the perfect man himself, because he cannot achieve his possibilities except by identifying himself with social purpose. This in itself is exactly in accordance with Quranic teachings. The Quran lays down:

And hold fast
All together, by the Rope
Which God (stretches out for you) and be not divided among yourselves (III.103)

This perfection through unity is itself beautiful endowing the self with aesthetic truth. Already it has been stated that the self or ego is endowed with certain activities and potentialities. The self is best known through the performance of these activities freely. These he does in cooperation with others of the community. He will be truly immortal only when these potentialities are fully and freely expressed. Thus Iqbal understands immortality in this specific
way. The ego here reaches the highest point of intensity. This brings perfection to the self and perfection makes the self beautiful fulfilling the aesthetic urge of it. Iqbal says, "The unceasing reward of man consists in his gradual growth, in self-possession, in uniqueness and intensity of his activity of an ego. And the climax of this development reached when the ego is able to retain full self-possession, even in the case of a direct contact with the all-embracing ego."

Thus the individual self-encounters problems in society along with others and at the same time he encounters with problems of free will and determination in life. The individual self, is in reality free and immortal. The Quran gives emphasis on the individuality and uniqueness of man. According to the Quran, God has invested man with a threefold uniqueness: he is the chosen of God; with all his faults he is the vice-gerent and representative of God on earth; he is the trustee of a free personality which he accepted of his own risk.

Iqbal's positive attitude to the phenomenal world:

It has already been stated that according to Iqbal, the self is endowed with certain activities or potentialities and that he will be truly immortal only when these activities or potentialities are fully and freely expressed. This immortality brings perfection which itself is beautiful. So the self is a
series of activities. In performing these activities, the individual is to face a lot of obstructions. The greatest obstacle comes from matter, Nature, i.e., the phenomenal world. Of course, Nature is not evil, as through the obstacles it enables the inner powers of life to unfold themselves. But it is neither so direct nor so easy to overcome all the obstacles. The human ego has to struggle with its environment and to conquer it. If the human ego is successful enough to conquer these obstacles, he can attain freedom and approaches God, who is the most free individual. So, it is found that the ego or self attains freedom by the removal of all obstructions in its way, not before that. This freedom will enable the ego to perform the activities or actualize the potentialities fully and freely and to have the immortality.

Thus, ultimately to have the proper aesthetic feeling, the self needs an environment on which it will act or to which it will react. Thus the ego cannot remain in complete isolation, they must have a world, the world of non-ego. It is through his experiences of this world of the non-ego that the life of the ego grows and develops.

Therefore, the individual ego or human personality is the centre of Iqbal's philosophy no doubt, but the human ego alone has got nothing to lose, nothing to gain. To earn the destiny, this self, is to confront the environment. If the ego tries to influence and change the environment, the
environment will also act on the ego, in its turn. It is through this action and counteraction that human personality blossoms. It becomes perfect and beautiful covering the life with aesthetic delight. Thus Iqbal is very much a realist in maintaining that the world exists and is real.

Iqbal observes that from intuitive insight, we come to know about our selves and of the principle of unity that organizes our experiences. So intuitive insight reveals the reality of the world too and makes us alert that we are pitted against a world of non-ego. In all our actions obstruction comes from the forces other than the ego. The intuition thus forces us to accept the reality of the obstruction and of the environment. Iqbal feels that without accepting the reality of the world we shall not be able to explain our experiences and behaviour. 19

Iqbal feels that the universe tends to grow as an individual. An individual is an organization of all its parts, here the whole-part relationship need the help and support of each other. The fact is the whole is in every part of the individual. Iqbal feels that the universe too exhibits such a tendency. It is a fact that there are diverse and discreet aspects of the universe but it is also true that there is an inner unity among them all, all these aspects appear as aspects of the totality. This inner unity is beautiful, as beauty is with the unity always and everywhere.
An individual, in a sense, is a unity of individuals. If we survey the functioning of any aspect of an individual, we shall find that it itself functions as an individual. Likewise, the entire physical world may be viewed as an individual and along with it the different aspects of the world may be viewed as separate individuals. That is why, Iqbal says, that "every detail of the world is an ego, and that the totality is the ego of the egos." This idea of the ego of the egos exhibits the idea of the compactness of the universe. This will indulge each ego to perform his activities or actualise his potentialities freely as each ego have got the idea that all egos are equal. If we can arrive at this understanding, we will have perfection of our selves and naturally perfect selves are endowed with aesthetic vision.

Recognition of the importance of Movement and Change:

The human ego has a definite mission on earth in two main directions. In the first place, as it has already been found, it has to struggle with its environment and to conquer it. By this conquest, it attains freedom. The second one is life. According to Iqbal, life is a forward assimilative process and its essence is the continual creation of desires and ideals. The creation of new desires and ideals tends to create a state of constant tension. This state of tension is the most valuable achievement of man. Opposite of tension is
relaxation, which makes life static. This will not allow the individual to perform the activities and actualize the potentialities. Hence it will not enable the individual self to attain immortality. As a result, no aesthetic delight will be there. On the other hand, tension with its creation of desires and ideals and through performance of activities or potentialities fulfilling those desires and ideals endow the human ego with immortality, which in turn bestowing perfection to the ego make it eligible to have aesthetic ecstasy. Inbal says, "personality is a state of tension and can continue only if that is maintained. If the state of tension is not maintained, relaxation will ensue. Since personality or the state of tension is the most valuable achievement of man, he should see that he does not revert to a state of relaxation. That which tends to maintain the state of tension tends to make us immortal." So the second direction is that the ego has to maintain a constant state of tension and thereby attains immortality. By attaining freedom and immortality the ego conquers space on the one hand and Time on the other. This is the stage where beatific realization takes place which is nothing but aesthetic.

Tension leads to action so that desires are fulfilled, ideals are realized. Action implies movement. This movement will bring change. Evolution is possible through movement and change. Individual self thus through activities will go on developing stage by stage and ultimately he may reach the peak
of evolution. Man, who stands at the peak of evolution, can maintain the momentum of this movement by ever new conquest of the forces of nature. If he stands still, these very forces would destroy him. "Action is the organization of a man's potentiality for movement directed towards the conquest of nature." 22

Iqbal claims that Islam is a religion of deeds and action. The principal vitalist theme in the Quran is its emphasis on the ontological reality of change and movement. The practice of contemplation, meditation, surrender and self-annihilation are basically considered useless and harmful to the ascent of the ego. In Iqbal, we are taught to strengthen the self so as to make it equal to God. He regards endeavour to be life and lack of endeavour to be death. Iqbal's message is, "Be alert, be wakeful". He cannot condone inertia, even if it offers the high-sounding excuse of religion. Iqbal says, "Better than a holy man dozing in a mosque is the infidel bowing to an idol with a wakeful heart." 23

For Iqbal, the nature of man lies in his constant longing for advance and growth, which is the theme of his Urdu poem, 'Insan' (Man). In many of his poems, humanity is advised to rise, move forward, advance. Real beauty lies in such action or endeavour and in such endeavour, man feels aesthetic joy. He further says, "spread your wings, O glorious bird and prepare for an immense flight." 24
Man is to make the proper actualisation of his potentialities and that will be his destiny. He should not consider him to be tool of the nature, rather he is to remake the universe. Creation is the law of life and man finds delight in creation. Thus to Iqbal, action itself is perfect and beautiful. He expresses it as below:

The pith of life is contained in action
To delight in creation is the law of life,
To accept without protest a hostile situation
Is to throw away the shield on the battlefield
The strong man struggles against Heaven itself;
He shakes up the universe to its foundations
And casts its atoms in a new mould.

Iqbal thus lays emphasis as much on creativity as on movement. For Iqbal, change is not circular but forward-looking. Here he is influenced by Bergson and Ibn Miskawayh, the eleventh century Arab philosopher. Iqbal rejects Nietzsche's theory of the 'eternal recurrence'. Again, for him, growth is teleological whereas Bergson recognizes creativity but not purpose.

So, to Iqbal, the individual self is dynamic. It is capable of change, growth and ascent. Thus to him, the human self serves as the centre of all creation and movement. The development of the ego and the comprehension of the divine powers in it are fundamental truths of his religious philosophy. He rejects the paths of renunciation, asceticism and negativism.
The physical world is understood in the analogy of the self. Therefore, the physical or the material world is conceived as continuous movement. Iqbal prefers becoming than Being, process than entity. So to Iqbal, the physical world is dynamic and it functions in a universe characterised by constant flux and transformation. Some of Iqbal's poems are considered to be the hymns to movement. Here is an example:

Stillness and permanence are illusions of the eye;  
Every speck of dust in the universe is restless.  
The caravan of existence does not stop  
Every moment reveals new facets of the glory of life.  
O poet, you describe life as riddle;  
But where is the mystery? Life is simply the eternal desire for travelling.  
In life's journey there are many peaks, many valleys  
But the road is always dearer to it than the destruction.

Real beauty is in this journey which is full of obstructions and in the process of overcoming the obstructions to rise to the higher levels. Aesthetic delight is present here.

So, it is evident that it is the inherent nature of the ego to grow and rise to the higher levels of its activity. The world-process also is ever striving to realise newer and newer ends. The movement of the individual self is directly related to the principle of movement in the universe, from chaos towards a pattern of order. Thus universe as well as life are involved in a process of continuous becoming.
The world, then, is of the nature of an ego, it is life and activity. It is essentially creative in nature, and as such, it is constantly growing. It has a reason, a purpose and also a plan. At present, we are not able to understand fully the reason and plan of the universe. But the world-process clearly exhibits a tendency towards the realization of some end.

One very interesting conclusion that Iqbal arrives at is that we cannot think of the world-process. It is infinite progression. There are infinite possibilities that it can realise, and therefore, it will go on realising higher and higher ends. No stage of the world can be final, at no stage, the law of the continuous growth ceases to operate. Thus to Iqbal, the universe is not a block universe, it is capable of increase and development. The movement here is free and creative.

So, like the ego, the universe is in a state of continuous activity and movement, ever creative, ever expanding. And in this neither inactivity nor passivity had a place. In the Asrar-i-khudi, Iqbal rejects the static world-view of Greek thought in general and of Plato in particular. In Islamic philosophy and mysticism he dislikes quietistic trends borrowed from Neo-Platonism or Christianity. He regards the teachings of the Quran as essentially dynamic. Iqbal feels beauty in this dynamism of both the Individual self and the
universe. If this dynamism, i.e., movement and change go on with the individual self and the world, all may have aesthetic ecstasy as these bring immortality to all - immortality, of course, according to Iqbal, performance of the allotted activities and potentialities.

Iqbal is influenced by Bergson of Western thought. Bergson starts with the fact that change is the fundamental reality of the universe. Life is a continuous stream of change all around. But in some respects, Iqbal differs from Bergson. Bergson is of the view that movement is pure, free and creative without any chain or tie with the end or with the source. Iqbal rejects this view.

There is no conception of personality or human ego in Bergson's philosophy. For Iqbal, the human self serves as the centre of all creation and movement.

Iqbal and Rumi both view evolution of the individual ego as a fact. For both, the universe is not a block universe, it is capable of increase and development. But Rumi is essentially a mystic poet and philosopher. For him, surrender to God, contemplation and meditation are necessary for communion with God. Iqbal is against all kinds of mystic systems which are based on renunciation, asceticism, negativism and passive mode of life.
Iqbal's concept of Reality: Time

Creation is the act of producing or causing to exist. In broader sense, the creation, as such, is the original bringing into existence of the universe by God. Evolution is the process of growth or development. Anything to exist is to be created first and then that created something, whatever it may be, is developed or evolved. In this regard, we are to deal with the unique view of Iqbal.

In the previous discussion, it has been shown that the universe is not a block one, it increases and develops, as it is essentially creative in nature. It has a purpose and a plan. This universe is created by God or the Reality. So, the creativeness of the universe with purpose and plan is imposed upon it by God, the creator.

So, Reality is, not for Iqbal, a blind force. It is not merely a flow of events, nor it is a directionless, aimless and random movement. It has consciousness and will. This Reality is God and it is a conscious personality. He creates, directs and guides the cosmos. According to the pantheistic and the absolutistic conception, the Reality is without having individuality, self-will and self-determination. Iqbal does not support this view. He postulates God as the ultimate dynamic and supreme self. Thus this Reality is dynamic, creative and as such everything is mobile. Everything being created at
every moment is subject to change. It may be compared to Buddha's theory of momentariness.* Each atom is in creation at every moment. Every object exists and evolves, exists in space and evolves in time. Therefore, space and Time are related with each other. Iqbal says, "It is a growing universe and not an already completed product, which left the hand of its maker ages ago, and is now lying stretched in space as a dead mass of matter to which time does nothing, and is consequently nothing."

Iqbal is in general agreement with the theory of Relativity about the nature of Time and Space. According to him, space and time are both relative and real but Time is the more fundamental of the two. Time is the mind of space. Careful psychological analysis of our conscious experience, rather than the purely physical point of view, is more helpful in revealing the true nature of Time. For this Iqbal divides inner life of the ego into an 'efficient ego' and an 'appreciative ego'. The time of the efficient ego is just a diversion of the space-time continuum. It is serial. The time of the 'appreciative ego' is non-serial.

According to Iqbal, Muslim thinkers have always been interested in the nature of Time because of the Prophet's

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*Buddha says, "whatever exists arises from causes and conditions and is in every respect impermanent". His later followers name it as theory of momentariness, which means that things exist for one partless moment only. (An Introduction to Indian Philosophy, by S.C. Chatterjee and D.M. Dutta, pp. 137-138).
identification of God with 'Dahā' or Time, and because the Quran regards alternation of the day and night as one of the greatest signs of God. The Quran says,

Behold! In the creation
Of the heavens and the earth;
In the alternation
Of the Night and the Day
Here indeed are the signs
For a people that are wise. (II.164)

Again, Iqbal says, "The Quran sees signs of the ultimate Reality in the 'Sun', the 'Moon', 'the lengthening out of shadows', 'the alternation of day and night', 'the variety of human colour and tongues', 'the alternation of the days of success and reverse among peoples', - in fact the whole of nature as revealed to the sense perception of man."  

So, nature manifests God's activities. The behaviour of nature is the character of God. He has a character and His character is manifested in the activities of nature. "Nature is to the Divine as character is to the human self. In the picturesque phrase of the Quran, it is the habit of Allah." Iqbal again writes, "The knowledge of Nature is the knowledge of God's behaviour. In our observation of Nature we are virtually seeking a kind of intimacy with the Absolute Ego; and this is only another form of worship."
We must admit that creation itself is beautiful and pleasurable. God probably feels aesthetic enjoyment through His creation. The implication will be: as God Himself entertains aesthetic enjoyment through creation, so too, we can also feel aesthetic enjoyment through our creative activities. God’s infinity consists not so much in extensiveness as in the intensity of His existence. He has infinite possibilities for creation. As Iqbal says, "The infinity of the ultimate Ego consists in the infinite inner possibilities of His creative activity of which the universe is known to us." This creation takes place in time. Like Islamic thought, Iqbal also identifies Reality or God with Time.

Time is a succession of ‘nows’. It is a succession of instants or moments. But between every two ‘nows’ or ‘moments’ of time, there is not an unoccupied moment. Time is continuous, so God’s or Reality’s creation is also continuous, always entertaining aesthetic enjoyment through continuous action and also bestowing so to all.

There are two forms of time, the serial time and the pure time. Iqbal believes in the reality of pure time as distinguished from serial time. The serial time is atomic which is characterized by past, present and future. The pure duration is one which we experience in our deepest states of experience. Our efficient self experiences one thought after
another thought, which occupies serially. Whereas, in our deepest appreciative self, the whole experience from childhood to the present is single experience and this is pure time. Pure duration is not an aggregate of separate moments but an organic unity of instants of time. The experience of 'I am' clearly indicates the whole of the experience from childhood to the present moment. Iqbal says, "Pure time, then, as revealed by a deeper analysis of our conscious experience is not a spring of our separate reversible instants, it is an organic whole in which the past is not left behind, but in moving along with, and operating in the present. And the future is given to it not as lying before, yet to be traversed; it is given only in the sense that it is present in its nature as an open possibility."  

The self lives in the serial time in which there is succession and change. It also lives in the pure duration in which there is change but no succession. Iqbal believes, "on the one hand, the ego lives in eternity; but which I mean non-successional change; on the other hand it lives in serial time, which I conceive as organically related to eternity in the sense that it is the measure of non-successional change."  

So, a deeper insight into our conscious experience shows that beneath the appearance of serial time there is true duration. This true duration is Reality. Thus Iqbal's quest of Reality proceeds from looking within self; that is, we get into direct
contact with Reality first in our conscious experience. For instance -

Come and learn to look within your self;
Learn to examine your heart diligently.
If you long for the Reality
Learn to look at the self.\(^{34}\)

If desirous of knowing the secret, look within, (And) you will see the One and the Many, the manifest and the unmanifest.\(^{35}\)

Thus Iqbal advises 'journeying-within'. It is 'in-look' that, according to him, brings us face to face with Reality. Iqbal's 'Gulshan-i-Raz-i-Jadid' (the New Garden of New Mystery) furnishes us with several instances of such inner voyages to Reality.*

Destiny as time is regarded as prior to the disclosure of its possibilities. An object has a destiny, a potentiality

* To travel into self? It is (so to say) taking birth without parents

Bringing pleids down from the heavens;
Holding eternity in a restless (fugitive instant);
Seeing within the sun;
Transcending hope and fear;
Cleaving the water like Moses,
Breaking the spell of sea and land
performing a miracle (like splitting the moon and),
Returning thus from the inexistent
With Reality in the heart and the world under one's hold.

(Gulshan-i-Raz-i-Jadid, by Iqbal, pp. 118-19)
of future creation. The Quran says, "God created all things and assigned to each its destiny". Destiny does not mean pre-determination in the sense that those things which are to happen pre-exist. Destiny as assigned by God is identical with pure, non-serial time, and has, like it, a wide range of possibilities. Iqbal considers destiny to be the inward reach of a thing. Realisable possibilities are there in it. These possibilities get actualised in time. But no external compulsion can force the actualisation of the possibilities.

If time is real, every moment in the life of reality gives birth to what is absolutely novel and unforeseeable. 'Every day, doth some new work employ Him', says the Quran. To exist in real time is not to be found by the fetters of serial time, but to create it from moment to moment and to be absolutely free and original in creation. In fact, all creative activity is free activity.*

God's all-inclusive existence holds all realities, movements, creations and possibilities in His supreme Being. In God's all-inclusive existence, there is no distinction of

*Prof. Sharif observes, "Iqbal, getting his clue from a saying of the prophet of Islam in which time is identified with God accepts Bergson's Theory of Pure Duration with some modifications and thereby not only succeeds in explaining Divine Eternity but also in laying great emphasis on the dynamic aspect of Reality."

(Iqbal as a Thinker, by Prof. Sharif, p. 126)
past, present and future. God is pure movement and change, but the change in God has no distinction of sequence or succession. All the states in God in the past, present and future, exist as an ever present existence. His ever-changing reality has no beginning and end. In pure 'Duration' there can be no beginning and no end. "He is pure Duration in which thought, activity and purpose interpenetrate to form a unity - a unity in which the past is rolled into the present and future exists in the form of an open possibilities." 

Thus, in its references to Nature's passage through time the Quran presents the clue to the ultimate nature of Reality.

The Reality-in-itself, according to Iqbal, is not known by us in the ordinary way. Of course, he never denies the importance of sense-experience or of thought. The Quran recognises the indispensability of the empirical attitude in the spiritual life of humanity but at the same time, the Quran says that it alone cannot have knowledge of the ultimate Reality. So to gather knowledge of ultimate Reality, sense-perception is to take help of the source which the Quran describes as 'Faud' or 'Qulb', i.e., heart. Iqbal endorses the views of the Quran. He gathers the Quranic ideas and develops them in the light of his own study and insight.
Iqbal describes 'heart' as a kind of inner intuition or insight. He believes that this inner intuition brings us into direct contact with those aspects of Reality which are not open to sense-perception. As is believed by the Quran, the reports of the aspects of Reality, gathered through intuition, are never false. However, it should not be considered as a mysterious special faculty, it is rather a mode of dealing with Reality. Thus intuition is the way through which Reality can be apprehended directly.

Intuitive experience is always a whole - an unanalysable unity. Its unity can never be broken. In intuition, the knower becomes one with the known and thereby realises it. This experience, according to Iqbal, is a moment of very intimate relation with the supreme. Iqbal considers it to be an awareness of God, 'a feeling of the presence of the Divine'. This feeling is itself beautiful, so pleasurable and it bears the witness of the aesthetic ecstasy.

Iqbal holds that intuition, by bringing the perceiver into contact with the Most real, has the power to vitally transform his character and to endow him with a new personality. This personality reveals to him the higher consciousness of his manifold relations with God and the universe. Through his contact with Reality, the individual discovers his uniqueness, his metaphysical status, and the possibility of improvement in that status.
Thus intuitive experience enables an individual to realize 'eternity' in a moment. In the moment of this experience, serial time comes to a stop - it is transcended. This experience enables the individual to forget the worries and anxieties of mundane existence and lifts him up in an entirely different world altogether. Iqbal describes this character of intuition by saying that this experience gives to the individual a sense of the unreality of serial time. It makes him realize that serial time can be transcended and that eternity can be realized in a moment. This realization is no doubt a beatific realization which is nothing but aesthetic.

Iqbal's Philosophy of Power and Iqbal's Philosophy of Love:

We have found that the concept of creativity plays a dominant role in the aesthetic thought of Iqbal. Human self serves as the centre of all creation and movement. Passivity or inaction is not tolerable to Iqbal at all. In the hierarchy of nature, man's status is superior to all. This is only because of his constant longing for advance and growth. Thus Iqbal lays great stress on creativity and refers to the Quran -

One who does not possess creative power.
To us is naught but an infidel and a heretic.

So, there must be creativeness on the part of man always. Creativeness itself is beautiful, it consists of aesthetic value.
Man is free to choose and act; along with it, he has the potentiality to create with the given raw material of life and nature. Here he discovers sources of infinite joy and inspiration. Iqbal says, "When attracted by the forces around him, man has the power to shape and direct them; when thwarted by them, he has the capacity to build a much vaster world in the depths of his own inner being, wherein he discovers sources of infinite joy and inspiration. Hard his lot and frail his being, like a rose leaf, yet no form of reality is so powerful, so inspiring, and so beautiful as the spirit of man. Thus in his inmost being man, as conceived by the Quran, is a creative activity, an ascending spirit who, in his onward march, rises from one state of being to another."

Creativity displays aesthetic value. Aesthetic value lies there in this onward march of the ascending spirit of man from one state of being to another.

This faith in creativeness of the ego is most essential for man. Servitude is the death of the mind. Faith in creativeness is the force which braces man or society to struggle against the state of slavery. Faith awakens one to look into the depths of freedom in oneself. It reveals to the enslaved the secrets of the dignity and splendour of individual and freedom. So this freedom is essential for all - for the ordinary man as well as for the man of faith. Freedom knows no surrender, no enslavement and so it is enjoyable. It is
the source of aesthetic activity in man.40

According to Iqbal, the universe is of the nature of a true creative force. He also says that the world-process is not blind but purposive. The teleological character of the world shows that the world-process is being rationally directed. Rational egos too have the capacity to regulate and direct their own creative life. Man's experience is a series of acts held together by the unity of a directive purpose. Streams of causality flow from Nature into human experience and vice versa. Therefore, we are constrained to think that there is a Being directing the creative life of the universe. The supreme ego is conceived as guiding the creative process of the world. The supreme ego itself is good and beautiful; so the creative process of the world which is guided by the supreme ego consists of aesthetic value.

The directive control in the ego's activity clearly shows that the ego (self) is a free personal causality. It has the capacity to choose its course of action. It shares in the life and freedom of the ultimate Ego. "The ultimate Ego himself permits the emergence of a finite ego, capable of private initiative; and has limited this freedom of his own free will.41

There is delight in creation, newness in creation. Creation enlightens the situation and the ego finds aesthetic
value in it. So all activity must be creative and original, if the ego is to be sustained and fortified. Mimicry and imitation are of no avail and must be definitely discouraged. Iqbal says -

"Demean not thy personality by imitation;
Guard it, as it is a priceless jewel."

At no time the ego should be disheartened. If man loses something, instead of losing heart, he should seek for other. Because he has got the potentiality, enough scope is there around him to fulfil his loss. He should seek for higher and higher ends. This endeavour itself bears aesthetic value in it. This activistic humanism is expressed beautifully in an Urdu ghazal from which few lines translated into English are mentioned below:

"Beyond the stars there are other worlds.
There are other challenges, other tests.
If your nest is destroyed, what of it?
There are other trees in the garden for building new nests.
You are an eagle. It is your nature to soar
Look up, there are other skies spread out before you."

That which is truly human in us can be fulfilled only by reaching out to ever greater heights. Iqbal says, "If you find a dew drop, try to make an ocean out of it."

The poet puts it in another couplet as below:
"How long will you borrow the light of the moon
The time has come to illumine the night with your
own fiery breath."  

Thus, Iqbal considers man to be powerful enough having the potentiality to create and to enlighten.

To have this, i.e., to reach the ever greater heights, man must have desires. Desires have a creative power within them. It is a capacity to arouse us and to stir us to action. It is this creative capacity or 'soz', as Iqbal calls it, that represents the core of our ego-life. Desires have the power to arouse this 'soz'. So, the ardent desire is the very essence of activity. Iqbal says -

Life is latent in seeking,
Its origin is hidden in desire.
Keep desire alive in the heart.
Let thy little dust become a tomb.
Desire is the soul of this world of hue and scent,
The nature of everything is faithful to desire.
Desire sets the heart dancing in the breast,
And by its glow the breast is made bright as a mirror
Desire is an emotion of the self:
It is a restless wave of the self's sea,
Negation of desire is death of the living,
Even as absence of burning extinguishes the flame.

Prayer has also got a creative power in it. It intensifies life. It is the way by which the ego is able to affirm itself even in the midst of adversity. It is the means
of spiritual illumination. Iqbal says, "Prayer as a means of spiritual illumination is a normal vital act by which the little island of our personality suddenly discovers its situation in a larger whole of life."46

Congregational prayer enables the individual to perceive the ego in others and thus to develop a respect for other ego. This respect for others is essential for self-development. Secondly, congregational prayer implies that different egos have come together animated by the same impulse. This gives a new energy to the individual egos. Prayer thus is a mode of worship through which the ego can develop itself and march ahead. Islam is anxious to retain the power to act freely, as a constant and undiminished factor in the life of the ego. According to the Quran, the timing of the daily prayer restores "self-possession" to the ego by bringing it into closer touch with the ultimate source of life and freedom. Its intention is to save the ego from the mechanizing effects of sleep and business. Iqbal says, "Prayer in Islam is in ego's escape from mechanisation to freedom."47

Iqbal also believes that human personality develops through a constant struggle with the environment and through individual efforts to fortify personality. Iqbal suggests that love, indifference to rewards (faqr), courage, tolerance, living on lawful earnings and taking part in creative activities are the factors that help man to fortify his personality. Of
these, love is the most important, because it is the regenerating spirit of the universe. It is by love that human personality finds its finest fulfilment. The strength and tension of the ego can be maintained by 'love'. Love means attachment of the ego with objects, ideals and goals. Its highest form is the creation of values and ideals and the endeavour to realise them.

Poets in all languages, mystics in all countries and metaphysicians in all religions have stressed the importance of love in the development of human character. Iqbal lays much more stress on love as a factor in the development of human personality.

The following beautiful passage from 'Thomas-a-Kempirs' reveals what Iqbal understands by love.

"Love feels no burden, thinks nothing of trouble, attempts what is above its strength, pleads no excuse of impossibility; for it thinks all things lawful for itself and all things possible. It is, therefore, able to undertake all things and it completes many things and brings them to a conclusion, where he who does not love, faints and lies down."{48}

*Love is "creative passion, high emotion, divine spark, enthusiasm for an ideal, ardent self-dedication, or the force that drives the individual to realize himself through wrestlings with the world and with God." (Poems from Iqbal, by V.G. Keirman, London, p. 106).
Love is life's spark as it enlightens the whole life. It is so dignified that nothing can tempt a soul which has developed love in it. Worldly possessions become meaningless to such dignified souls. It is eternal, even the death cannot put an end to it. With the death of the beloved love does not die. Such powerful and graceful this love is.

Iqbal maintains that desire arises out of love for action. Love and desire are mutually inter-related. Love does not care for any imminent danger, so nothing can interfere with it. As a result, both together make the creativeness of the ego successful.

Love fears neither sword nor dagger,
Love is not born of water and air and earth,
Love makes peace and war in the world,
Love is the Fountain of life, love is the flashing sword of death.*

A nation to survive with grace must have love amongst its people. Love brings all people close to each other. Thus it works as a cohesive force. The unity established by love brings solace to all and real beauty lies there. This unity is itself the power of the nation and such nation, where this unity through love is, cannot have disgrace. The following couplet narrates the force of love -

*What elan vital is to Bergson, 'love' is to Iqbal.
The nation whose love (Ishq, vital impulse) is bold and Asceticism (Faqr) self-respecting, cannot come to disgrace.  

Man is rational, i.e., man has got reason. Applying reason man may judge in perfect way. So if the pupils of a nation do, whatever is necessary for the proper stand of the nation, with reason, then, too there will be unity. Iqbal does not deny it, but he says that love is more powerful than reason. To him love is more pure, more nimble than reason. Reason deals mostly with cause and effect relation whereas love boldly takes into action. There is fear and doubt in reason, but there is firm resolve in love. Love helps man to act promptly which itself is enjoyable. So love is superior to reason. He has expressed it in the following stanza:

Reason is ruthless; love is even more,  
Purer, nimbler and more unafraid  
Lost in the maze of cause and effect  
Is reason; love strikes boldly in the field of Action. Crafty reason sets a snare;  
Love overthrows the prey with strong right arm.  
Reason is rich in fear and doubt, but love  
Has firm resolives, faith indissoluble.

Iqbal claims that love is the most powerful and motivating force which makes all strivings, movement and progress possible. Love is, then, the vital force of life. It is the elan vital. Iqbal, in his doctoral dissertation 'The Development of Metaphysics in Persia', says: "Beneath the
visible evolution of forms is the force of love which actualizes all strivings, movements and progress."

Iqbal realizes the living presence of love everywhere - in plants, in man and in the whole earth. Love encourages man to nourish the plants and this nourishment makes the plants to grow in proper way. Love agitates our life, so enforcing us to act. Iqbal feels that if the heart of the earth can be dug out, probably love's blood will be found to scatter everywhere. Such powerful love is endowing us with aesthetic thought. Iqbal expresses it as is given below:

It is love that imparts colour to the tulip
It is love that agitates our life.
If you could rip open the heart of the earth
You would see love's blood cursing through it.  \(^\text{52}\)

Even intellect is inferior to love. Intellect learns from love the ways to illumine the world. Let me put here the quotation from a poem entitled 'Ishq' (Love), contained in Pyam-i-Mashriq (The Message of the East):

"Intellect that can cause conflagration in the world
Learns from love the ways to illumine the world."*
Thus, for Iqbal, love not only bring purely individual joy, it connotes far more than it. To him, love is the regenerating spirit of the universe. This spirit may bring the end of all man's perplexities. It can also provide an antidote to all human vices. Thus love can bring beautiful things and thoughts into this world.

Each of us has got a self. From the above discussion, it may be inferred that love plays a great influence upon the self. Love encourages the self to think for others, to act for others. This enlightens the self. Love prepares the self to have many spiritual qualities. Thus love makes the self more lasting, more living, more tolerant and more glowing. So, self becomes complete and perfect with the assistance of love. Perfection is beautiful which provides aesthetic ecstasy to self. Iqbal expresses this in the following lines:

The luminous point whose name is the self
Is the life-spark beneath our dust
By love it is made more lasting,
More living, more burning, more glowing.
From the wine of love spring many spiritual qualities,
Amongst the attributes of love is blind devotion.
Be a lover constant in devotion to the beloved.53

Thus to Iqbal, love is a force that provides not only a solution for all human difficulties but also for all human wickedness. It cements the separate elements of the universe. As we have seen, Iqbal's philosophy of life insists on ceaseless
activity and insatiable yearning for surpassing one self, and these are also characteristics of his love; love encourages us to act for others and so it adds to our restlessness. Although love adds to our restlessness, it is this restlessness which makes life worth-living.

"From love the heart receives solace in spite of all restlessness."\

In fact, Iqbal declares that the perfection of the khudi is possible only through Ishq (love), as love makes no distinction between mine and thine, this itself is an unexpressible strength. Love is not surrender, it is assertion. It is not weakness, it is strength. Love is the urge to absorb, to imbibe, to make one's own. Iqbal distinguishes 'Ishq' from 'sual', an Arabic word which means asking, even begging. Love does not ask, it claims and conquers. Thus Iqbal connects his concept of love with his activistic view. Thus love encourages action. To act freely is to have the beatific vision which is aesthetic. So aesthetic ecstasy is there in such free action, which is encouraged by love. 'Ishq' individualises the lover as well as the beloved, while 'sual' weakens the individual, makes him passive. So, Iqbal says that Islam does not identify love with self-surrender, renunciation or passive acceptance.

Importance of love is felt in India long before. Kabir said five centuries before Iqbal: "Those who poured over holy tomes failed to become knowers. But he who reads one short
word 'love', becomes a true Pundit." And with the same tone Iqbal says:

"I have studied the ins and outs of Holy law. It all comes to this: an atheist is he who denies love."55

Conclusion

Iqbal asserts the reality of the self, which is allotted with certain activities and potentialities. Man is to perform his activities and actualise his potentialities and this becomes possible in co-operation with others of the community. Iqbal means by immortality, performance of activities and actualisation of potentialities. Attaining immortality means the attainment of perfection. Perfection makes the self beautiful. Iqbal considers perfection to be beautiful and it is perfection which bears the witness of aesthetic ecstasy.

To perform the activities, the individual is to come into contact with the phenomenal world. He has to overcome the obstacles created by the phenomenal world, then he becomes free. This freedom helps the ego in performing the activities and actualizing the potentialities. The ego, in attaining immortality attains perfection, which is nothing but aesthetic.
The essence of life is the continual creation of desires and ends according to Iqbal. These keep the ego in constant tension with the idea how to have the desires and ends fulfilled. So, tension forces the ego to act and then performance of activities and actualisation of potentialities become possible. Such ego is endowed with immortality, which in turn bestowing perfection to the ego makes it eligible to have aesthetic ecstasy.

Creativity keeps the ego in movement and so change succeeds. Thus to Iqbal, the individual self is dynamic. It is capable of change, growth and ascent. The world-process too is passing through stages to realise newer and newer ends and the process is from chaos towards order. The movement of the individual self is also from chaos to order. Real beauty is in this passing through different stages where obstructions are there and in the process of overcoming the obstructions and rising to the higher levels of order. In this stage, the aesthetic ecstasy is felt. Iqbal vehemently opposes passive mode of life.

So the universe moves and develops with a purpose and plan in it and God, the Reality is the creator of this universe. Iqbal asserts this Reality to be the ultimate dynamic and supreme self. God or Reality through its dynamism attains full perfection and so it is, according to Iqbal, Supreme Beauty. As the universe is created by this Supreme Beauty,
beauty prevails everywhere having aesthetic value in it. As creation is beautiful, so God feels aesthetic delight through his creation.

In Islam, God or Reality is identified with 'Dahr' or Time. The Quran also sees signs of the ultimate Reality in the whole of nature. So nature manifests God's activities. Iqbal conceives that serial time if transcended can be realised in a moment. This realisation is a beatific realization which is aesthetic by nature.

Of love, Iqbal says, it agitates our life and so enforces us to act. It is the regenerating spirit of the universe which may bring the end of all perplexities. To act is to have the beatific vision which is aesthetic. The concept of creativity thus plays a dominant role in the aesthetic thought of Iqbal.
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