Chapter – IV

Rumi’s Impact on Mohammad Iqbal: A Critical Study
The period from the thirteenth century to the middle of the twentieth century had produced great many Persian poets in India. However, only a few of them such as Bu Ali Shah Qalandar, Amir Khusrau, Bedil, Ghalib and Iqbal etc. have left an indelible imprints for their alluring raptures, moral favor and extra-ordinary contribution. Infact Bu Ali Shah introduced Rumi in India. Hence, he becomes the first Indian follower of Rumi. Whereas, some scholars believe that Iqbal holds the distinction of being the last true follower of Rumi tradition in Indian. Allama Iqbal, considered to be an original thinker and a poet of excellence, evolved his own style and lexicon, made pre-eminent contribution to the Persian poetry in the twentieth century. For his deep devotion to the Islamic cause, which is appropriately reflected in his poetry he was hailed as the *Sha‘ir-i-Mashriq* – the Poet of the East.

Men of versatility like Allama Iqbal descend down on this planet Earth once in a while only. It takes many centuries before a man like the one the stature of Allama Iqbal is born. Allama Iqbal’s life is classical example of an intellectual zenith a person can reach in disciplines as widely apart as mysticism, nationalism, Islamic cause, children’s literature etc. It gives one a great pleasure to read about the life Allama Iqbal

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\text{Mara benagar ke dar Hindustan digar nemi bini,}
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\text{Berahmin zadeh ramze ashnaye Rum o Tabriz ast.}
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\text{Look at me, for in Hindustan you will not see again a man of Brahmin extraction versed in the mystic knowledge of Rum and Tabriz.}^{1}
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Allama Iqbal, taking a cue from Maulana Jalaluddin Rumi’s philosophy and some of the modern European philosophers, customised it to the Indian in such a way that it looked his own thought. He passed away in Lahore at the aged sixty-five.

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1 Indo Iranica, Iqbal number, Vol. 31, Nos. 1 & 2.
Allama Iqbal was a genius who received education at some of the most renowned seats of learning. After graduating from Cambridge University in England, he went to University of Munich in Germany to pursue Doctorate. During his stay in Europe, he had the opportunity to study Islamic sciences as well as some of the greatest scientists, intellectuals, scholars and philosophers. Nevertheless, the person who impressed Allama Iqbal the most was none other than Maulana Jalaluddin Rumi. Allama Iqbal consciously accepted Rumi as his spiritual guide and endeavoured to mould himself in accordance with the Rumi mystic tradition. That is why he could spot in Rumi such brilliance that no ordinary person can observe. It is only due to the profound influence of Rumi’s philosophy that he believes, “The gate of God is a gate without an end. Wherever you reach on this path never say 'This is enough,' don't stop, go further." Rumi maintains, "Every day I need to set out on a new journey and cover new distances". Allama Iqbal endorsing these views goes a step a further when he declares, “Life is not only to live and to exist but also to develop and attain perfection. It is even to surpass perfection. Life is composed of a constantly running flow, progression, and change. Human beings have come to the world to work and accomplish something. The value of human beings is measured by their work. The Holy Qur’an says: "For humankind there is nothing but what they do and earn.” Human beings are obliged to work and earn their living. Man has been created to worship. But this worship cannot be done by retreating to a lone corner and sitting there in idleness. It is achieved by working and benefiting one's self as well as one's relatives and nation”.

Continuing with the Rumi tradition, Allama Iqbal also Both Rumi and Iqbal reject the fatalism that had penetrated deep into the Islamic belief system. Fatalism connotes that there is no need to worry about one’s fate and leave one's concerns to God, that whatever is the judgment of the fate will come by

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2 Qur’an, 58:39.
naturally is very much against Islamic tenets. A human being's work and struggle may not lead one to success all the time. The fact of the matter is that human beings must not drop their heads whenever they meet with failure and disappear into cocoons abandoning the world. Rather Islam stresses for trying and not giving up. Same Islamic teachings are reflected in Rumi's this verse, "To work without any gain is better than sleeping." Allama Iqbal modified this to, "Even if you produce something rarely; since it is the result of hard work it will be counted as a good deed even if it is a bad one." In all of the writings of Rumi are full of denial fatalism instead, he recommends conscious initiative, work, struggle, and endeavour. Rumi views life as a wind of action and life always blows, it is not tranquilizing but awakening: "If the tree had mobility; if it could move from one place to another with its head and foot it would not have to suffer the chastisement of the saw and endure the wounds of the axe." Rumi persistently stresses for action and struggle for example: "Don't stay idle. Travel from yourself to yourself." This notion of 'travelling from oneself to oneself and seeking oneself in oneself' caught the fascination of Allama Iqbal who based his entire philosophy on this very concept. According to Iqbal, the real purpose of life is, "To realize and find himself in himself, using the hidden powers to (better) serve the development, progress and advancement of the universe. The Man has to realize the Divine Entrustment in himself, rely on it, by its power achieve great things, and, as related in the Qur'an he has to be God's vicegerent (Khalifah) on earth." Since, Allama Iqbal's emphasises the importance of discovering the hidden potential of oneself, therefore, he has been rightly termed as the "Prophet of the Religion of Self." Just as Abdul Rahman Jami (d. 1492) says about Rumi: "He has a (holy) book but is not a Prophet," the poet Garami said regarding Allama

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3 Mohammad Iqbal, Payam-e Mashriq, p.62.
5 Qur'an, 2:30.
Iqbal: "He brought news to people as to what was in them, he served the duty of a prophet but he cannot be called a prophet".

**Rumi and Iqbal’s Philosophy**

Rumi’s doctrine of ‘Self’, ‘Discovering Oneself from inside’ and subsequently ‘falling in love with Oneself’ can be understood from the verses of different poems: "O those who are unaware of the truth, I want to fall in love with myself." ; "You are another version of the divine book. You are a mirror of the Beauty of God that created the universe. Whatever exists in the world, it is not outside of you. Whatever you ask for, ask for it in yourself, seek it in yourself". Allama Iqbal presents the same idea thus, "In yourself there is an existence from God's existence. In yourself there is a manifestation of God's manifestation. I do not know where this pearl that was obtained would have been found if his sea did not exist."6 Rumi expresses the same view in one of his honourable couplet as follows: “Whatever pearl you see seek there is another pearl inside that pearl because all the atoms are saying: “There is a treasure hidden in me.”7 In another couplet Iqbal says: “Don’t look left and right, look at yourself do not be sad that your skirt is empty. In your chest a full moon is hidden.”

Allama Iqbal was fully able to understand Rumi’s thoughts and views, therefore, found a manifestation of himself in him, which is why he took him as his spiritual guide. Allama Iqbal explains the Rahmani ego, whose existence was related in this Qur'anic verse: "He is with you wherever you may be,"8 in this couplet: "There is a beloved hidden in your heart. If you want to see it, come and let me show it to you."9 Rumi mentions the same truth in one of his couplets: "There is someone hidden here, do not think of

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6 Mohammad Iqbal, Armaghan-e Hijaz, p. 173.
8 Qur’an, 57:4.
9 Mohammad Iqbal, Asrar-e Khudi, p.19.
yourself as alone.” Rumi says: "We have come to know that we are more than this body: Beyond this body we live with God." How are we supposed to find the hidden beloved – the Rahmani ego – that both Rumi and Iqbal talk about? The Rahmani ego is signify the highest level of perfection that a man should strive to achieve by completely annihilating himself in the love of God at which point he has said to have found himself and feel the presence of with Grace of God and becomes an ideal person.

When the atomic ego is merged with the universal ego, will it lose itself there? The answer is provided by Allama Iqbal when he testifies, “The drop that will fall into the ocean will not be lost but still will make its felt in the ocean. To attain God is not for the ego to be effaced in God’s existence, i.e., to attain the level of fana fillah as conceived by other Sufis. It is to find God in one’s self, in one’s heart. The Holy Light of God joins the individual’s candle instead of putting it out. Thus, man attains perfection by finding himself in the presence of God”. Referring to a Hadith Allama Iqbal shares the same feeling in yet another couplet: "If you want to see and sense God clearly, try to see yourself even clearer." At some other place Allama Iqbal asserts, "In the sight of a religious man, the person who denies God is a unbeliever. But in my sight, the person who denies himself and what is in himself is even more of an unbeliever." In Allama Iqbal’s views, “One becomes more of a unbeliever with the denial of the ego that is closer to him. Is God not closer to us than ourselves”? The Qur’anic verse: “We are closer to him (man) than his jugular vein” highlights this truth.

So, how does realisation of ego differ from the realisation of God. Here again Iqbal presents an impressive solution by emphasising the “importance of realizing the ego that is in us”. He maintains, “Realisation of God is possible

10 Diwan-i Kabir, vol. 1, no. 188.
12 Mohammad Iqbal, Armaghan-e Hijaz, p. 154.
13 Mohammad Iqbal, Javid Nama, pp. 119, 426.
14 Qur’an, 50:16.
only after the realisation of the ego that is when one becomes absorbed in one's self or *tafassuh al-daruni* – an "Inner Checking’, or concentrating all one's attention on a point, he establishes a connection between himself and God who is the Supreme Being and when he feels and thinks that he is in His presence and seen by Him, he begins to experience the joy of worshipping”. Allama Iqbal further says, "The servant's worship is through his turning his eye to God. His living is with feeling the Divine Entrustment in him and seeing himself without curtain." A person gains proximity with God when he prays, performs daily prayers, pleads to God, and concentrates all his attention at one point, gives charity, and does good deeds ordered by God. This leads to the spiritual unification of man with God transcending the dimensions of space and time, however, retaining his physical being. A supplication under duress but from the innermost stratum of the heart brings one closer to God. Consequently, at the peak of this ecstatic state ‘one finds God in one's self and one's self in God’. Even at this very critical juncture, Allama Iqbal is able to distinguish the God and His servant as two different beings standing next to each other. The underlying principle here is the realisation of the distinction between "God-ness" and "servant-hood," the Creator and the creature,

The meeting of the mortal human being with God who is Eternal and Infinite cannot and should not be compared with incarnation (*Hulul*) and unification (*Ittihad*). It is not the finite ego's losing itself into the Infinite Ego. According to Iqbal, this is the entering of I in finite Ego into the heart of the finite ego. The following Divine Tradition also corroborates this assumption:

"I do not fit into earth and heavens, but I fit into the heart of my believing servant who loves me. This is not an atom getting lost in the infinity, but it is the coming together of two beings that love each other. The spiritual union with the Beloved cannot be described. I sit next to the one who remembers me." But this state of ecstasy cannot be explained with logic or intelligence. A Gnostic describes this state as: "Every night before dawn we go to the
neighbourhood of the Beloved. We hide this going even from ourselves because we are strangers even to ourselves. In his neighborhood both the mind and the soul become tough curtains which come in between. They will not show us the Beloved. Therefore, when we go to the Beloved we leave behind both the mind and the soul." In the words of Allama Iqbal "I know neither myself nor Him but I know that I am submerged in His love."

As has been made clear in the above lines this union cannot and should not be equated with Incarnation (Hulul) doctrine. Rumi's perceives, "Unity (Tawhid) is not incarnation. It is the effacement of your ego, your escaping from the corporal ego and finding the Rahmani ego." Whereas Allama Iqbal opinion is, "Our union is a union in a state of separation. The resolution of this knot is not possible without glance. The pearl is submerged in the sea but the sea water is not the water of the pearl." To find the ego that Rumi, Yunus Emre, and Iqbal talk about is not something that anybody can achieve. It is what the Perfect Human Being can achieve.

Allama Iqbal believes, "if one really becomes a lover of God, he overcomes all obstacles on the path that leads to the 'I'". The greatest impediment on the path of God, the path that leads to "I" is 'Fear'. Fear is the opposite of love and is an attribute that harms religion and faith. In line with the Islamic principles if one fears someone other than God, he commits a form of Shirk (associating partners with God). Even fearing God is not reconcilable with the love that is felt toward Him. A reflection of Allama Iqbal's feelings can be found in well-known Turkish poet Yahya Kemal when he notes, "He does not feel ashamed of himself, and he is ashamed of others. Those who are not ashamed of the "I" in themselves and are ashamed of those around them and want to avoid others' criticism are not enviable people". Rumi's standpoint is, "If you are the lover of love and seek for love, take the sharp dagger and cut the tIlloot of shame. Know that shame is a big obstacle for those who walk on the path of God. This word is sincere advice. Take it with joy."
Allama Iqbal prescribes love as the shortest possible path to "I". For the traveller to God, an unending love, the love that deepens and increases at every single moment is a pre-requisite. Rumi and Iqbal's share the same views on love. Both of them claim love is a key that opens every door. To develop the "I", love is a foremost condition. The lover is not lost in the sea of love. On the contrary, the lover finds himself in the sea of love and gains strength. It is said that with the ability to love that God has granted to humanity, humanity will reach the zenith of humanity. Allama Iqbal considers, “Man has been exiled to the world due to a grain of wheat. A sip that he will take in this world from the wine of divine love will take him back where he came from”. He holds love in very high esteem because to him, "If a Muslim is not a lover of God, he is an unbeliever." Iqbal regards "I" that exists in the human being as the Divine Entrustment that gains strength with love.

There is a point of light whose name is "Divine Ego" that is a spark of life beyond our body that is nothing but a fistful of soil. Love saves the "I" that is in us from mortality. It makes it livelier, more burning, and brighter. When his are catches flame and flares up with love, the hidden possibilities in his heart develop and rise. His creation catches fire from love. It learns to enlighten the world with love. Love is not afraid of the sword or the dagger because the essence of love is different from the four elements. It is not of water, wind, or soil. The rocks cannot withstand the glance of love; they fall into pieces. The lover of God eventually becomes God from head to toe. Learn how to love and be a lover. Seek a beloved for yourself, ask for an eye that cries like Noah and a heart that is patient like Job. From a fistful of soil, alchemy comes out. Put your head to the door of a "perfect man." Like Rumi, light up the light of the heart, awaken its candle. Spread the fire of Tabriz to Anatolia.\(^{15}\)

\(^{15}\)Mohammad Iqbal, Asrar-e Khudi, p.19.
Divine Love in Rumi and Iqbal’s Poetry

Let us take a few examples of the poetry of Rumi, who spread the fire of love in Allama Iqbal seven centuries later. Thus, has been successful in spreading the fire of love to Anatolia but also as far as the Indian Sub-continent. The following verses explicitly show the influence of Rumi on Iqbal:

“I Love makes the dead bread wine of the soul, it makes the mortal soul immortal.”

Because of love, bitterness becomes sweet. Because of love, copper becomes gold. Because of love, turbid wine becomes clear. Because of love, troubles become the remedy. Because of love, the dead come to life. Because of love, the king becomes a slave.

Know that the revolution of the heavens is due to the waves of love. If it were not for love, the world would freeze and stand still.

Rumi’s Divan-i Kabir also contains many couplets that deal with this subject:

Every part, every element of the world is in love,
Every part of it is intoxicated with the reunion.
But these lovers will not tell you their secrets because a secret is revealed only to one who is worthy.
If the heavens had not been in love, its skies would not have been so clear and pure.
If the sun had not been in love, there would have been no light, no brightness on its face.
If the earth and the mountains had not been in love, there would have been not one grass growing on them.

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17 Ibid., vol. 11, no. 1529.
18 Ibid., vol. V, no. 3854.
If the sea had not been aware of love, it would not have been fluttering so much; it would have been frozen, standing still in one place.19

Iqbal, who gives as much importance to love as Rumi, pleads to love in this way:

Come, O love! O secret meaning of our heart!
Come! O our field, O our crop! Come, these human beings that are made of clay became old and worn out. Come make a new man of our clay.20

Allama Iqbal points out that what makes us find ourselves in ourselves and makes us discover the "I" is not only the divine love but also love of one of the Prophetic Tradition that affirms: "Poverty is my pride." What this Prophetic Tradition refers to is not the material poverty rather it lays emphasis on attaining such a state where one does not feel the need of anything does not feel the need to depend on anyone and to own the world with this kind of poverty is Iqbal's ideal. This point should not be misunderstood. The opposite of the lawful income is not poverty but beggary: Instead of asking requesting even the pettiest object from anyone else, one should be content with whatever one has. Since, human beings have been created with the soul purpose of worshiping none but God, therefore, asking for alms from others would degrade the status of human beings even lower than the dog. In his poem, called "Slavery" Allama Iqbal insists:

Man became slave to a man because of the lack of intelligence and insight. He had a very valuable are. He sacrificed it for Kubad and Jamsheed. With his habit of slavery, he became even lower than a dog. I have not seen a dog that bows before another dog.21

20 Mohammad Iqbal, Payam-e Mashriq, p. 56.
21 Ibid., p. 157.
Allama Iqbal contends that requesting something from someone weakens the 'I': Your! 'I' falls into pieces when you present your need to someone and ask for something. Then in the tree of the Mount Sinai of the 'I' light does not manifest. How happy is that thirsty person that who is under the burning sun and does not request a glass of water even from Khidr.\(^{22}\)

In Iqbal's judgment, those brave people who develop their humane attributes with love and faith will find a way to the 'I'. These fortunate people are cleansed of all of their vices and flaws since they are lovers of God. Rumi conveys the same idea in these words:

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\text{Whosoever's dress has been torn due to love is cleansed from ambition, flaws, and vices. O our love that is so pleasant to feel, live long! O the doctor of all illnesses of ours!}^{23}\]

The person who is cleansed with love and attained perfection finds God in himself by finding himself in himself and finding what is in himself. After attaining this higher level of spirituality, it becomes mandatory that the person should not raise his voice while praying and intoning and call out to far places. In the *Mathnawi*, Rumi underlines:

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\text{O God, when you are closer to me than my jugular vein, how can I call out to you saying 'O, O' because the address of 'O' is used for those who are at a distance.}^{24}\]

The atomic, *Rahmani* ego is not separate from the universal God. As one Gnostic puts it, "Men of God are not God but they are not far away from God either." Another poet says, "I am not talking of a reunion with the Beloved since I have never been away from the Beloved."

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\(^{22}\) Mohammad Iqbal, *Asrar-e Khudi*, p. 25.

\(^{23}\) Rumi, Jalaluddin. *Mathnawi*, vol. 1, no. 23.

\(^{24}\) Ibid., vol. VI, no. 668.
But Allama Iqbal persists that by feeling the Rahmani ego – the Rahmani atom that resides in human beings – it becomes easy to find a way to the whole. This state cannot be explained with logic, this is matter of feeling and sensing. In a quatrain, Rumi argues: "Man reaches such a place, such a rank that without his material eyes he can see the Friend at every moment." One cannot imagine a greater spiritual joy in the world than feeling what is in one's self. How beautifully Rumi explains this spiritual state: "If you find yourself close to the Beloved for one moment, in that moment you will have obtained your share from life. Do not let that moment pass by because such a happy moment cannot always be experienced."25

In Rumi there is a constant activity, motion, and dynamism and exists the notion of discovering the Divine Entrustment, Rahmani ego in one's self and falling in love with it. Iqbal became fascinated with these ideas. He also thoroughly embraced Rumi's understanding of Insan al-Kamil (perfect human being). Rumi was a lover of God. He tells commands:

Leave me negation and start me word with affirmation. To negate me existence of something is to affirm its existence."26 Iqbal took Rumi as a spiritual guide to himself. "I gained respect because of the blessings of Rumi.27 I received a share of his light and warmth. My night has become day due to his star.28

In yet another quatrain he feels:

In Rumi there is a sorrow, a burning that is not strange to us. His union talks of going beyond the separations. One feels me beauty of love in his reed and receives a share, a blessing from the Greatness of God.29

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25 Diwan-i Kabir, vol. VIII, no. 1667. (Rubaiyat)
27 Mohammad Iqbal, Armaghan-e Hijaz, p. 107.
28 Ibid., p. 105.
29 Ibid., p. 106.
In fact, Allama Iqbal considered Rumi a mirror, which is to be look at to discover himself. Allama Iqbal has expressed his love and admiration for Rumi on an number of occasions. For example take a look at this:

Rumi turned the soil into an elixir. He has in me, who is as valuable as dust, many; many manifestations. It was as if a particle from the desert soil set on a journey to obtain the light of the sun. I am a wave. I settled in his sea in order to obtain a bright pearl. Rumi, who is not separate from God, has manifested himself to me. It was that Rumi who composed a Qur'an in the Persian language. He told me: 'O bewildered lover! Take a sip from the pure wine of divine love.'

In all of his books beginning with the Asrar-i Khudi (Secrets of the Ego) to his last book which was published after his death, Armaghan-i Hijaz, Allama Iqbal seems extremely inspired by Rumi and, hence, taken him as his spiritual guide. In his masterpiece Javidname, Allama Iqbal calls Rumi's spirit by reciting one of his odes, and in Rumi's company he ascends to the heavens on a spiritual journey. In the Divine Comedy, the Italian poet Dante (d. 1231) has taken the famous Latin poet Virgil as his guide on the imaginary journey that he takes to the underworld to find his beloved. Together with him, he visited Hell, Purgatory, and Paradise. In his spiritual ascension to the heavens, Allama Iqbal took his beloved Rumi as guide, and with his blessings, they ascended to the Divine Presence. After passing through many levels with Rumi, they eventually arrive at the Seventh Gate, the highest level of Paradise. In Paradise, they meet and converse mainly with the Eastern scholars, poets, and rulers. Allama Iqbal's soul cannot find peace even in paradise. He does not listen even to the sweet words of the beautiful houris. No one can prevent him from going into the presence of God. The spiritual ascension of Allama Iqbal, the lover of God, ends in the presence of God.

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Asrar-e Khudi, p. 8.
During their spiritual journey Iqbal asks Rumi a question and with the inspiration he gets from Rumi, he answers it from the tongue of Rumi:

Once again I asked: 'What is it like to walk to God? How can one crush the mountain of water and earth?' The poet asks how Rumi's words are going to be realised? How can the density of this body that is composed of water and earth be eliminated? How can one reach the spiritual world from the physical world? The Commander and the Creator is outside of the physical and spiritual worlds. We are stuck in the web of the world. How can a relationship be possible between God, who creates everything and commands every happening, and the human being, who is created and is now a prisoner in the web of the world? He said: 'If the sultan (power) comes to your hand, you readily can crush the heavens.' Here, the word 'sultan' refers to the Qur'anic verse: "O community of humans and demons! I dare you to transcend the boundaries of the earth and the heavens if you can, which without a power you cannot.\(^{31}\) If the divine sultan or power is granted to a person, in that moment he can perform extraordinary things that defy logic. At that time, this body, a hill of clay, will not interfere with the ascension into the heavens".

Be aware that this universe is naked and removes the dust of the dimensions from your skirts! If marl realizes his ego in the Divine Light, in his view this universe will be saved from the dimensions of time and space; that is, he will be free from the laws of physics and enter the timelessness and spacelessness of the Divine Order. If the human being does not join the power of this Divine sultan, he is not above animals and insects. He dies like animals before attaining real humanity and cannot obtain everlasting life. O good man, you came to this world with four directions from the path of birth. You can exit it again with the path of birth and you can eliminate your bonds yourself. But this second birth is not from water and clay. Only a

\(^{31}\) Qur'an, 55:33.
possessor of heart knows it. In his book Reconstruction of Religious Thought in Islam, Iqbal bases his notion of the second birth on the Qur'anic verse: "Say: Travel on the earth and observe how He brought creation into being. Then God will create a later creation (resurrection in the hereafter) because God is Omnipotent."\(^{32}\) In this verse, Iqbal reads the word akhirah (hereafter) as akhir (another). Thus, he translates it as: "He will give another birth.\(^ {33}\)

*Javidnama* is a long poem in Persian and can be said to be an imitation of Dante's Divine Comedic. In *JavidNama*, Rumi accompanies Allama Iqbal as guide to the various planets and to Heaven, and, elucidates eternal truths. Allama Iqbal's poetry has universal appeal mainly because there can be found an element of practical wisdom and an inspiring optimism. His strength lies in the fact that he is not only a thinker but also a teacher to humanity. His artistic expressions amply demonstrate his faith in the human capacity for endless development and man's unique position in the universe. The key to Allama Iqbal's poetry is a harmonious synthesis of romanticism and classicism – his poems are full of romanticism in a classical form.

While analysing *JavidNama* two aspects – style and substance – have to be borne in mind. As far as the 'style' is concerned, it is a manifest of a Persian verse: “It has beauty of diction, grandeur of expression and magnificent illustration”. Whereas, the ‘substance’, of the poem deals with the conflict of the soul against the sin and how it can overcome the pain and sufferings and proceed on the thorny path of life to achieve glory and peace. In the company of Rumi, the poet – Allama Iqbal – wanders from planet to planet, meeting the religious teachers of different religions, understanding the diverse problems faced by humankind and how those problems could be effectively fought. Towards the end of the poem, Iqbal addresses the youth through his son, Javid.

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\(^{32}\) Ibid., 29:20.

\(^{33}\) In different books written on Rumi's life and work.
He counsels young men to avoid bad company, to love their fellow men and to strive to develop their personality by constant struggles.

The most important part of life is man. Man, if he is to justify himself the 'crown and Head of creation', must labour hard to attain this treasured rank. Allama Iqbal observes: "Man is constantly in the process of 'being' and it is only by following a Perfect Man (insane-i-kamil) Prophet of God (P.B.U.H), that he reaches the stage of becoming or ('life-affirmation'). This elevates man to the privileged position of becoming the Vicegerent of God on Earth. The elevation of man to Divine Vicegerency can be achieved by Love; Faqr – supreme indifference to the rewards the world has to offer; Courage; Tolerance; Kasb-i-Halal - Living on lawful earnings; participation in original and creative activities and by discarding fear, beggary, pride of extraction and slavery".

Allama Iqbal also came to realize that the highest form of the individual is Ego (Khudi). The long-established Arabic dictum (man arafa nafsahu faqad arafa Rabbahu), "he who knows his Self, knows his God" - compels Allama Iqbal to place the utmost weight on man's potentiality to develop his ego for which the Prophet of Islam (P.B.U.H.) has prescribed (takhlequ be akhlaqillah) "create in yourself the Divine attributes". Allama Iqbal, calls he who comes nearest to God a complete person. Allama Iqbal’s concept of God, philosophy of individual's freedom, will and immortality revolves around individual’s ego. Allama Iqbal’s teaches, “To ‘Know them self’ is all right but develop it materially and spiritually, not in isolation, but in association with other Selves to the advantage of the society as a whole. The society should be homogeneous and all its constituents should profess identical spiritual conviction. The society should centre round some inspired leadership and it should possess a code for its guidance, a centre for its activity and a clear goal for the entire community to strive at. This society should gain supremacy over the forces of nature and face the odds boldly. If this ideal is to be found even
In his famous lectures on the 'Reconstruction of Religious Thought in Islam', Allama Iqbal prophesies:

"Humanity needs three things today - a spiritual interpretation of the universe, spiritual emancipation of the individual, and the basic principles of a universal import directing the evolution of human society on a spiritual basis. Modern Europe has, no doubt, built idealistic systems on these lines, but experience shows that truth revealed through pure reason is incapable of bringing that fire of living conviction which personal revelation alone can bring. This is the reason why pure thought has influenced man so little, while religion has always elevated individuals and transformed whole societies. The idealism of Europe never became a living factor in her life, and the result is a perverted ego seeking itself through mutually intolerant democracies whose sole function is to exploit the poor in the interest of the rich. Believe me, Europe today is the greatest hindrance in the way of man's ethical advancement."

Allama Iqbal’s philosophy as expressed in his Persian poetry provides us with a panoramic view of his thoughts and encourages us for more contemplation and assessment of the individual and the society, in the larger interest the society and nation as a whole. Several philosophers and poets including Ibne Arabi, Persian Poet Hafiz etc. who advocated pantheism Mystic philosopher Ibne Arabi, and Persian poet Hafiz etc. who advocated renunciation of life and pantheism in Islam became the target of Allama Iqbal’s criticism. The reason for this profound hatred for those who uphold death rather than life as their ideal was that Allama Iqbal was himself filled with the energy, exuberance and dynamism and preferred to move on rather to remain static. On the hand, we find that Allama Iqbal holds Maulana Jalaluddin Rumi in the highest esteem because Rumi preached action, striving, progress and development. He
subscribed to Jalaluddin Rumi's idea that ceaseless activity and endless struggling to attain personal freedom and immortality is preferred:

kushishe behudeh beh az khuntegi.
Useless striving is better than inaction.\(^{34}\)

Allama Iqbal keenly aspired to study Rumi and Khusrau and said –

Atakun shore Rumi suze Khusrau
Atakun sidq-o ekhlas-e sana-i.
Grant the dynamism of Rumi, vigour of Khusrau;
Grant the sincerity and warmth of Sanai.\(^{35}\)

And when he actually drank deep from Rumi's dynamism and practical philosophy, he acknowledged the same in the following couplet:

Pir-e Rumi khaak ra aksir kard,
Az ghubaram jalveh ha tamir kard.
master Rumi transformed my dust into alchemy.
And changed my body into an effulgent one.\(^{36}\)

Allama Iqbal accepted Rumi as his 'friend, philosopher and guide' and, on occasions, Allama Iqbal felt as if the spirit of Rumi had taken hold of him. In this vein, he considers himself to be the Rumi of this age and proclaims:

Chun Rumi dar haram dadam azane man,
Az u amukhtam asrare jane man.
Bedaure fitnaye asre u,
Bedaure fitnaye asre rawan man.
Like Rumi, in the house of God, I gave the call to prayer,
And it is from him that I have learnt the secrets of the self.
In the turbulent olden times, he gave the call,

\(^{34}\) Indo Iranica
\(^{35}\) Ibid.
\(^{36}\) Ibid.
And in this age of discontent, I have given the call.\(^{37}\) The fundamental aspect of the entire philosophy of Allama Iqbal is the realization of the 'Self'. The 'Inferior human self,' after undergoing various stages of training and discipline, is to become one with the 'Exalted Self'. Human self is to be completely transmuted into the Divine Self. This highest spiritual state can be attained by observing following the rules:

1. The human self by discipline and following a perfect guide, is to attain perfection.
2. The human being is free in perpetrating his actions and is not bound by any predestination.
3. Immortality is obtainable and the evolution of man is unlimited.
4. The source-and inspiration of good actions is 'love' and the intellect is subservient to love.

Allama Iqbal used 'Love' as a divine ecstasy that elevates man to a higher spiritual level and not in the context of human affection. Rumi attached special importance to love at the very beginning of his *Mathnawi* when he calls it 'a panacea of all ills'; and Allama Iqbal, in his *Asrar-e-Khudi*, uses this expression with similar meanings composed in the meter of the *Mathnawi*. Allama Iqbal expresses his indebtedness to Rumi thus:

\[
\text{hindi am az parsi biganeh am,} \\
\text{Mahe nau basham tehi pemaneh am.}^{38}\]

Allama Iqbal reiterates as if Rumi had inspired him to know the 'Secrets of the Self' and propagate them to the modern world. Rumi, in the first book of the *Mathnawi*, titled 'The Story of Tigers and Their Praise', demonstrates that those who depend on fate and pre-destination, ultimately fade out of existence.

\(^{37}\)Ibid.  
\(^{38}\)Ibid
and it is but meet and proper that everyone should heroically confront the challenge and live with honour; Allama Iqbal also in his story of *Tigers and the Sheep*, brings out the same moral. Rumi, like other Platonic or neo-Platonic mystics, appears utterly uncomfortable with the idea of renunciation of the world as an achievement; rather he would like man to die in austerity putting up a brave front to the hardships and challenges thrown up life. Allama Iqbal also considers the hostile condition as a unique opportunity to test the character and the mettle of the real self. He encourages man to confront the danger rather than to adopt an escapist attitude. The harsh and inhospitable circumstances lead to the complete evolution of the Self. The Holy Quran, also envisages that man should continually strive for the realization of the self and only this is true mendicancy. Allama Iqbal proposes:

\[
\text{Faqr-e momin chisht taskhir-e hayat,} \\
\text{Bandeh az tasir-e u Maula sifaat.} \\
\text{Faqr-e Qura’an ihtesabe-e hast-o bud,} \\
\text{Ne rubab-o masti-o raqs-o surur.}^{39}
\]

So far as the 'evolution of man' is concerned, Rumi narrates as to, “How from an inanimate object, the soul, after entering into vegetable, animal and human kingdoms, can soar high into the 'divine Kingdom' and becomes one with the Divinity Himself”. Allama Iqbal also suggests that the 'Son of Adam', by stages, can incorporate the divine attributes within himself and, thus, can conquer time and space. Allama Iqbal further argues that this 'conquest' can be achieved by man’s own constant efforts and hard work. In the 'Introduction' to *JavidNama* Allama Iqbal asks Rumi about the secrets of ‘being’ and ‘non-being’ and about ‘good’ and ‘evil’. Rumi replies that there are three evidences that can unravel this mystery: the first one is the consciousness of the self and to know oneself with the help of one's own light and knowledge; the second one is the consciousness of the other that is a teacher, by the light of which

\[^{39}\text{Ibid.}\]
one is to see himself, and the third one is the consciousness of the Divine Self with which one sees himself and considers himself to the eternal and immortal and steps even beyond the horizon.

'Wisdom and Love' is the other topic on which Allama Iqbal boasts of has his unique approach that is derived primarily from Rumi. For example

Bu Ali andar ghubar-e naqeh gum,
Dast-e Rumi parda-ye mehmil gireft.
Bu Ali is lost in the dust raised by the Beloved's camel'
Whereas the hand of Rumi has lifted the litter's curtain.  

The divine consciousness is nothing but love, which is passionate and intrepid and wisdom creates fear and impediments. Allama Iqbal is ever keen to murmur his message of action, dynamism and optimism into the ears of man. Simultaneously, he also trying to remind his subject that the Holy Quran has also enjoined upon him to do. Hence, it is incumbent upon him to follow it religiously, so that he becomes a Perfect Man (Insan-i-Kamil) – 'The Crown and Head of Creation’ to perform his duty towards his Creator and also towards other creations of the Creator.

Allama Iqbal, in the twentieth century has played the same role that Rumi played in his in the thirteenth century. Allama Iqbal possessed an impeccable understanding of the conditions prevailing in the East and the West. In this context, he deemed it fit to prescribe the teachings of the Holy Quran to rid the ailing world of its ailment and vices, thus, establish peace and harmony as well as to become the beacon light for those who may be groping in the dark.

After Rumi came Allama Iqbal and after Allama Iqbal it is anybody guess. In fact, Allama Iqbal himself was sceptic about it as his last words uttered

40 Ibid
signify. It is said that half an hour before he breathed his last, he recited the following couplets;

surudeh rafteh baz ayed ki nayed, nasimi az hijaz
ayed ke neayed,

Sar amad ruzgar-e in faqiri, digar dana-I raaz ayed
ked neayed.

The departed melody may recur or not; the cool balmy breeze may blow again from Hijaz or not;
(the holy cities of Mecca and Medina)

The days of this poverty (Faqiri) have come to an end; another visionary may come or not.41

In principle, although, Allama Iqbal, for the most part, did not associate himself from the traditional mystical element in Rumi and other Persian poets, he, nevertheless, appreciated dynamic elements in Rumi. It would not be out of place to mention here that since Rumi cast an extraordinary spell on Allama Iqbal, therefore, even though Allama Iqbal had crafted out his own distinct style, yet he could not desist from, not only following Rumi's philosophy to a considerable extent, but he also used Rumian phraseology to convey his message. Even in his prose works, he invariably fall back on Rumi’s poetry to emphasise his point. His lecture series on the ‘Reconstruction of Religious Thought in Islam’ is the classic in point. His poetical works are, of course, full of Rumian verses and terms. While dealing with similarities in Iqbal's concept of love, the ideal man and freewill, in my articles published in the Islamic Culture, I have already shown how Allama Iqbal followed Rumi and also made departures from him.

41Ibid.
The Poetic Similarity of Rumi and Iqbal

It is conspicuous that Allama Iqbal had been reading Rumi since the times he started out as poet. In the poem 'Dard-i Ishaq' written before 1905 he had referred to the Rumian 'ney) (read-flute) and its lamentation like this:

\[
goya zabane shair-e rangin bayan na ho, 
Aawaz-e ney mein shikwa-I furqat nehan na ho. \]

So does his Urdu poem Gul-i Pazhmurdah alludes to it:

\[
hamchuni az neyestan khud hikayet mi kunam, 
Beshnu ai gul az juda-I ha shikayet mi kunam. \]

His Persian works are also full of references to the 'ney',(the flute) although in a traditional unexciting manner most contrasting to Allama Iqbal:

\[
Zarbat-e ruzgar agar naleh chuni dehad tura, 
Bada-i-man zekaf beneh chareh ze mumyan talab. \]

Rumi's epic Mathnawi begins with the explosion of soul's grief at its separation from the Source, as is symbolized in the wailing notes of the flute. However, on the other hand Allama Iqbal, cherishes the value of separation!

\[
az firaq ast aarzu ha sineh tab, tu namani chun 
shawad oo bi hijab, 
Az juda-I garcheh jan ayed belab, wasl-e oo kam 
ju riza-i oo talab. \]

Despite this difference of opinion on this very crucial aspect, Allama Iqbal lauds Rumi's views on love and man. This process of absorption and distinction began to crystallize as early as 1915 with the first philosophical poem, Asrar-i-Khudi. We come across many phrases, symbols and quotations

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42 BD/p. 40.
43 Ibid. p. 41.
44 ZA/p. 163; KF/p. 83.
45 KF, p. 52
from the *Mathnawi* and *Ghazals* of Rumi in the *Asrar*. For example, observe the following verses from the *Asrar* and the use of corresponding phrases, symbols and quotations in Rumi’s poetry.

Iqbal:

khak-e- najd az faiz-e- o chalak shud,  
Amad andar wajd-o bar aflak shud.

Rumi:

Jism-e khak az ishq bar aflak shud,  
Kuh dar raqs amad-o chalak shud.

Iqbal:

ishq aflatoon-e ilatha-i aql,  
Beh shawad az nashtarash sauda-i aql.

Rumi:

shaad baash ai ishq-e khush sauda-i ma, ai tabib-e jumleh ilatha-i ma,  
Ai dawa-i nakhwat-o namus-e ma, ai tu Aflatoon-o Jalinoos-e ma.

Interestingly, Allama Iqbal had use the same meters and rhymes as employed occasionally used by Rumi, though occasionally. The meter of his *Asrar* is the same as that of Rumi's *Mathnawi*, that is, *Ramal musaddas mahzuf*. In two of his Persian *Ghazals* Allama Iqbal also used the metres and rhymes of Rumi’s *Ghazals*:

Rumi:

ai bar-e maqamir dil pish a’ai-o dami kam zan,  
Zakhmi ke zani bar ma mardaneh-o muhkam zan.\(^{46}\)

Iqbal:

ba nash’sha-i darveshi dar saz-o damadam zan,  
Chun pukhteh shavi khud ra bar sultanate jam zan.\(^{47}\)

---

\(^{46}\) K.IV, ghazal No. 1875.  
\(^{47}\) KF/, p. 55, ZA.
Although, the *Asrar* includes two allegorical stories that exemplify the Iqbalian philosophy of ‘self-affirmation’, yet Allama Iqbal had limited application of this method as compared to Rumi.

Allama Iqbal also extensively quotes from Rumi in his second Persian *Mathnawi, Rumuz-i Bekhudi* for example:

\[
\text{magsal az khatm al-Rusul ayyam-e kheesh,} \\
\text{Takiye kam kun bar fan-o bargaam-e kheesh.}^{48}
\]

Surprisingly Professor Arberry – the translator of the 'Rumuz' – fails to note the discrepancy in this Rumian citation. He simply states, 'Iqbal quotes from Rumi.' Nonetheless, in the course of my research I discovered that Allama Iqbal has slightly altered the above verse form. The actual couplet is:

\[
\text{magsal az payghambar-e ayyam-e kheesh,} \\
\text{Takiye kam kun bar fan-o bargaam-e kheesh.}^{50}
\]

It is obvious that Allama Iqbal relying solely on the strength his memory, inadvertently notes 'Khatm al-Rusul' in place of 'Payghambar'. Rumi is here speaking about the *pir* (spiritual guide) whom he generally calls, 'the prophet of his age'. The preceding line (No. 540) of the Vol. IV of the *Mathnawi* and the subsequent line (No. 544) amply establish the fact that here Rumi is referring to the *pir* and not the Prophet. It must be clarified here that Allama Iqbal never follows Rumi in calling the *pir* as the 'prophet of his age.'

Iqbal and Rumi often speak in terms of *sher* (lion), and *rubah* (fox)

Rumi :

\[
\text{Hast andar naqsh in rubah sher,} \\
\text{suye in rubeh neshayed shud diler.}^{51}
\]

\[ ^{48}\text{ASI/ RU/ p. 152.} \\
^{49}\text{A.J. Arberry} \\
^{50}\text{M/IV, no. 543.} \\
^{51}\text{M/1, 3127.}\]
Hum chun an rubah kam ashkam kunid,  
pish-e o rubah bazi kam kunid.  

Iqbal:  
Ye nukta pir-e dana ne mujhe khilwat mein samjhaya,  
Ke hai zabt-e fughan sheri, fughan rubahi-o mishi.  
Aa-ine jawan mardan haq guyi-o bi baki,  
Allah ke sheron ko ati nahi rubahi.

Allama Iqbal also uses the same terms (of Sher and Rubah) to show his disrespect for corrupt religious leaders of his time.  
din-e sheri mein ghulamon ke imam aur shuyukh,  
Dekhte hein faqat ek falsafa-i rubahi.

How Allama Iqbal yearns that, we behave like lions in the world  
rubahi beguzar-o sheri pisheh gir,  
Ru beh haq bash-o sheri pisheh kun. (Javid Nama)

The man acting bravely like a lion, is the perfect man whom Rumi and Allama Iqbal call 'baz', shahbaz' and 'shahin'. (falcon) The idea that the falcon does not prey upon a dead bird is also emanates from Rumi.  
The falcon-like saint possesses Divine attributes – Rumi calls him 'Khuda-khudi' whereas Allama Iqbal terms him as 'Maula sifat' – and gains immortality by living with God:  
zistan ba haq hayat-e mutlaq ast. (zubure ajam)

The term 'Ba Haq' is borrowed from Rumi as well:

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52 Ibid. 3137.
53 ZK/p. 161.
The perfect saint is the one who practices spiritual poverty (faqr) and has attained a higher moral order by which others are to be judged:

Man chun mizan-e khuda-im dar jahan,
Wa nama-im har sabak ra az giran.  

Iqbal, too, uses the term mizan in this context:

qudrat ke maqasid ka ayar uske irade,
Duniya mein bhi mizan, qayamat mein bhi mizan.

It is the 'below standard' and a materialistic person who would dare to change the Holy Quran rather than incorporating changes in himself. Hence, Rumi exhorts:

Interpret yourself, not the Quran.

Showing a similar kind of reaction to the wicked interpretation of the Holy Quran Allama Iqbal uses the same phraseology in Urdu:

khud badalte nahin Qura'an ko badaldete hein,
Huye kis darja faqihan-e Haram be taufeeque.

However, a true believer is completely devoted to the Holy Quran in the right spirit. Even though he inhabits this, nevertheless, he is entirely orientated to the other world. Both Rumi and Allama Iqbal would say he is born in the other world (zada-i tanha-i).

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54 M/1, 838.
55 Ibid, 11, 2091.
56 ZK/p. 57.
57 M/1, 2209.
Rumi:

ai anke bezadit chu dar marg rasidid,
In zadan-e sanist, beza-id, beza-id.59

Iqbal:

mardum andar kaynaat-e rang-o bu,
Zadam andar aalam-e bi ha-i o hu. (Javidnama)

In the JavidNama Allama Iqbal calls the ‘reborn’ as ‘asmani’ as against the ‘zamini’, the one clinging to this world. Here he comes closest to Rumi’s philosophy with respect to themes as well as expressions. (In the JavidNama Allama Iqbal used ancient expressions like ‘kur’ and ‘kabud’, which are used by old poets like Rumi and Khaqani). Also in the JavidNama Allama Iqbal, going along with Rumi talks more emphatically of the eternal realm of spacelessness and timelessness. Although conscious of the need to conquer the external world Allama Iqbal, yet he is still mindful of the more enduring world of the spirit. The Holy Quran announces that human destiny lies beyond this temporal world:

(Wa ilaa Rabbuka al muntaha).

This forms the central theme of one the famous Ghazala of Rumi that begins with:

har nafas aawaz-e ishq mirasad az chap-o rast,
Ma be falak mirawim azm-e tamasha kar ast.60

This Ghazal has won the admiration of some of the most famous mystics and poets from Sa’di to Allama Iqbal. Allama Iqbal is especially charmed by the couplet:

khud ze falak bar tarim waz malak afzun tarim,
Zin du chera neguzrim? Manzil-e ma Kibriya ast.

59 K/11, 6848.
60 Ibid.1, no. 463.
In the *Ghazal* composed parallel to it, Allama Iqbal has used various Rumian expressions such as (tamasha karast). The world of Kibriya is one of 'bijahati' and 'bisu'i'.

Rumi:

\[
\text{balk bayed dil su-i bi su-i bast,}
\text{Nehs in su aks-e nehas bi sust.}^{61}
\]

Iqbal:

\[
\text{ashiqi? Az sub eh bi su-i khiram,}
\text{Marg ra bar khishtan garden haram. (Javidnama)}
\]

This is the world of 'Jan' and 'dil', both Rumi and Allama Iqbal describe it lyrically. Allama Iqbal imagines himself to have entered into this world in the *Javid-Nama* thus: 62

\[
\text{(dar guzashtam az had-e in ka’ynaat,}
\text{pa nihadam dar jahan-e bi jihat,}
\text{Bi yamin-o bi yasar ast in jahan,}
\text{farigh az lail-o nahar ast in jahan,}
\text{Chist dil? Ek alam-o bi rang-o bu’st,}
\text{alam-e bi rang-o bu, bi char su’st).}
\]

This is the central and recurrent theme of both Rumi and Allama Iqbal because their main aim being the transformation of 'gil' and 'jism' into 'dil' and 'jan'.

Rumi:

\[
\text{Ze aank az ishan daulat-o khil’at rasad,}
\text{Dar panah-e rooh jan gardad jasad.}
\]

Iqbal:

\[
\text{La Illah gu-i bigu az ru-i jan,}
\text{Ta ze andam tu ayed bu-i jan. (javid nama)}
\]

---

61 M/VI, 3160.
62 Syed Naimuddin’s article *Indo-Frencha Iqbal’s Number*. 
Intuitive insight (*nazar*) and the knowledge of the essence of objects/situations help one in approaching this stage of perfection. True knowledge is that which touches the heart. Knowledge, which fails to penetrate deep into our hearts and does not get embedded in the innermost core of our personality is dangerous and poisonous like a snake:

\[
\text{Ilm ra bar tan zani mari shawad}, \\
\text{Ilm ra bar Dil zani yari shawad.}
\]

This again is also one of those famous Rumian lines, which has won the heart of thinkers and mystics down the ages. It has been quoted by Shah Wali-ul Allah and Mir Dard of Delhi. It also greatly appealed Allama Iqbal. Besides, the explicit reference in title *Asrar*, there can be found are implicit references to it in his other works as well. For example, look at this couplet from *JavidNama*:

\[
\text{Ilm ba suz-e darun aamikhteh,} \\
\text{Ilm ra bi suz-e Dil khwani shar ast.}
\]

A similar Rumian term *jazb-i darun*, (suz-i darun) has also been used by Allama Iqbal in *JavidNama*

Rumi:

\[
\text{kasb-e din ishq ast-o jazb-e andarun,} \\
\text{Qabiliyet nur-e Haq ra ai harun.}^{62}
\]

Iqbal:

\[
\text{an nur kun jan-e tu ayed birun,} \\
\text{Mi dehad har sineh ra suz-e darun. (javid nama)}
\]

Mystics like Sana'i, 'Attar and Rumi have condemned the terms 'nazar' and 'zikr', in contrast to 'khabar' and 'zikr', implying barren, formal knowledge.

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62 Ibid./11, 2601.
While the expressions of 'aql wa 'ishq', have been widely accepted. The Persian and Urdu works of Iqbal are replete with them. 'Aql', as characterized in the Razian philosophy does not lead us to spiritual truths. The illustrious mystic Najmuddin Kubra, on hearing Razi claim the capability to give hundred proof of God's existence, is reported to have reprimanded him thus, "Does not the need of giving proof reveal the existence of doubt? A mystic has in his heart a light of conviction which dispels darkness of doubt." Rumi has also made mockery of Razi in the Mathnawi. Allama Iqbal has also regarded Razi as the personification of 'Aql and declared:

Ilaj-e zo'af-e yaqin in se ho nahin sakta,
Gharib agar che hein Razi ke nukta ha-i daqiq.64

Iqbal has also used the terms 'danish' and 'ziraki' for 'Aql' and called it zu-funun(dual art). Rumi:

Za danisyh ha bishuyam Dil,
ze khud khud ra kunam ghafil,
Ke su-ye dilbar-e muqbil
neshayed zu funun raftan.65

Iqbal:

Aql ra andar jahani zu funun,
Dar jahan-e digari khwar-o zabun. (javid nama)

What is noteworthy is that Allama Iqbal has widened the scope of the meaning of 'ishq' to include devotion to ideals and creativity.

Another pair of terms common to both Rumi and Allah Iqbal is la and illah.

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63 M.M Sharif.
64 BJ/p.54.
65 K/IV, 19447.
Rumi:

La shudi pehlu-Illa khaneg gir,
In ajab ke hum asiri hum asir.\(^{66}\)

Iqbal:

fikr-e o dar tund baad la bemand,
Markab-e khud ra su-ye illa nerand.\(^{67}\)

Observe how Allams Iqbal has rendered a new dimension to the use of ‘la and illah’ and made it relevant to his age. He has also coined some new combinations like 'qahiri wa dilsari'.

Since Allama Iqbal derives inspiration from Rumi, so, naturally some of his verses appear very much similar to Rumi while some of them have been taken from Quran:

Rumi:

Chun qabul-e Haq buwad an mard-e rast,
Dast-e o dar karha dast-e khuda’st.\(^{68}\)

Iqbal:

haat hai Allah ka banda-ye momin ka ka haat,
Ghalib-o kar afrin, kar kusha, kar saz.

Allama Iqbal comes very near to Rumi in his last works like Mathnawi-i pas chih bayad kard ay aqwam-i sharq wherein he has even used the words like 'tawakkul' and 'fana' that reminiscent of old mystic philosophy:

Chun fana andar riza-i Haq shawad,
Banda-ye momin qaza-i Haq shawad.

Here, it is worth mentioning that Rumi’s triumphant expressions have impressed and inspired Allama Iqbal a lot. For example:

\(^{66}\) M/1V, 2948.
\(^{67}\) KF/p. 42.
\(^{68}\) M/1, 1610.
Bezir kungra-ye kibriya’sh marda nand,
Farishte said-o payambar shikar-o yazdan gir.

What a grand conception! Man” hunting the angels, the prophet and God. Naturally this appealed to Iqbal’s imagination tremendously. Its echoes are found at more than one place:

Ashiqi? Mohkam show az taqlid-e yaar,
Ta kamand-e tu shawad yazdan shikar, (Asrar-e khudi)

Also found in ‘Baal-e Jibril’, and ‘Payam-e Mashriq’

Even though Allama Iqbal did not hesitate a wee bit in indiscriminately adopting a number of optimistic expressions from Rumi, yet he avoided those terms, which did not suit his purpose such as ‘rastan’, ‘adam’ and ‘hijab’. Rumi’s concept of ‘khudi’ and ‘bekhudi’ is also traditional. ‘khudi’ implying self-existence and self-will, and ‘bekhudi’ meaning unconsciousness of self:

Pas khudi ra sar be bar ai zulfiqar,
Bikhudi show fani-i darvesh var.

Being an original thinker and poet, it is but natural that Allama Iqbal evolved his own style and terminology. He infused khudi and ‘ishq with realistic insinuations, successfully relating these concepts to the situations of his own age.’ He consciously chose and incorporated only the dynamic concepts and expressions of Rumi. He, thus, enjoys a unique position among the followers of Rumi from the time of Sultan Valad and Jami through Sa’ib and Hazin to the twentieth century Amjad Hyderabadi, Dr Radha Krishnan and Maulana Abul Kalam Azad.